

# Billboard

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT January 27, 1990/\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

## Jury Is Out On Alternative Rock Sales Strategy

BY CHRIS MORRIS and THOM DUFFY

LOS ANGELES—While modern rock acts are not currently bringing in a big payoff for major record labels, marketing staffers working the trenches and senior marketing executives remain convinced the dividends that long-term artist development goals could produce justify the activities of alternative marketing departments.

Over the last two years, the majors have established or beefed up departments devoted to the marketing of cutting-edge rock acts (*Billboard*, April 23 and 30, 1988).  
*(Continued on page 96)*

A SPECIAL BILLBOARD ANALYSIS

## Syndies To Beam Music To U.S.S.R. WW1, ABC To Broadcast Weekly Shows

BY CRAIG ROSEN

LOS ANGELES—In the best example of radio *glasnost* to date, two of America's largest programming syndicators—Westwood One and Capital Cities/ABC—are set to broadcast programming in the Soviet Union. The pending Russian debut of "American Top 40," among others, marks the first time American-produced, regularly scheduled commercial shows will be heard on Soviet radio.

WW1's agreement with Gosteleradio, the Soviet Union's state radio broadcasting system, and StoryFirst, a key distributor of Western entertainment in the U.S.S.R., calls for the network to produce three original programs for Soviet radio, all of which will debut in February. Radio Express, an American syndicator that distributes ABC's "AT40" in a number of other countries, has signed a similar deal with Gosteleradio to syndicate the show in the Soviet Union.

"The thing that is staggering is the amount of people that will be listening," says WW1 chairman/CEO Norman J. Pattiz. "The Soviets are telling us we will have a listening audience of 100 million people. Walls are tumbling down all over. To the extent we can help by providing a glimpse of what we do here over there, it's pret-

ty exciting stuff."

There is some controversy, however. Officials at WW1 and Radio Express are saying they had no prior knowledge that the other had signed a similar deal with Gosteleradio. Radio Express president Tom Rounds said in a statement that his deal is an  
*(Continued on page 97)*

## Int'l Pubs Look To Europe For Catalog Acquisitions

BY KEN TERRY

NEW YORK—For a variety of reasons, international music publishers are seeing increased value in European catalogs. As a result, acquisitions of such catalogs are on the upswing.

Warner/Chappell, for example, has recently bought Les Editions

Marouani (France), Twins (Spain), and the Targa, Karisch, and Babajaba catalogs (Italy). It is also in the process of acquiring Veranda Music (France), including a writing deal with Veranda's principal, songwriter Etienne Roda Gil.

Of BMG Music Publishing's nine  
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What Controversy? Public Enemy Pulls Lyrics From Vidclip

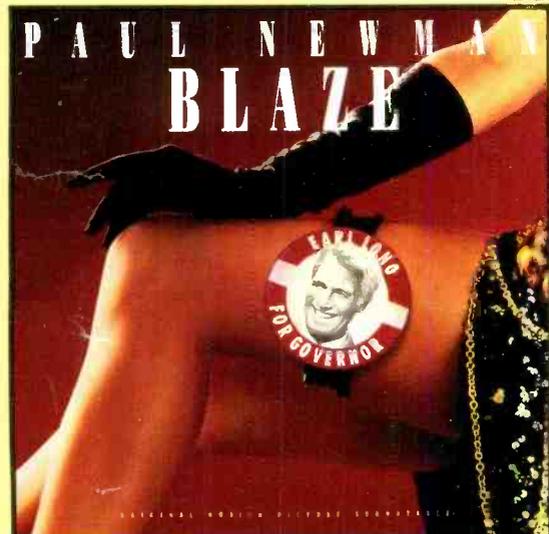
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HOT 100 SINGLES	
★ HOW AM I SUPPOSED TO LIVE WITHOUT YOU	MICHAEL BOLTON (COLUMBIA)
TOP POP ALBUMS	
★ ... BUT SERIOUSLY	PHIL COLLINS (ATLANTIC)
HOT BLACK SINGLES	
★ I'LL BE GOOD TO YOU	QUINCY JONES FEATURING RAY CHARLES & CHAKA KHAN (QWEST)
TOP BLACK ALBUMS	
★ BACK ON THE BLOCK	QUINCY JONES (QWEST)
HOT COUNTRY SINGLES	
★ NOBODY'S HOME	CLINT BLACK (RCA)
TOP COUNTRY ALBUMS	
★ KILLIN' TIME	CLINT BLACK (RCA)
TOP VIDEO SALES	
★ BATMAN	(WARNER HOME VIDEO)
TOP VIDEO RENTALS	
★ WHEN HARRY MET SALLY...	(NELSON HOME ENT.)



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## William Morris, Halsey Co. Ink Nashville Merger

BY GERRY WOOD

NASHVILLE—Country music's first "superagency" will become a reality Feb. 1 when the William Morris Agency merges with the Jim Halsey Co. With a combined roster of 53 major country acts—ranging from Halsey's Oak Ridge Boys and Clint Black to Morris' Merle Haggard and K.T. Oslin—the enlarged agency will be the biggest in Nashville history.

As part of the deal, Halsey, a pioneer in the international expansion of  
*(Continued on page 97)*

## THEY MIGHT BE GIANTS FLOOD

A BOAT FULL OF SONGS FROM TWO GUYS NAMED JOHN.

NINETEEN NEW TRACKS DIRECT FROM BROOKLYN. MAJOR MUSIC FOR THEIR MAJOR LABEL DEBUT.

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 MANAGEMENT: JAMIE LINCOLN KITMAN



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# The Explosion of American Music

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# CBS Establishing East Bloc Offices

## Move Made To Explore Area's Potential

BY MIKE HENNESSEY

LONDON—CBS Records is to set up representative offices in East Germany, Hungary, and Czechoslovakia before the end of next month. The move follows similar initiatives to explore the potential of the Eastern Bloc countries by EMI Records and BMG (Billboard, Jan. 20).

Coinciding with the announcement—which emanated, appropriately, from Red Place here, where CBS Records International's European headquarters is located—is the appointment of Jorgen Larsen as president of CBS Records Europe with responsibility not only for Western and Eastern Europe but also for the Middle East, Africa, and Southeast Asia.

Larsen says that the initial function of the East European offices will be to monitor the developing socio-political and commercial situation as a preparation for setting up wholly owned CBS affiliates or joint ventures as and when the circumstances dictate.

"The political and economic changes in Eastern Europe are continuing at such a pace," Larsen adds, "that it is impossible to monitor developments through the media and occasional visits." Larsen plans a two-man office in East Berlin and one-man operations in Budapest, Hungary, and Prague, Czechoslovakia. Appointments will be made from CBS staff.

One of the first results Larsen expects to flow from the CBS presence in the three territories is that local pop and rock talent, which may not have had the opportunity to get adequate exposure and promotion in the restricted environment of monolithic state record companies, might gravitate toward the CBS outposts.

"We don't entertain any illusions about the speed with which these markets will develop," Larsen says, "but it makes sense to be on the spot to determine the kind of structure future record companies in these territories should have. We know that the present economic limitations will militate

(Continued on page 94)

## AT&T Connects With Marx In Tour Sponsorship Deal

NEW YORK—In its first venture into pop tour sponsorship, the American Telephone and Telegraph Co. will provide promotional funds for Richard Marx's 90-city U.S. concert schedule.

AT&T is using the Marx tour as a test of such sponsorships, and may explore future commitments in the pop music field if the tour accomplishes the company's marketing goals, according to a spokesman.

"We wanted to develop a contemporary image for AT&T," says Bruce Reid, district manager of media relations for the communications firm. "The majority of his fans are in the 18-24 bracket, and that's our target audience."

Reid refuses to disclose the amount of money involved in the

deal, but says that radio advertising will support the tour in each market. Additionally, AT&T is sponsoring a sweepstakes at retail in the concert markets, offering a grand prize of a trip to Hawaii to see Marx in concert.

Lisa Jones of Marx's Left Bank Management says the management company initiated the deal. "Rather than do a beer or tennis shoe, we approached a communications company, because it wasn't something everybody had done."

Jones adds that AT&T may also link up with Marx for public service announcements to promote a child-abuse awareness program; royalties from Marx's song "Children Of The Night" would be donated under the plan.

BRUCE HARING



**Go The Distance.** Warner Bros. executives announce the signing of rock group Distance to Reprise Records. The group first formed in 1986 after working together on Robert Palmer's 1985 album, "Rip Tide." Distance's debut album for Reprise is titled "Under The One Sky" and features the single "Give It Up." Pictured in the back row, from left, are Rich Fitzgerald, VP of promotion, Reprise Records; Randy Phillips, Stiefel-Phillips Entertainment; Mo Ostin, chairman of the board, Warner Bros. Records; Michael Ostin, senior VP of A&R, Warner Bros. Records; Lenny Waronker, president, Warner Bros. Records; and Arnold Stiefel and Lorne Saifer, Stiefel-Phillips Entertainment. In the front row, from left, are Jeff Bova, Bernard Edwards, Robert Hart, Eddie Martinez, and Tony Thompson of Distance.

## EXECUTIVE TURNTABLE

**BILLBOARD.** Geoff Mayfield is named Top Pop Albums chart manager. He continues as associate director of retail research for the publication.

**Doug Grober** is appointed manager of the jazz and gospel charts. He was an administrative assistant for the chart department.

**RECORD COMPANIES.** Jorgen Larsen is named president of CBS Records Europe. He was senior VP for Europe for the label (see story, this page).

Columbia Records in New York promotes **Marc H. Benesch** to senior VP of promotion. He was VP of promotion for the label.

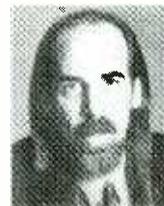
**Charles Lake** is appointed VP of pop promotion for Epic Records in



MAYFIELD



LARSEN



BENESCH



LAKE

## All Pieces In Place For BMG Int'l Pub Unit

### 2-Year-Old Division Now Has Offices In 19 Countries

BY IRV LIGHTMAN

NEW YORK—The international structure of BMG Music Publishing, launched with the arrival of worldwide president Nick Firth two years ago, is basically in place.

In addition to establishing a presence in all key markets with the opening of four new offices last year in Hong Kong, Scandinavia, Greece, and Japan, the publishing unit has offices in a total of 19 countries.

The publisher last year also made

nine catalog acquisitions on a regional basis. These deals fit into the company's game plan of seeking out regional rather than worldwide buyouts. "I'd say that we are now a leading publisher in every key market," says Firth.

The pace of catalog and/or writer/artist representation deals is such, claims Firth, that "over the past 12 months we've signed or had a handshake on 54 deals."

On a more specific basis of music formats in the U.S. market, BMG is

bolstering its efforts in the black and Hispanic genres. "We're not giving lip service here; we mean business," says Firth.

"Our global representation business was created from nothing two years ago. One of the first things I did was to make an investment in a computer system. Not a compatible system, mind you, but the same system. We could not have handled such growth without it." Computerization, despite all the deals and trafficking needed to administer them, has enabled BMG to keep its staff roster level in the last two years. Employees total 130, with 107 located at offices abroad and 23 in the U.S.

Firth, noting that it is not parent BMG Music's policy to break out divisional figures, does say that "revenue and income have been nicely ahead so far" in the company's June-June fiscal period.

Under the banner of its U.S. wing, the publisher has made a goodly number of black writer/producer signings. They include Laythan Armor, who worked with Will Downing and Glen Goldsmith; Kyle Hudnall and John Barnes II, who wrote and produced six tracks on the Good Girls' debut album on Motown, with "Your Sweetness" as a black chart hit.

Also signed to the U.S. operation are Vaneese Thomas, a former Hush Productions artist/writer/producer who has worked with Melba Moore and Freddie Jackson, among others; and Kashif, a veteran producer (and

(Continued on page 94)

New York. He was director of national pop promotion at A&M Records.

Elektra Entertainment in New York names **Nancy Jeffries** VP of A&R and **Brad Neufeld** VP of special projects. They were, respectively, VP of A&R at Virgin Records, and director of special projects for Elektra.

EMI Records in Los Angeles promotes **Mark Kargol** to VP of West Coast pop promotion. He was national director of West Coast promotion for the label.

**Steve Holmberg** is named VP of finance and administration at Enigma



JEFFRIES



NEUFELD



SHOEMAKER



DAVIS

Records in Los Angeles. He was director of planning and information systems for the label.

**David Fleishman** is promoted to senior director of album promotion at Atlantic Records in New York. He was director of national album promotion.

Virgin Records in Los Angeles promotes **Phil Costello** to national promotion director. He was Midwest regional promotion manager for the label.

**Lisa Vega** is appointed manager of West Coast publicity at Atco Records in Los Angeles. She was a senior account executive at McMullen/Dozoreta Associates.

**PUBLISHING.** Warner/Chappell Music in Los Angeles appoints **Rick Shoemaker** senior VP, creative, U.S. He was director of creative services for MCA Music.

**DISTRIBUTION.** Dan Davis is named president of ITS Records & Distribution in Los Angeles. He was VP of distributed labels for CEMA.

VIDEO PEOPLE ON THE MOVE, page 58; RETAIL PEOPLE ON THE MOVE, page 64.

## EMI Worldwide Shuttles London-Based Int'l Arm

BY ADAM WHITE

LONDON—EMI Music Worldwide is folding its London-based international marketing division, originally set up with Don Zimmermann as president after he left the top slot at Capitol Records in the U.S.

The unit's functions—and most of its staff—are being absorbed into various EMI labels and divisions around the world. Zimmermann takes on a new role as senior advisor at EMI Music Worldwide, continuing to report to president/CEO Jim Fife. He will work on the integration of his division into other EMI areas and on unspecified

"worldwide projects," according to the company.

Fife says the goal of the change is "to simplify the global process, strengthening focus in the launch of international acts" in two areas: artists and repertoire, and international markets.

"We're moving the responsibility for international artist development into the labels," he adds, "and responsibility for the actual marketing and promotion of international releases into the sectors responsible for performance in those markets."

Fife concludes: "The reorganization will position each EMI com-

(Continued on page 94)

# Album-Stickering Bills Proceed In 4 More States

BY BILL HOLLAND

WASHINGTON—Legislators in four more states say they have drafted parental advisory record-labeling bills for introduction in their 1990 or '91 state legislative sessions.

The number of record-labeling bills being drafted or actively worked on in state legislatures across the country now is confirmed at 10, and sources indicate there may be more.

Lawmakers contacted in the four latest states confirmed—New Mexico, Iowa, Illinois, and Oklahoma—generally say they have modeled their proposals on a bill filed in Missouri (Billboard, Jan. 20). That proposal prohibits the sale of records that contain lyrics that are violent, sexually explicit or perverse, or promote rape or the use of illegal drugs or alcohol unless they have an affixed parental advisory warning label and

the lyrics printed on the album cover.

It also prohibits promoters from allowing minors to attend performances of any group that "presents, depicts, advertises, performs, distributes, contains, advocates, describes or encourages any conduct" specified in the lyrics section.

The Missouri law, sponsored by Republican representative Jean Dixon, also calls for civil penalties for damages by persons injured "by another person who acted as a direct result of motivation derived from listening to [such] an audio recording."

Other proposals have been filed recently in Maryland, Delaware, Florida, and Kansas. Another measure has passed the Pennsylvania House. All these bills also include prohibitions against lyrics deemed defamatory, racist, or ethnically intimidating.

All of the bills would slap either civil or criminal penalties on retailers

or promoters who violate the provisions. Some, including the Missouri bill, add first-time fines of up to \$1,000 and a year in jail.

"I sure hope the record companies are getting the picture," says Jerry Weller, an Illinois Republican state representative. "Parents are concerned about some of these awful lyrics their young kids are listening to, and [record industry decision-makers] should be taking care of this. If they don't, then the states will step in."

Weller adds, "A number of Illinois legislators are getting together on a bill," but explains that by law he cannot introduce the measure this year because of rules limiting only the introduction of emergency and budget bills during an even-numbered year. "There's a pretty good chance it'll be introduced next year," he adds.

New Mexico Republican representative Leonard Raouf, who faces the same restriction, says "without a doubt I plan to introduce a labeling bill next year."

The Iowa bill, sponsored by Republican representative Don Herman, has already been drafted but not assigned to committee. "I'm in the minority party," Herman says, "so I'm not sure if it's going to go anywhere. But it's needed, that's for sure."

Oklahoma Republican delegate Joan Greenwood, who says her bill is being drafted for possible introduction later this month, says it is "not as restrictive" as the Missouri bill and does not weigh penalties against retailers. She worries that "a sticker may just entice kids to buy a record."

## Nashville Group Mounts Drive To Rid Stores Of Adult Vids

BY EDWARD MORRIS

NASHVILLE—A group of prominent citizens and local entertainment industry figures has mounted a \$60,000 campaign to pressure area video stores here into dropping their adult offerings. According to its executive director, Michael Gilstrap, the Nashville Coalition Against Pornography will publicize the names of stores that comply with its Good Neighbor program, but will not cite those that do not.

Headed by Joe Rodgers, U.S. ambassador to France under President Reagan, NCAP lists a 277-person advisory board. It includes such prominent entertainment industry figures as Sarah Cannon (the Grand Ole Opry's Minnie Pearl); E.W. Wendell, president and CEO of Opryland USA; Kitty Moon, president of the Scene Three video company; J. William Denny, a lifetime director of the Country Music Assn.; and Joe Moscheo, VP of special projects for BMI. None of the affiliations are given on the list of board members provided by the group.

There is some indication that family-oriented video businesses may be assisting the coalition. "Some of the [video] store owners

have put out pamphlets," Gilstrap says. "I mean the Blockbuster stores particularly have done some things for us—but not financially. [It's] more of, 'Here's a brochure.'"

A representative of the Fort Lauderdale, Fla.-based Blockbuster chain says his company is not corporately involved in the campaign. Dennis Phillips, district manager

*I think it's good business not to carry this stuff*

for Blockbuster via its Memphis-based franchisee, Southern Stores, which operates outlets in Nashville, could not be reached at press time to confirm his company's support of the coalition.

Gilstrap says coalition representatives have surveyed nearly 100 Nashville video stores, checking for titles that might fall under the Tennessee law that defines obscenity.

On Jan. 4, the group sent a form letter to stores identified as offenders, asserting, "A survey of your (Continued on page 90)

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## Paramount Suffers Setback In Local-Ad Suit Court Again Denies Injunction Against Kan. Vid Firm

BY PAUL SWEETING

NEW YORK—Paramount Pictures Corp. has been dealt another setback in its suit against Wichita, Kan.-based Video Broadcasting Systems. A judge in the case has denied Paramount's motion to amend an earlier court order that denied Paramount an injunction against VBS.

In an order dated Dec. 15, U.S. District Judge Sam A. Crow said Paramount "has not presented any of the recognized grounds for sustaining a motion to amend" an earlier ruling. Paramount sought the amendment on grounds that, in its original ruling dated Oct. 11, the court relied on arguments Paramount was not given an opportunity to dispute, and that, armed with a newly commissioned public opinion survey, the studio could bolster its claim that consumers would be confused over whether local advertisements inserted on pre-recorded cassettes by VBS were endorsed or sanctioned by Paramount.

A motion to amend an earlier ruling is not uncommon in civil suits and is shy of actually appealing a decision to a higher court.

In his latest ruling, Judge Crow states: "The court must follow the law as understood by it whether or not the parties have emphasized to the same extent the legal concepts which the court found compelling. The court also believes, however, the record will show that each of the points made in the October 11th order were argued or presented in some fashion in one or more of the parties'

memoranda. [Paramount] is not entitled to another opportunity to reargue its same claims and issues discussed and decided in the October 11th order."

As to Paramount's offer to introduce results from a consumer survey, the judge states: "[Paramount] has not shown the survey evidence or depositions to be in the nature of newly discovered evidence as in not being obtainable for and admissible in the injunction hearing upon the exercise of due diligence... [Paramount] also had sufficient time to conduct such a survey prior to the first hearing."

Paramount brought suit against VBS Aug. 3, 1989, charging that the insertion of local ads on cassettes

containing Paramount movies violated Paramount's trademark and copyright and represented an unfair trade practice. As part of the suit, Paramount sought a preliminary injunction enjoining VBS from inserting any more ads until the case was settled. In its Oct. 11 ruling, the court denied Paramount's request for an injunction (Billboard, Oct. 28).

Paramount filed its motion to amend that ruling in November.

Under conventional court procedures, Paramount would have 30 days after the denial of its motion to amend to appeal the original decision—in this case, until Jan. 15. Several days after that date, no notice of an appeal had been received by the (Continued on page 97)

## Geffen Denies Rumors Of Sale One Offer Said To Be \$800 Million

LOS ANGELES—The fate of Geffen Records has been the subject of increasing industry speculation here, following printed reports that the label was being pursued by several potential buyers (Billboard, Jan. 20).

Most notably, the company is said to have been approached by Paramount, MCA, the Walt Disney Co., and Thorn-EMI, with at least one offer reportedly in the \$800 million range.

Officials at Geffen, however—including owner David Geffen and label president Ed Rosenblatt—have heatedly denied all such reports, while spokespersons from the other companies have uniformly had no comment on the matter.

Sources in the industry are now speculating that the purchase rumors—which come at a time when Geffen's original 10-year distribu- (Continued on page 90)

# Cassette-Single Study Results Are In Cannibalization Question Still Lingers

BY KEN TERRY

NEW YORK—The results of a much-touted national survey of cassette-singles sales are regarded as inconclusive by industry executives who have seen them.

The major labels have been reluctant to release results of the survey, which they commissioned

last summer to determine whether cassette singles cannibalize pop album sales.

Nevertheless, Billboard has been able to obtain some results of the study, which was conducted over the Labor Day weekend by Soundata, co-owned by Mike Shallett of the Street Pulse Group.

The survey measured responses

of approximately 1,000 active music buyers who were interviewed at four retail chains (Record World, Musicland, Camelot, and Sound Warehouse) in five cities (New York, Dallas, Minneapolis, Los Angeles, and Atlanta).

According to one source who has seen the study, it shows that, of respondents who owned any given cassette single, 22% also owned the album from which it was taken. Of that group, 45% had bought the album first, 54% had purchased the single first, and 1% couldn't remember which one they had bought initially.

Another survey finding is that, of those who only owned the cassette single and not the corresponding album, 18% said they planned to buy the album. But when asked whether they would have bought the album if the single had not been available, 38% re-

(Continued on page 98)



**Piano Man Storms The U.S.** Columbia recording artist Billy Joel celebrates backstage at the Centrum in Worcester, Mass., on the opening night of his sold-out North American tour. Columbia executives congratulate Joel on his double-platinum album, "Storm Front," which reached No. 1, and his single "We Didn't Start The Fire," which earned him a No. 1 single and No. 1 video. Shown surrounding Joel, from left, are John Doyle, director of sales; Amy Strauss, director of product marketing; Tommy Mottola, front, president, CBS Records Division; Rich Kudolla, VP of sales; Kid Leo, VP of artist development; Don Jenner, president, Columbia Records; Craig Applequist, VP of sales; Jack Rovner, VP of marketing; Jeff Schock, Maritime Music Inc., Joel's management; Danny Yarbrough, senior VP of sales; Sandie Minasian, associate director of single sales; Paul Smith, rear, president, CBS Records Distribution; and Walter Yetnikoff, president and CEO, CBS Records Inc.

## Trade Joins Arista AIDS Effort Benefit Could Raise \$6 Mil-\$10 Mil

BY ED CHRISTMAN

NEW YORK—As Arista Records' March 17 AIDS benefit concert draws near, other components of the music industry are adding their weight to the cause, including music retail chains—more than 2,000 outlets in all—the powerful Westwood One radio syndicator, and music video network VH-1.

Arista officials say they hope to raise \$6 million-\$10 million through a number of avenues from the benefit concert, which will be held at Radio City Music Hall in New York. Artists performing at the event include Milli Vanilli, Whitney Houston, Barry Manilow, the Euryth-

mics, Hall & Oates, Taylor Dayne, Jermaine Jackson, and Dionne Warwick. In addition, Chevy Chase, Lily Tomlin, and Mike Douglas will host the benefit.

The concert was initially planned to celebrate the label's 15th anniversary. But Arista was approached by the Gay Men's Health Crisis organization to use the event as a fund raiser.

Funds will be raised through concert ticket sales, a CBS TV broadcast of the event in April, a "900" telephone line setup through Westwood One, retail promotions, and donations.

Jim Cawley, senior VP at Arista, (Continued on page 99)

## CBS Brings Back Old Pricing Policy On 12-Inch Singles

NEW YORK—CBS Records, in response to dealer requests, has reverted to its previous pricing and return policies for 12-inch singles and their cassette counterparts, eliminating its incentive/disincentive return structure and lowering the wholesale cost.

The eliminated policy, which had been in place since September, introduced the equivalent of a \$5.98 list price for selected 12-inch releases, which wholesaled for \$2.99, and an incentive/disincentive return policy with a 30% breakeven point.

The CBS implementation of the policy in September marked the first time the company had employed an incentive/disincentive program for front-line product. Eliminating its use

for 12-inch vinyl marks a partial retreat from the policy, which still applies to cassette singles.

The restored policy rolls the equivalent list price back to \$4.98, with 12-inch singles wholesaling for \$2.81. It also places no restrictions on returns. All records, including those issued while the incentive/disincentive policy was in place, can be returned without penalty.

Moreover, retailers now gain an advantage for returns of records bought while the incentive/disincentive program was in place, notes one CBS official. Under that policy, retailers would have received less than the \$2.81 they will now get for those rec-

(Continued on page 99)

## Capitol/EMI Latin Buys Cara, Largest Indie Tex-Mex Label

BY CARLOS AGUDELO

NEW YORK—In a realignment of the Tex-Mex music market, Capitol/EMI Latin has bought Cara Records, the biggest Tejano music indie, whose product is currently manufactured and distributed by Discos CBS. The transaction, the value of which has been put in the mid-seven figures, becomes effective Jan. 1, 1991.

The deal covers most of Cara's roster, including such artists as Xelencia, David Mares, Latin Breed, and Grammy nominee Emilio Navaira, and a valuable, 120-title catalog built by Cara since it was founded by Bob Grever in 1973.

Two conspicuous exceptions are

Ramiro Ram Herrera and the group La Mafia. According to CBS, which has signed it to a seven-album deal, La Mafia was "the only premier Tejano group still unsigned by a major label." Both groups, however, still owe two albums each to Cara, which Capitol/EMI Latin says will be released after Cara's agreement with CBS expires.

Meanwhile, CBS still has a distribution agreement with a Tex-Mex production company, La Familia Enterprises, which produces the product of Tejano music legend Little Joe Hernandez.

The buyout of Cara and the signing of La Mafia were announced al-

(Continued on page 97)

## Abdul Stays On Album Chart 'Forever'; Cruise Rides 'Fourth' Hit Soundtrack

PAULA ABDUL's "Forever Your Girl" logs its 48th week in the top 10 on the Top Pop Albums chart, setting a new record for the longest run in the top 10 for an album by a female artist. The old record was shared by Carole King's "Tapestry" and "Whitney Houston," with 46 weeks each. Runners-up are Tina Turner's "Private Dancer" (39 weeks), Janet Jackson's "Control" (37), and Madonna's "Like A Virgin" (33).

The only debut album to log more weeks in the top 10 than Abdul's maiden effort is Guns N' Roses' "Appetite For Destruction," which hung tough for 52 weeks in 1988-89.

Abdul's album has been riding the chart for 80 weeks, but it didn't really catch fire until a year ago. It first hit the top 10 in late February and has been listed there ever since—except for one week in April when it dipped to No. 11.

The key to the album's longevity has been a nonstop volley of smash singles. "Opposites Attract," a duet with the Wild Pair, leaps to No. 8 on the Hot 100, becoming the album's fifth top 10 hit. It follows "Straight Up," "Forever Your Girl," and "Cold Hearted," all of which reached No. 1, and "(It's Just) The Way That You Love Me," which hit No. 3. Only three other albums by female artists have yielded five top 10 hits—Jackson's "Control," Madonna's "True Blue," and Houston's "Whitney."

TOM CRUISE is not only the top box-office attraction, he's also the hottest draw in the pop soundtrack sweepstakes. The soundtrack to Cruise's latest film, "Born On The Fourth Of July," vaults from No. 193 to No. 111 in its second week on the pop albums chart. It's Cruise's fourth hit soundtrack, following "Top Gun," which was No. 1 for five weeks in 1986; "Cocktail," which hit No. 2 in 1988; and "Rain Man," which reached No. 31 in April.

Cruise is edging past John Travolta as the most successful actor in the pop soundtrack wars. Soundtracks to three Travolta films were smash hits from 1978 to 1980: "Saturday Night Fever," "Grease," and "Urban Cowboy."

FAST FACTS: Skid Row lands its second straight top 10 single as "I Remember You" jumps to No. 9 on the Hot 100. "18 And Life" hit No. 4 in October. Both

songs are from the band's eponymous debut album, which has been in the top 25 on the albums chart for 10 solid months. This week it rebounds to No. 15.

Two pop/rock veterans who landed their first top 10 hits in the spring of 1970 are back in the top 15 this week. Joe Cocker, who broke into the top 10 in May 1970 with "The Letter," just missed with his current single, "When The Night Comes," which peaked last week at No. 11. Chicago, which broke through in June 1970 with "Make Me Smile," seems likely to return to the winner's circle with "What Kind Of Man Would I Be?," which jumps from No. 23 to No. 15.

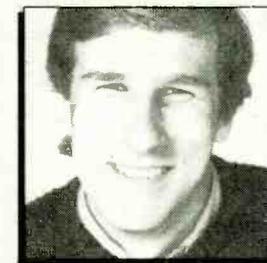
Taylor Dayne lands her fastest-breaking single to date as "Love Will Lead You Back" enters the Hot 100 at No. 55. Sybil's "Walk On By" enters the Hot 100 at No. 82. It's the New Jersey-

based singer's second hit revival of a '60s classic by the peerless team of Dionne Warwick, Burt Bacharach, and Hal David. Sybil's update of "Don't Make Me Over" reached No. 20 on the Hot 100 in December.

WE GET LETTERS: Mike Perini of Schoolkids Records in Ann Arbor, Mich., notes that George Winston's "December" has logged more weeks on the pop albums chart than any other album that failed to reach the top 20. "December"—which peaked at No. 54—drops off the chart this week after 169 appearances. The previous holder of this dubious distinction was the "Man Of La Mancha" soundtrack, which rode the chart for 167 weeks in the late '60s, never climbing above No. 31.

The prolific Perini (who has left Ypsilanti, which he single-handedly put on the map, at least to faithful readers of this column) adds that Young M.C.'s "Bust A Move" was the first single to log 20 weeks in the top 40 since the Police's "Every Breath You Take" in 1983. The same point was made by J.T. Temple of DeKalb, Ill.

Tony Cardone of Camden, N.J., noted two errors in our recent item on "In The Mood." Glenn Miller's original version first hit the top 40 in October 1939, which means the song has appeared in the top 40 in some form in each of the past seven decades. Also, the song was featured a decade ago in "Hooked On Swing," not "Hooked On Classics." (It was our goof—Rich Appel had the reference right in his letter.)



by Paul Grein

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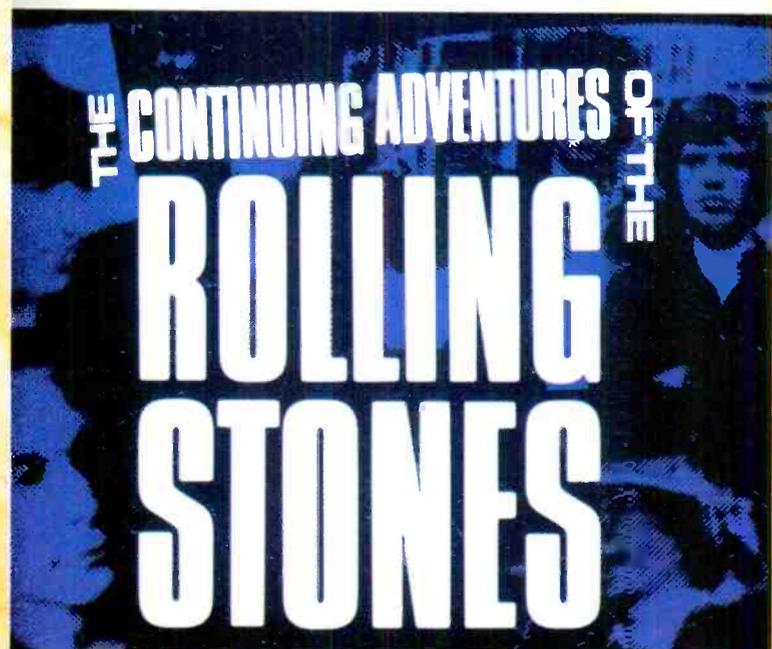
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# Crucial Changes Are Already Under Way ALL ABOARD THE EUROPE 1992 TRAIN

BY STUART WATSON

There are conflicting views within the industry on the effect of a single European market of 320 million people—potentially the biggest record market in the world. In five years or so, Europe is likely to account for 40%-45% of the world market. This is something none of us can afford to ignore.

In my view, most record companies will have to reconsider their structures to take into account changing consumer attitudes to nonindigenous product, the changing face (and ownership) of pan-European media, the development of centralized "Euro advertising" and media-buying, the emergence of powerful pan-European retail multiples, and a distribution revolution.

From a geographical point of view, the single market could eventually include all countries on the European continent. Neutral countries such as Sweden, Switzerland, and Austria have already been caught up in the whirlpool—challenging the concept that only the 12 countries of the European Community are involved. Eastern Europe is also signaling its desire to join up, and, if the Soviet Union were included, that would add a further 460 million people to the market.

Historically, most major music companies' affiliates operating in Europe have not overlapped to the extent one would expect. This is particularly true in the A&R area. You can hear the chuckles in an A&R meeting as the product manager goes through the motions of playing his company's latest No. 1 record in, say, Spain, and tries to get it on the local release schedule.

Attitudes are changing, however. Italian dance music, for example, has recently proved that music can cross national barriers. European consumers are increasingly willing to accept "foreign" artists. This is shown by the success outside their home markets of such artists as Vanessa Paradis (France), Sandra (Germany), Milli Vanilli (Germany), Voyageur (France), the Gipsy Kings (France), Meccano (Spain), and Roxette (Sweden).

European press, radio, and television—as they continue to develop at an alarming rate—have started to accept music for what it is, and they are paying less attention to where it originates.

The days of purely national TV audiences are over. By the end of 1992, aided by the development of direct satellite broadcast services, there will be more than 200 TV channels within the European market, giving people access to an unprecedented amount of television. These outlets are being encouraged to accommodate programming from other markets, and independent producers are already taking advantage of the situation.

On the radio front, it is no secret that NRJ, the French FM market leader, is currently negotiating for 50% of a new London radio station. Europel, one of France's leading commercial radio stations, recently bought a share of Radio Salu (a new statewide private station in West Ger-

many). The U.K.'s Crown Communications, similarly, has a 35% stake in France's Radio FM, and London's Capital Radio has shares in France's Riviera Radio.

On the television front, Veronica (Holland's leading TV and radio channel) is also planning to expand into other markets. Italy's Videomusic supplies programming to the U.K.-based Super Channel, and Germany's "Formel Eins" TV show goes out on

lize a fixed format, although autonomous national editions are produced. Satellite distribution is also making a major contribution to multicenter printing of magazines and newspapers.

These developments are resulting in genuine pan-European advertising. Similar demographics can be targeted throughout Europe, allowing the centralization of marketing campaigns and media buying. The "Euro

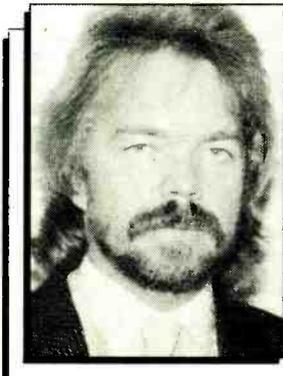
gates are feeling today, now that the Virgin megastore in Paris has captured 3% of the French market and Virgin has announced plans to open outlets in Lyons and Marseilles. (Virgin is also targeting other sites throughout Europe.) Tower, HMV, and France's FNAC are expanding in a similar way. Multinational joint ventures are springing up all over Europe.

It won't be long before the multinational retailers are demanding terms on a pan-European basis—while the long-term future of independent retailers in Europe is moving toward specialization.

Sales tax (or VAT) rates and dealer markups seem likely to come in line with each other, in contrast to the variances that currently exist. The U.S. has demonstrated, however, that it is possible to have tax rates vary from state to state without frontier controls. Differences of up to 6% between neighboring states do not seem to distort trade significantly, and the EC believes a similar system could work in Europe.

Collection societies throughout Europe have always maintained their national identities. However, they will have to work more closely together in the future to ensure continued growth. And it will be essential to have some harmonization of copyright protection across the wide range that currently exists.

The distribution business is also changing dramatically. Companies like TNT are already moving toward huge European warehouses, and it seems that regional operations will be scaled down to take advantage of reduced intercountry trucking times, (Continued on page 73)



**'European media are paying less attention to where music originates'**

Stuart Watson is VP of MCA Records International.

Italy's DJTV.

A group of multinational media owners is also emerging on the press side. They are buying up similar types of publications in each country, enabling them to offer record companies a cost-effective advertising package that delivers similar types of consumers in each territory.

The Reader's Digest-style "fixed format" concept is helping to achieve economies of scale, while satisfying national variations in culture and taste. This is most evident in the women's magazine sector, with such publications as Elle and Prima now appearing in many markets. They uti-

ad" with no voice-over and a final caption in the local language is already in use, resulting in a huge savings in production costs.

It is hard to keep track of this ever-changing pattern. But the media trends are coincidental with the development of a European market. The advertiser will have to become more discerning and selective as prices rise and competition becomes increasingly fierce.

Early in 1989, an independent record retailers' convention rejected the idea that the single European market would have any impact whatsoever. I wonder how those conference dele-



**WHERE IS THE VINYL?**

In the Jan. 13 edition of Billboard, the ad for Pfanstiehl caught my attention. "Seeing as how there are 60 million turntables in use in this country and that 4.5 million new ones were sold last year . . ." will you please tell me where these 4.5 million new turntable owners are purchasing their records?

Since the decline of 45s and LPs, small-market radio stations, as well as skating rinks, restaurants, bowling alleys, and other businesses, are facing a terrible situation as far as finding vinyl to cater to their audiences.

If you can tell us where to buy singles and LPs, you will do millions a good deed.

Stevie Dee Reynolds  
WXYF  
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**WANTED: CASH ON CD**

What a brilliant idea it is that Billboard is going to celebrate Johnny Cash's 35th anniversary in the recording business. What if Columbia Records did something, too?

The Man In Black has brought art to country music. A proper way to

mark this great milestone is to release some of his greatest albums on CD. I would suggest records like "Ride This Train," "Blood, Sweat & Tears," "Ballads Of The True West," "Bitter Tears," "At Folsom Prison," "At San Quentin," "Gospel Road," and "Johnny 99." Just for a start.

Tore Boe  
Bergen, Norway

**KLEIN LAUDED**

Three cheers for Allen Klein! His ABKCO Records has given the classic sounds of the '60s a rightful place in retail outlets with his carefully assembled compilations. Where could a connoisseur of the music that pre-dates rap, hip-hop, and other mechanized drive purchase, for example, the great Cameo/Parkway hits, until Klein issued two double sets of them?

The hottest new radio format today is "oldies radio"; however, the sections in record stores that feature this music are so sparsely filled that it is laughable. Atlantic and Motown Records have done a commendable job of making their classic works available to the record buyers.

Perhaps somebody will wake up and issue compilations of the long-dormant Hickory Records hits: Sue Thompson, the Newbeats, early Donovan, the Overlanders. Who is sitting on the masters from Al Nevin and

Don Kirshner's Dimension Records? I refer to unavailable recordings by Carole King, Little Eva, the Cookies, etc. There is definitely a market for decently packaged compilations from the '60s and early '70s. Ask Rhino Records!

So, Hickory, Amy/Dimension/Mala, Vee Jay, Tuff, Chess/Checker, let's get on the ball and make these classic disks available!

Bobby Lauser  
Salinas, Calif.

**JOB WELL DONE**

I enjoyed Sean Ross' perspective on radio in the '80s (Billboard, Jan. 6). It was thorough, entertaining, and informative.

I know Ross put a tremendous amount of effort and thought into the project—but, from a reader's standpoint, it was well worth it! Congratulations!

Doug Erickson  
Operations Manager  
KHOW/KSYF-FM  
Denver, Colo.

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.

# What Should Jocks Sound Like?

## 'Atypical' Air Voices Proliferate...

■ BY CRAIG ROSEN

LOS ANGELES—The timbre of an announcer's voice has become less important than it was, say, 20 years ago, according to a survey of PDs who say they are more concerned with content and how an air-talent relates to the audience.

Listeners, too, seem more willing to accept a different-sounding voice as the popularity of such atypical-sounding jocks as WXRK New York morning man Howard Stern and KPWR (Power 106) morning man Jay Thomas suggest.

"For contemporary radio the criteria is that [air talent] are interesting, sincere, and enthusiastic," says WPOW (Power 96) Miami PD Bill Tanner. "We want relatable voices. A jock on the air should sound like a listener's favorite older brother rather than their father."

WHQT (Hot 105) Miami PD Keith Isley concurs. "I've always had people that are real and natural, and don't have the phoniness to them. A lot of people that have the 'radio voice' don't sound like real people; they sound like announcers."

When Tanner and Isley put jocks with "light" voices on Miami radio in the '70s and early '80s, a lot of radio people in other markets were baffled. Yet, over the course of the decade, night jocks at many top 40 stations have gone from being big-voiced rock jocks to younger sounding "teen confident" types.

KKLQ (Q106) San Diego PD Garry Wall says, "It's not enough just to have a voice, you have to have content. That is what makes a relationship last, on and off the air. We are trying to build lasting relationships. We're not just interested in first impressions."

WBAM-FM Montgomery, Ala., PD Fred Cody says, "You do have to have someone that is able to speak clearly with some resonance, but truthfully that is not the No. 1 priority. I would rather have someone that can relate to the audience and someone that understands the lifestyle of the listeners."

"Radio station management and PDs worry more [about jock voices] than the average listener," he adds. "They have a tendency to put a high priority on it, but it's not really neces-

*'People that have the radio voice don't sound real'*

sary."

Yet some PDs already seem not only to tolerate but prefer alternative radio voices. WABB-FM Mobile, Ala., PD Leslie Fram also says she would "rather have someone relatable than someone that sounds like Fred Winston. I stress talking to the listeners, rather than at them." Changes in jock voices in the '80s were dramatic, Fram says. "I don't have anyone on the air now that has the [stereotypical] deep voice."

Some suggest that the changes in the voices of jocks is a reflection of societal changes. "I think the style of the way people speak in America has changed," says Princeton, N.J.-based consultant Frank Cody. "That can be documented by listening to old television programs, old documentaries, and old airchecks. We have evolved from a much more formal style toward a natural and less mannered way of communicating." He cites the popularity of television news anchors Tom Brokaw and Barbara Walters, both of whom have atypical voices.

The rise of female announcers over the last 15 years, which necessarily broke any station's wall of deep male voices, may have opened the door to male jocks who sound different also. Cody thinks the women's movement may also have indirectly affected the way men sound on the radio. "There was a general realization in society that men can sound sensitive and don't have to be rough and tough and sound like John Wayne."

Ironically, while male jocks have broken away from the stereotyped "big" voice, it may be harder for some female jocks to get away from

the early "soft and breathy" vocal stereotype. Fram says that while in her 12 years on the air, "I've never tried to be Miss Sultry And Sexy, a lot of female jocks get on the air and make that mistake. Other female jocks get on the air and try to sound like men."

"I don't think the female talent that is out there has really been worked with. I don't think they sound natural enough. They are either too sexy or too Joe Jock instead of sounding natural."

Those who manage to "cut through have something unique to offer, rather than acting out some preconceived sexual stereotype," adds Cody.



**Frantic Function.** Urban WJLB Detroit's tribute to legendary jock "Frantic" Ernie Durham drew more than 350 radio and record company representatives Jan. 12. Pictured, from left, are Durham, Stevie Wonder (who played a surprise set at the tribute), KJLH Los Angeles MD Lynn Briggs, and WJLB's John Mason.

## ... But Impediments Still Pose Problems

LOS ANGELES—If an air personality with a speech problem is removed from his airshift, is it discrimination against the handicapped?

Damian Einstein thinks so. Last year, he was taken off the air after 18 years at WHFS Washington, D.C., and promoted to APD. In June, Einstein, who suffered injuries in a 1975 car crash that left him with a speech impediment, filed a complaint with the Maryland Commission on Human Relations claiming that the station's actions were discriminatory. Einstein is seeking back pay and the restoration of his airshift.

Einstein's attorney, Peter Krauser, is hoping the Maryland Commission on Human Relations will expedite hearings on the complaint, leading to a decision sometime in March. While Einstein's situation may be atypical, the outcome of his case could affect the type of voices that other broadcasters put on the air. Although standards for radio voices became much less strict during the '80s (see adjacent story), broadcasters are still used to picking and choosing the jock voices they want in the

same way they choose their jingles or records.

"I have great concern for both [Einstein and WHFS GM Alan Hay], but especially the broadcasters," says one major market GM who asked not to be identified.

*'We have a strong case of handicap discrimination'*

"The spoken word is what we are all about. [If Einstein wins] this can open up all kinds of doors."

Another major market GM compares Einstein's situation to that of a professional athlete. "If an outfielder breaks his leg and can no longer run, it's in the best interest of the team to find someone to replace him. In broadcasting the ability to speak clearly is a must to be part of the team. If a person that has been with the organization a long time can't perform, I would try to put them in another position."

When Einstein was pulled from his midday airshift, WHFS man-

agement claimed the veteran announcer would be more valuable handling off-air programming duties. Einstein's complaint contends that he was taken off the air because the station's management was uncomfortable with his slow, sometimes halting speech.

"We think we have a very strong case of handicap discrimination," says Krauser. "We will be seeking restoration of Damian to the air full-time."

According to Krauser, WHFS management stated publicly that Damian was "promoted" and moved to off-air duties. That decision had "nothing to do with his delivery."

"The whole point of the claim is that Damian was discriminated against not because he can't perform the job, but because of his handicap that has no bearing on him performing his job."

Krauser says if Einstein wins his complaint "there will be an impact throughout the country, certainly in employment law. Whenever there are state laws that prohibit discrimination against the handicapped, the case will have profound impact."

State of Maryland Commission on Human Relations general counsel Michael L. Foreman agrees. "I think it could open a whole door of opportunity for the handicapped individual."

Foreman likened Damian's complaint in a generic sense to that of TV news anchor Christine Craft, who was reassigned from co-anchor to reporter at KMBC-TV Kansas City, Mo. Craft claimed that she was fired because of her age and filed a complaint alleging sexual discrimination, claiming that there was a different set of standards for the female anchor's appearance than there was for the male anchor. But Craft lost her case.

"It is like television, if you don't look a certain way, you can't be on," Foreman says. "In radio, if you don't sound a certain way, you can't be on. If Einstein should win, in a generic sense, it should open it up to people that sound differently."

CRAIG ROSEN

# NAB Can't Decide On Voluntary Programming Code

■ BY BILL HOLLAND

WASHINGTON, D.C.—National Assn. of Broadcasters joint board members were in "lengthy discussions" over reintroduction of a voluntary programming code at their meeting in Rancho Mirage, Calif., last week. The board discussed the controversial issue after hearing a staff report on the matter, but, in the end, voted to continue to study the code idea and asked for further staff recommendations at its next meeting in June.

Also passed: a resolution to add an amendment to the radio technical improvement bill, H.R. 2714, to

codify the FCC's 1989 abuse-of-process license renewal rule.

Another big issue: digital audio broadcasting. NAB will closely monitor the potential effect of the technology, which NAB president Eddie Fritts says could range from "little to revolutionary impact on the industry." DAB will require more spectrum space, and the FCC has not indicated if such additional space is available.

### ANOTHER RKO SALE APPROVED

The FCC, on Jan. 11, approved the sale of RKO's WAXY Miami to Ackerley Radio of Florida for \$12.6 million, about 60% of fair market value. Ackerley will also pay \$8.4 million to other competing applicants.

### CONGRESS RETURNS

Congress reconvenes Tuesday

## WASHINGTON ROUNDUP

(23), and broadcasters expect further support and action on their radio reform bill. Also in the works is a modified political candidate "lowest unit rate" bill, and the ominous introduction of beer and wine ad ban legislation. In addition to a renewed effort to push a fairness doctrine codification bill is the expected introduction of a spectrum fee bill.

### NAACP'S MISSOURI CHALLENGES

Based on a review of EEO and affirmative action performance of all major market radio stations in Missouri, the National Assn. for the Advancement of Colored Peo-

ple has challenged the license of three stations in that state: Columbia FM's KARO Columbia, Mo., Communications Fund's KRJY St. Louis, and rival KFUS-AM-FM, owned by the Lutheran Church, Missouri Synod.

### SIKES A FACILITATOR?

"We are at the advent of services which mix video, data, and voice information," said Al Sikes, FCC chairman, at a business group meeting in Chicago recently. "The information age as it was known in the '60s, '70s, and '80s is obsolete." He added that the FCC must become more a "facilitator" than a gatekeeper, lest it "unwittingly retard progress," suggesting that the commission must explore ways to increase competition "while keeping government regulation to a minimum."

**For the latest fall Arbitron listings, see page 16**

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#### WXRT, Chicago

Norm Wine,  
Program Director  
Pam Buddy,  
Programming Coordinator

#### WYSP, Philadelphia

Andy Bloom,  
Program Director  
Scott Segelbaum,  
Promotion Director

#### KOME, San Jose

Ron Nenni,  
Program Director  
Dave Wohlman,  
Promotion Director

#### KGO AM, San Francisco

Jeri Meacham,  
Promotion Director

#### WBCN, Boston

Oedipus,  
Program Director  
Larry Loprete,  
Promotion Director

#### WCGY, Boston

Jim Murphy,  
General Manager  
Julie Devereaux,  
Promotion Director

#### KZPS, Dallas

Danny Owen,  
Program Director  
Jamie Ramsey,  
Promotion Director

#### WRIF, Detroit

Marty Bender,  
Program Director  
Scott Brown,  
Promotion Director

#### WJFK, Washington, D.C.

Ed Levine,  
Program Director  
Ann Sarosdy,  
Asst. Promotion/Programming

#### KZFX, Houston

Paul Christy,  
Program Director

#### WONE, Akron

Holly Brown,  
Promotion Director

#### WNCX, Cleveland

Paul Ingles,  
Program Director  
Steve Legerski,  
Promotion Director

#### WKLS, Atlanta

Mark Cooper,  
Promotion Director

#### KQRS, Minneapolis

Annie Miners,  
Promotion Director

#### WSHE, Miami

Lisa Tenaglia,  
Promotion Director

#### WKRL, Tampa

Ted Cannarozzi,  
Program Director  
Ari Hrubala,  
Promotion Director

#### KSD, St. Louis

Mike Watermann,  
Program Director  
Scott Strong,  
Marketing Director

#### KAZY, Denver

Brian Taylor,  
Operations Manager  
Ann Millison,  
Promotion Director

#### KDKB, Phoenix

Kendall Adkins,  
Promotion Director

#### KRXQ, Sacramento

Randy Scovil,  
Promotion Director  
John Nelson,  
Asst. Promotion Director

#### WGRX, Baltimore

Steve McNee,  
Program Director

#### WHCN, Hartford

Bob Bittens,  
Program Director  
Sal Cirrincione,  
Promotion Director

#### KSDO, San Diego

Sherry Toennies,  
Promotion Director

#### WDIZ, Orlando

Mick Dolan,  
Promotion Director

#### KXYQ, Portland

Jim Ryan,  
Program Director

#### WQFM, Milwaukee

Dave London,  
Program Director  
Mark Krueger,  
Promotion Director

#### WEBN, Cincinnati

Tony Tolliver,  
Music Director

#### WKDF, Nashville

Pat Ervin,  
Promotion Director

#### WLWQ, Columbus

Mark Bishop,  
Promotion Director

#### WPRO, Providence

Paul Cannon,  
Program Director  
Debora Blake,  
Promotion Director

#### WNOR, Norfolk

Bryan Jeffries,  
Program Director  
Jeremy Coleman,  
Marketing Director

#### WRNO, New Orleans

Mike Costello,  
Program Director

#### WRXL, Richmond

Bob Neumann,  
Program Director

#### KKLZ, Las Vegas

Julie Terracciano,  
Promotion Director

#### WPYX, Albany

Jeff Gillis,  
Promotion Director

#### WEZX, Wilkes Barre/Scranton

Jim Rising,  
Program Director

#### WABB, Mobile

Bernard Dittman,  
General Manager

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# Weaver's Stunts Have Life Of Their Own; WXTB's Moll Builds Stairway To Tampa

IT MAY BE A FUNCTION of just how much time has passed since the mid-'80s, arguably radio's last really fertile period for programming innovation, that so many of the names associated with that time frame have since faded from industry prominence. **Bill Weaver** never quite regained major programmer status during the '80s, but it was still possible to hear Weaver's ideas on the radio, even after he died Jan. 14 at age 71 after a protracted battle with pancreatitis and related ailments.

While Weaver is best known for prompting the "request radio" craze of the mid-to-late-'60s, and for early oldies station **KWIZ** Orange County Calif., there were less-celebrated but still influential innovations at his three California radio stations during the '80s. Weaver's "yes/no radio" became, last spring and summer, a hotly contested secret weapon between programmers, and in some places, showed up on several stations simultaneously.

While **WXTB** Tampa, Fla.'s decision to launch with an all-Led Zeppelin format may have had no literal precedent in Weaver's programming, the decision to add artists one at a time by listener suggestion does. So did the "new format every several hours" stunt that **WHLY** Orlando, Fla., ran on its way to **WXXL** this week, and that **WFYR** Chicago used going from oldies to AC last fall.

## PROGRAMMING: ENERGY GOES EASY

As for **WXTB**, when its transition period ended on Jan. 18 with a half hour of listener phone calls, the station remained 98 Rock but went from classic rock to a much younger, more current-intensive format under new PD **Greg Moll**, formerly of the Research Group. The first half hour of **WXTB**, which bills itself as "Pure Rock & Roll," included AC/DC, "Hell's Bells"; **Motley** *Crue*, "Kickstart My Heart"; **Bad Company**, "No Smoke Without A Fire"; **Aerosmith**, "What It Takes"; **Van Halen**, "Panama"; **Guns N' Roses**, "Sweet Child O' Mine"; **Georgia Satellites**, "All Over But The Cryin'"; and **Def Leppard**, "Rockit."

"It's unbelievable that [**WSHE** Miami PD] **Bryan Krysz** squeezed him out of the market after just one week." That's **Epic's Harvey Leeds** talking about the departure of **WGTR** Miami OM **Bill Wise** for the station manager post at country **WYAY/WYAI** Atlanta. Wise has programmed in Atlanta before (at **WKLS**) and in country (at **WQIK** Jacksonville, Fla.). But in the last year or so, Wise has become best known for his cameo in **Epic** trade ads making fun of Wise's unusually tight playlist. **Epic**, **Leeds** says, is currently "having a marketing meeting to evaluate a new mascot."

Two weeks after **Salem's** takeover of top 40 **WNRJ** Pittsburgh, the station has become **Easy 104.7**, filling the easy listening vacancy created by **WSHH's** switch to AC around Christmas. Former **KOSI** Denver OM **Fred Heller** is in. Staffers **Suzy Waud** (412-327-2910) and **Mike Frazer** (412-372-0218) are out. **Heller's** replacement in Denver is **Scott Taylor** from

**WEAZ** Philadelphia.

**Dave Mason**, who joined **AC WBUF** Buffalo, N.Y., last year for mornings, has officially been named PD. He will stay on the air... **WQXI** Atlanta, which had been simulcasting **AC WSTR**, splits off for **Unistar's AM** Only format by day and **Talknet** at night under FM PD **Bill Cahill**.

At urban **WWKX** Providence, R.I., production director **John Gary** is upped to PD, replacing **Tyler**. Part-timer **Rob Rhodes** is now MD... **WAVF** Charleston, S.C., PD **Jeff Kent** is the new PD of album **WRFX** Charlotte, N.C.... After 15 months as PD of adult alternative **KNUA** Seattle, PD **Bob Linden** is out; call 206-242-6755.

Business news **WFBR** Baltimore is



by Sean Ross with  
Craig Rosen & Phyllis Stark

now **WLIF-AM**, simulcasting its FM's newly acquired soft AC format under OM **Bob Moke**. **WFBR**, which was either the first or second Baltimore station, depending on who you ask, was the home of **Gary Moore**, **Arthur Godfrey**, **Johnnie Walker**, the **Flying Dutchman**, and others during its 62-year history. **KSJX** San Jose, Calif., has also dropped **Business Radio Network**, and is now simulcasting album **KSJO**.

While the **KHJ** Los Angeles calls may be gone forever, the future owners of the current **KRTH-AM** have secured the calls for **KKHJ** for their planned format switch to Spanish/AC next month. Part-owner **Leonard Liberman** says the return of the famed "93KHJ" logo is a sales move. "It reminds agency people of the old days," he says. **Jose Liberman** will be GM of the station. In related news, **WAMO-AM** Pittsburgh, one of the few stations doing a black/adult standards mix, has reclaimed its **WYJZ** calls of the early '80s.

After 14 years, **WDGY/KEEY** Minneapolis OM **David Malmberg** is stepping down and would like to get back on-air somewhere; call 612-642-5249. Across town, PD **Chris Johnson** and a nine-person air staff are gone at easy listening **AM WAYL**, which is now simulcasting classic rock **KLXX**.

**Lee Stevens** is the new PD of soft AC **WRLT-AM-FM** (Lite 100) Nashville, replacing **Rick Allen**, who left last fall to program co-owned top 40 **WWKZ-FM** Tupelo, Miss.

**Ron Ellis** is officially promoted to PD at country **WQIK-FM** Jacksonville, Fla. **Ellis** has been handling the job since **Jack Evans** left for **WYHY** Nashville last fall. He will remain MD for now... **David Reyes** gets the PD job at **AC KAMZ** El Paso, Texas, after a year as APD/MD.

Following the promotion of **Bob**

**Mallory** to GM, veteran programmer **Bernie Kimble** is now PD of top 40/rock **WCCK** (K104) Erie, Pa. K104 also welcomes **WBBG** Youngstown, Ohio's **Shadow Sommers** for mornings and **Chris Collins** from sister **WZMM** (now oldies **WEGW**) Wheeling, W.Va., for nights. Across town, **Ron Arlen**, OM of oldies **WRIE**, adds PD stripes for AC sister **WXKC**, replacing **Dana Boldts**.

**Unistar** AC affiliate **WBXQ** Altoona, Pa., has gone classic rock. OM **Ed Sherlock** has been upped to GM, replacing **Neil Hart**. PD **Tom Stevens** adds OM stripes. The station will run **Unistar's Niche 29** in middays and overnights... At **Unistar** country affiliate **KLAV** Las Vegas, PD **Don Stubbs** is retiring at the end of the month.

## PEOPLE: MORNING PACTS ON PARADE

Both **WHTZ** (Z100) New York sources and **Morning Zoo** co-anchor **Brian Wilson** say that **Wilson** has been re-signed with the station since about Jan. 10, and that there should be an official announcement around the time you read this. **Wilson** got a lot of attention last week with a *large* trade ad announcing his availability, which, **Wilson** says, he placed during a period when his renewal talks with **Z100** had stalemated. Ironically, both sides claim there was an agreement signed before the ad ran.

Since that time, both **WPLJ's Gary Bryan & Linda Energy** and **WXRK's Howard Stern** have been on the air making fun of the ad, the former as part of a new **Screw The Zoo** campaign. **Bryan** has claimed on air that **Wilson's** attorney has sent him a cease and desist order against giving out **Wilson's** number on the air, something **Wilson** has denied.

There may be a happy ending in New York, but there is still no resolution to the morning show question at **WRBQ** (Q105) Tampa, Fla. After claiming morning man **Cleveland Wheeler** would be back Jan. 15, the station now says he is taking a few more weeks off. But it won't be the three months that **Wheeler** had reportedly asked for, and it won't be forever, the station says. Meanwhile, OM **Mason Dixon** raised more than a few eyebrows on the morning after the fall Arbitrons came back when he turned the station off for three minutes in morning drive to protest being beaten by rival **WFLZ**.

Finishing first, however, doesn't mean that **WFLZ's** "bad stuff about the Q" press releases have ceased. The latest one charges that **Q105's Night Train Lane** was told he could not be best man at the Jan. 20 wedding of **WFLZ's Jon Anthony**, and that other staffers have been told they will be fired if they associate with **WFLZ** staffers. GM **Mike Horne** claims it was **Lane's** choice.

The rock-stars-turned-DJs phenomenon continues at classic rock **WXRK** New York, where **Mark Volman & Howard Kaylan**, aka **Flo & Eddie**, are now doing afternoons. The ex-Turtles had done a weeklong audition in the slot several months ago. The change means that **Tony Pigg** goes to middays, **Meg Griffin** moves to nights, **Jim-**

# newslines...

**CKLW/CKMR DETROIT** promotes **CKMR** OM **Sandy Davis** to GM for the adult standards/oldies combo. **Davis** remains OM of the station for the time being. **GM Terry Coles** remains president of the stations.

**E. BRANDT GUSTAVSON**, executive VP/chief operating officer of **Trans-World Radio**, is named executive director of the **National Religious Broadcasters**. He replaces **Dr. Ben Armstrong**.

**PAT REEDY**, GSM of **KKCW** Portland, Ore., becomes GM of **WLVK** Charlotte, N.C. He replaces **Mike Buxser**, who will become regional VP for **Adventure Communications**, as will **WKEE** Huntington, W.Va., GM **Toufie Kassab**.

**OTHER GM CHANGES:** **WRLT** Nashville GSM **Ned Horton** is upped to GM, replacing **Nick Martin**; **KEBC** Oklahoma City GM **Jane Bartsch** exits for similar duties at **WOWO** Fort Wayne, Ind.

**SUN GROUP** appoints **Radio U.S.A.'s Jim Reeder** VP/radio & chief operating officer of its **Southwest Division**. In addition, its VP/secretary, **Bennett Smith**, becomes GM of **SG's WOWW** Pensacola, Fla.

**WFMT CHICAGO** has fired seven staffers in a cost-cutting move. They include VP/radio **Torey Malatia** and veteran announcer **Kerry Frumkin**.

**STATION SALES:** **Apollo Radio** acquires **KKAT** Salt Lake City from **Brown Broadcasting** and **WEZL** Charleston, S.C., from **Price Broadcasting** for a combined \$20 million. **WLMX-AM-FM** Chattanooga, Tenn., from **Chattanooga Radio L.P.**, to **Baum Broadcast Group** for \$7 million.

**RADIO FUTURES COMMITTEE** has named 9 winners in its **Radio: What Would Life Be Without It** commercial competition. Grand-prize winners are **WBMD** Baltimore, **KXL** Portland, Ore., **WKLQ** Grand Rapids, Mich., **WPTF** Raleigh, N.C., **KBSB** Bemidji, Minn., and **WQRA** Warrenton, Va. Honorable-mention stations are **WJIB** Boston, **WPKZ** Harrisonburg, Va., and **WHIZ** Zanesville, Ohio.

**my Fink** is in late nights, and the **Rock & Roll Madame** is now swing.

Top 40 **KKBT** Los Angeles loses its second morning team member to TV in as many months. **Patty Lotz** exits to work on an undisclosed TV project, several weeks after comedian **Paul Rodriguez** left for a **CBS-TV** series... **Big Rick Stuart**, p.m. driver at modern rock **KITS** San Francisco, returns to the station after a few months' absence.

Former **WGCI-FM** Chicago PD **Sonny Taylor** has joined black/AC **WMMJ** Washington, D.C., for mornings, replacing **Paul Porter** (**Billboard**, Jan. 20). No PD replacement has been named for **Porter**.

Miami radio veteran **Kid Curry**, who left top 40 **WHYI** (Y100) several weeks ago, segues across town to top 40/dance **WPOW** (Power 96) for middays, replacing the late **Cramer Haas**. Across town, former **KITS** San Francisco morning man **Alex Bennett** is now doing afternoons at **N/T WIOD** Miami. And another former San Francisco, **KMEL's Ron Engelman**, joins top 40 **WZOU** Boston for mornings.

Veteran Detroit morning man **Deano Day** exits that slot at oldies **CKMR** to devote his full attention to his ownership of country **WACY** Flint, Mich. Replacing **Day** is former **Cleveland/Boston** personality **Lee Gillette**, most recently in England hosting a syndicated show. Also, overnighter **Scott Miller** is out at **CKMR**.

Longtime Chicago personality **Bob Dearborn** is back in town doing middays on adult standards **WJJD**, replacing **Bernie Allen**. Across town, **WGCI's** Saturday night house-mixers, the **Hot Mix 5**, are out.

After 4 1/2 years in other slots at top 40 **KRBE** Houston, **Mark Waldi**

moves to mornings, replacing **Glenn Beck**. Across town, former **KKBQ** (93Q) jock **Famous Amos** shows up at rival **KNRJ** (Energy 96.5) for weekends... **MOR** Media principal **Steve Warren** has relocated to Los Angeles. Reach him at 213-876-1722 or 800-272-5055... At album **KUFO** Portland, Ore., **OD Matt Williams** is now doing middays, while **Glynn Shannon** joins for p.m. drive.

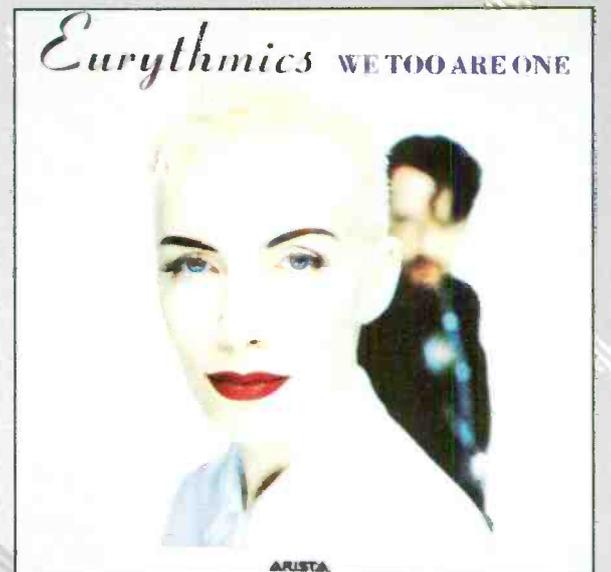
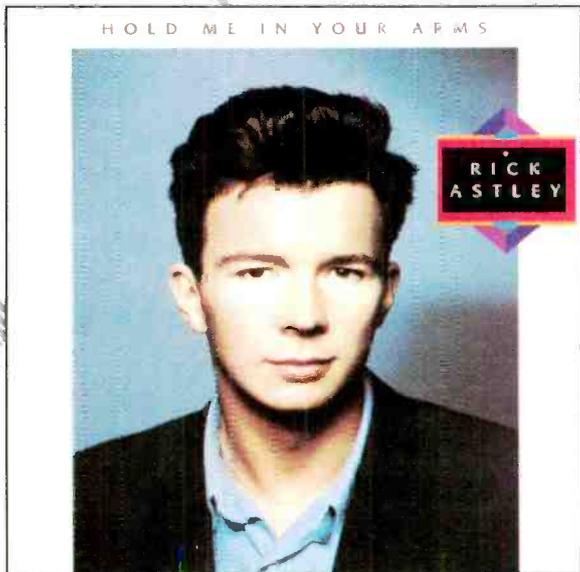
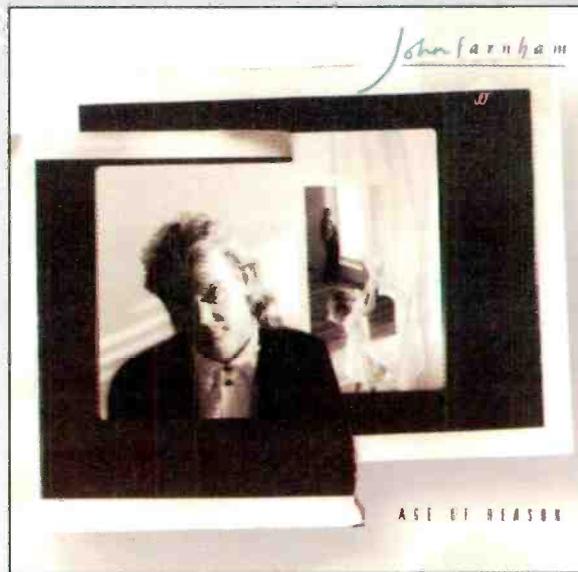
After nine months of planning, urban **WFJX** (Foxy 107.9) Fort Wayne, Ind., is set to launch in early February. Staffers now include PD **Kelly Karson**, mornings; **Amy Thomas**, middays; **David Michaels** from **WLTD** Lexington, Miss., MD/afternoons; **Duane Landers** from **WFKX** Jackson, Tenn., for nights; and **Jeff Phillips** from co-owned cable **FM COOL** for overnights. **Karson** still needs to hear from record reps; call 219-493-9239.

## EVENTS: B/D&A B/D/BATES OBSCENITY

With album rock and N/T stations having been the targets of most of the FCC's fall rash of indecency citations, it follows that the most discussed session at **Burkhart/Douglas & Associates'** annual client seminar would be the one given by an FCC lawyer. PDs were told that they would probably have to live with the commission's nebulous new stance until somebody was willing to take it to the Supreme Court. One unusual idea that came up at the **B/D&A** seminar was referring to the issue in question not as "indecency," which no congressman would support, but as "modern speak." Also discussed at **B/D&A** was the success of news/talk stations in the fall book.

Assistance in preparing this column was provided by **W.T. Koltek**.

# WE INTRODUCED THESE ARTISTS



# TO THE U.S. ...

# FALL '89 ARBITRONS

Following are 12-plus average quarter-hour shares, metro survey area, Monday-Sunday, 6 a.m.-midnight. (#) indicates Arbitron market rank. These symbols are used: AC=adult contemporary, adult alt=adult alternative, adult std=adult standards/big band, album=album rock, cls rock=classic rock, easy=easy listening, modern=modern rock, N/T=news/talk. Copyright 1990, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	'89	'89	'89	'89	Call	Format	'89	'89	'89	'89
<b>PHOENIX—(23)</b>											
KNIX-AM-FM	country	12.2	12.3	11.4	11.4	WKSX	religious	—	—	1.7	1.0
KTAR	N/T	7.7	7.9	8.3	7.9	<b>NEW ORLEANS—(35)</b>					
KMEO-FM	easy	8.6	6.4	7.2	6.7	WYLD-FM	urban	10.2	9.3	13.3	15.1
KZZP-AM-FM	top 40	8.9	9.0	7.3	6.5	WEZB	top 40	11.7	12.4	11.1	10.8
KUPD	album	6.5	7.7	7.2	6.2	WQUE-AM-FM	urban	11.5	10.3	10.9	10.0
KKLT	AC	5.2	5.5	6.9	5.8	WWL	N/T	5.1	4.8	6.1	6.3
KKFR	top 40/dance	2.9	2.6	3.9	5.7	WLMG	AC	5.2	5.0	5.1	5.4
KOOL-FM	oldies	2.3	3.0	3.3	4.5	WBOK	religious	3.3	4.7	1.0	4.8
KFYI	N/T	2.6	3.3	3.6	3.7	KQLD	oldies	1.9	1.7	2.5	4.6
KMLE	country	2.5	3.3	3.7	3.7	WBYU	adult std	4.9	5.4	5.0	4.6
KDKB	album	3.7	3.4	3.5	3.5	WLTS	AC	9.2	7.8	6.2	4.6
KOY	adult std	2.4	3.0	2.2	3.3	WRNO	album	4.6	4.8	3.0	3.8
KSLX	cls rock	4.4	4.5	4.3	3.3	WCKW-AM-FM	album	3.4	3.9	2.8	3.5
KOY-FM	top 40	4.4	4.4	4.8	3.1	WNOE-FM	country	4.1	3.1	3.4	3.5
KLFF	adult std	1.5	2.1	1.8	2.8	WQXY	country	2.8	2.8	3.3	2.7
KESZ	AC	3.4	3.0	2.7	2.6	KHOM	oldies	1.3	2.5	2.6	2.5
KAMJ-FM	AC	2.2	2.7	2.3	1.6	WYLD	religious	2.1	1.7	2.1	1.9
KPHX	Spanish	1.4	.8	.7	1.6	WSMB	N/T	1.6	1.4	1.1	1.6
KOOL	oldies	2.0	2.2	2.2	1.4	WTIX	N/T	1.1	1.5	1.5	1.3
KMEO	easy	.4	.2	.2	1.2	WYAT	oldies	2.7	1.9	1.4	1.0
KONC	classical	1.5	1.2	1.4	1.2	<b>SAN ANTONIO, TEXAS—(36)</b>					
KSUN	Spanish	1.5	.7	.4	1.2	KCYV	country	9.5	8.4	9.0	10.3
KUKQ	modern	—	1.1	1.0	1.1	KTFM	top 40/dance	7.2	6.0	6.6	7.7
<b>PORTLAND, ORE.—(25)</b>											
KKRZ	top 40	8.5	8.9	9.2	10.7	KITY	top 40/dance	6.2	6.8	7.6	6.5
KEX	AC	4.7	7.5	5.5	8.2	WOAI	N/T	7.9	6.0	4.7	5.7
KKCW	AC	9.5	8.6	8.7	8.0	KMMX	AC	4.4	5.1	4.5	5.5
KUPL-FM	country	6.5	6.5	6.2	6.9	KCOR	Spanish	5.6	5.2	3.6	5.1
KXL-FM	easy	7.0	4.9	6.2	6.6	KAJA	country	5.1	5.6	5.3	5.0
KXYQ	top 40	6.2	6.2	7.0	6.6	KSAQ	top 40	3.3	3.1	4.4	4.8
KXL	N/T	6.5	6.3	6.0	6.3	KKYX	country	4.2	5.4	5.1	4.6
KGON	album	6.0	6.3	6.5	6.1	KSMG	oldies	3.9	6.4	7.3	4.5
KINK	adult alt	6.4	6.8	4.0	5.5	KISS	album	5.0	5.1	5.5	4.4
KKSN-FM	oldies	3.9	4.0	3.9	4.2	KQXT	easy	6.3	4.7	4.2	4.4
KMJK	cls rock	3.5	3.8	3.7	4.2	KTSA	adult std	2.5	3.4	4.2	4.2
KKSN	adult std	1.6	2.4	2.6	2.7	KZEP	cls rock	3.5	3.1	4.2	3.6
KWJJ-FM	country	3.4	2.9	3.6	2.7	KONO	oldies	3.3	3.1	3.3	2.5
KKCY	adult alt	2.7	1.7	2.2	2.3	KZVE	Spanish	2.1	3.1	3.0	2.2
KGW	N/T	2.7	2.0	1.7	1.6	KFAN	AC	1.3	.8	1.7	2.0
KUPL	country	1.0	.8	1.1	1.6	KEDA	Spanish	2.2	2.8	1.9	1.6
KPDQ-FM	religious	2.1	1.8	1.5	1.4	KSLR	religious	1.6	1.1	1.0	1.6
KYTE	classical	1.1	1.0	1.4	1.0	KSAH	Spanish	—	1.0	1.3	1.3
<b>SACRAMENTO, CALIF.—(30)</b>											
KRAK-FM	country	7.6	7.0	6.7	9.3	KCHL	urban	1.0	1.1	.9	1.2
KFBK	N/T	8.2	9.3	8.1	8.5	KXTN	Spanish	1.2	3.1	1.1	1.2
KXOA-FM	AC	6.1	6.9	7.8	8.1	<b>SALT LAKE CITY—(38)</b>					
KCTC	easy	8.3	7.9	7.6	7.4	KSFI	easy	9.8	7.3	9.4	11.3
KSFM	top 40/dance	6.0	7.4	7.1	7.1	KKAT	country	8.6	9.3	9.1	10.6
KRXQ	album	7.1	5.8	5.6	6.9	KSL	AC	7.0	6.7	4.6	7.8
KZAP	album	5.5	6.0	6.4	6.9	KISN-FM	top 40	6.9	7.3	8.0	6.8
KHYL	oldies	3.8	5.1	5.5	4.7	KLZX-AM-FM	cls rock	3.6	5.0	3.0	6.3
KAER	AC	3.7	3.4	4.7	4.1	KSOP-AM-FM	country	8.0	7.4	5.6	6.0
KQPT	adult alt	6.4	4.1	4.9	3.9	KBER	album	4.5	5.0	5.3	5.8
KROY	top 40	4.8	3.1	3.3	3.3	KCPX	top 40	7.9	7.2	6.9	4.9
KRAK	country	4.1	4.3	3.5	2.8	KMGR-FM	AC	3.2	2.6	2.9	4.1
KWOD	top 40	3.7	3.8	3.4	2.5	KALL	AC	2.3	2.4	2.4	2.9
KFRC	adult std	1.4	1.5	2.4	1.7	KLCY-FM	AC	3.0	3.7	2.2	2.7
KSAC	classical	.7	1.0	.4	1.7	KLVV	AC	.5	1.2	2.2	2.5
KNBR	AC	1.1	1.8	1.7	1.6	KDYL	adult std	1.6	2.3	2.4	2.4
KSMJ	oldies	.6	.3	.8	1.3	KZHT	top 40/dance	1.7	2.6	4.9	2.3
KGO	N/T	.8	1.8	1.4	1.2	KJQN-FM	modern	3.3	2.2	3.6	2.0
KGNR	oldies	1.2	1.9	.8	1.1	KRSP-FM	album	5.6	5.3	3.7	2.0
<b>NORFOLK, VA.—(32)</b>											
WFOG	easy	8.6	9.0	6.6	10.0	KKWY	album	1.0	2.2	2.1	1.8
WCMS-AM-FM	country	8.7	9.8	7.4	8.8	KFMY/KZOL	oldies	1.3	2.2	2.5	1.4
WAFX	cls rock	4.5	11.7	6.8	8.1	KRPN	oldies	.8	.5	1.0	1.3
WWDE	AC	4.5	4.4	6.0	6.8	KTKK	N/T	3.1	1.7	3.0	1.3
WNOR-AM-FM	album	10.5	6.6	7.8	6.6	KUTR	religious	1.0	.4	—	1.2
WOWI	urban	8.7	7.3	6.9	6.3	KISN	top 40	.4	1.4	.7	1.0
WNVZ	top 40	7.4	7.6	5.3	6.2	<b>BUFFALO, N.Y.—(39)</b>					
WJQI-AM-FM	AC	5.4	5.1	5.6	5.5	WBEN	AC	9.1	7.9	6.8	10.7
WMYK	urban	4.7	5.6	3.9	5.4	WGR-FM	album	7.4	9.4	7.6	9.1
WGH-FM	top 40	5.7	3.4	4.9	4.1	WKSE	top 40	11.0	9.5	11.3	9.1
WLTY	oldies	5.3	4.4	4.7	3.1	WYRK	country	10.0	8.5	8.8	8.8
WNIS	N/T	2.2	2.6	3.5	3.1	WJYE	AC	9.3	11.2	9.1	7.9
WTAR	AC	2.7	2.9	2.6	3.0	WHTT-FM	oldies	5.2	5.2	6.0	6.1
WPCE	religious	3.0	2.4	3.3	2.9	WBUF	AC	6.8	8.6	6.3	5.4
WZCL	oldies	1.7	1.4	4.3	2.2	WMJQ	top 40	4.5	4.2	5.9	5.1
WBSK	urban	1.8	2.1	3.4	2.1	WUFX	cls rock	3.7	2.9	4.4	4.9
WKEZ	easy	1.4	1.1	2.0	1.7	WBLK	urban	4.8	5.7	6.6	4.7
WOFM	album	1.5	.6	1.9	1.3	WGR	N/T	4.2	1.6	4.0	3.5
						WECK	adult std	5.7	5.8	3.8	3.2
						WWKB	N/T	1.2	1.7	1.0	1.9
						CJFT	adult std	.4	1.1	1.2	1.6
						WDCX	religious	1.0	1.5	1.0	1.5

Call	Format	'89	'89	'89	'89	Call	Format	'89	'89	'89	'89
WBMW	adult alt	1.1	.6	1.4	1.3	KTOK	N/T	7.4	5.9	8.7	8.2
WUFO	urban	.7	.9	.8	1.2	KKNG	easy	9.4	7.8	8.8	8.1
WXRL	country	.5	.5	.7	1.2	KZBS	top 40	8.1	6.4	5.9	7.7
<b>HARTFORD, CONN.—(40)</b>											
WTIC	AC	16.5	15.9	15.5	15.0	KATT	album	7.8	7.5	4.7	7.6
WTIC-FM	top 40	10.3	13.7	12.7	11.2	KRXO	cls rock	6.3	5.4	6.8	6.6
WWYZ	country	5.7	7.4	5.7	7.8	KEBC	country	3.6	6.5	5.7	6.4
WRCH	AC	9.4	9.0	8.0	7.6	KOMA	oldies	5.1	5.7	7.0	5.9
WIOF	AC	4.7	5.6	4.8	6.9	KMGL	AC	5.1	6.4	4.6	5.0
WDRC-FM	oldies	7.1	5.9	4.8	6.4	KLTE	oldies	4.7	4.0	3.7	4.0
WCCC-FM	album	6.0	5.1	6.6	5.8	WKY	country	2.8	2.4	3.0	4.0
WHCN	album	6.4	6.1	5.8	5.8	KPRW	urban	2.7	3.3	3.4	1.6
WKSS	top 40	4.8	4.0	5.9	5.3	KJIL	religious	.9	.7	1.2	1.0
WPOP	N/T	2.4	1.9	2.5	2.6	<b>DAYTON, OHIO—(48)</b>					
WNEZ	easy	4.1	3.1	1.7	2.1	WGTO	top 40	8.6	7.3	9.5	9.7
WDRC	oldies	1.2	1.0	1.2	1.8	WHIO	AC	8.4	8.8	7.1	8.9
WAQY	album	1.2	2.1	1.5	1.6	WHKO	country	9.0	8.4	8.5	8.5
WKCI	top 40	1.8	1.4	1.1	1.1	WTUE	album	12.1	9.2	10.1	8.3
WLWH-FM	Spanish	—	.7	1.5	1.1	WWSN	AC	7.3	6.5	7.8	6.5
WPLR	album	1.2	1.1	.9	1.0	WVUD	AC	5.8	6.1	5.3	5.8
<b>CHARLOTTE, N.C.—(41)</b>											
WSOC-FM	country	12.7	14.4	9.1	15.4	WAZU	album	3.7	7.3	7.8	5.7
WPEG	urban	10.7	10.6	11.4	9.5	WONE	country	4.7	4.7	3.3	5.4
WBT	AC	5.8	7.2	5.6	9.0	WLW	AC	3.7	4.9	5.0	3.9
WCKZ	top 40	8.3	8.5	8.7	8.0	WBLZ	urban	3.2	5.6	3.3	3.5
WRFX	album	7.3	7.2	7.5	7.9	WYMJ	oldies	3.6	2.9	3.8	3.4
WMXC	AC	5.7	7.2	6.6	6.3	WCLR	easy	1.0	2.7	3.0	4.0
WEZC	AC	5.8									



**BMG**<sup>TM</sup>  
INTERNATIONAL

**NOW**  
**PROUDLY PRESENTS**  
**LISA STANSFIELD**



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# HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	2	6	7	HERE WE ARE EPIC 34-73084/E.P.A.	GLORIA ESTEFAN 1 week at No. 1
2	1	4	9	DOWNTOWN TRAIN WARNER BROS. 7-22685	ROD STEWART
3	6	9	8	WHAT KIND OF MAN WOULD I BE? REPRISE 7-22741	CHICAGO
4	4	3	11	SACRIFICE MCA 53750	ELTON JOHN
5	3	1	14	HOW AM I SUPPOSED TO LIVE WITHOUT YOU COLUMBIA 38-73017	M. BOLTON
6	5	2	13	ANOTHER DAY IN PARADISE ATLANTIC 7-88774	PHIL COLLINS
7	10	15	9	JUST BETWEEN YOU AND ME ATLANTIC 7-88781	LOU GRAMM
8	7	5	12	THE LAST WORTHLESS EVENING Geffen 7-22771	DON HENLEY
9	9	10	10	JUST LIKE JESSE JAMES Geffen 7-22844	CHER
10	16	23	10	ANY OTHER FOOL ELEKTRA 7-69254	SADAO WATANABE/PATTI AUSTIN
11	13	16	12	WHEN I SEE YOU SMILE EPIC 34-69082/E.P.A.	BAD ENGLISH
12	11	8	18	DON'T KNOW MUCH ELEKTRA 7-69261	LINDA RONSTADT/AARON NEVILLE
13	8	7	13	WALK ON BY MIKA 873 012-7/POLYGRAM	MELISSA MANCHESTER
14	12	11	16	EVERYTHING MCA 53714	JODY WATLEY
15	20	28	8	NOTHIN' TO HIDE RCA 9131	POCO
16	17	22	7	WHEN THE NIGHT COMES CAPITOL 44437	JOE COCKER
17	24	30	6	GOING HOME ARISTA 9913	KENNY G
18	35	—	2	ALL MY LIFE ELEKTRA LP CUT	LINDA RONSTADT/AARON NEVILLE
19	19	26	7	HERE AND NOW EPIC 34-73029/E.P.A.	LUTHER VANDROSS
20	21	25	8	FREE FALLIN' MCA 53748	TOM PETTY
21	15	12	16	ANGELIA EMI 50218	RICHARD MARX
22	18	21	10	IF I HAD YOU A&M 1471	KAREN CARPENTER
23	14	13	16	THE WAY TO YOUR HEART EMI 50217	SOULSISTER
24	31	42	4	I'LL BE GOOD TO YOU CAPITOL 44508	DONNY OSMOND
25	27	31	7	SOMEONE THAT I USED TO LOVE COLUMBIA LP CUT	BARBRA STREISAND
26	29	34	6	THE LAST THING VIRGIN 7-99133	CUTTING CREW
27	23	17	14	BRING IT ALL BACK RCA 9093	GRAYSON HUGH
28	42	—	2	★★★ POWER PICK ★★★	
				I GO TO EXTREMES COLUMBIA 38-73091	BILLY JOEL
29	22	14	14	LEAVE A LIGHT ON MCA 53706	BELINDA CARLISLE
30	34	44	3	STARTING OVER AGAIN EMI 50235	NATALIE COLE
31	26	20	18	LISTEN TO YOUR HEART EMI 50223	ROXETTE
32	33	36	7	NO MYTH RCA 9111	MICHAEL PENN
33	36	43	4	DON'T CRY ILENE REPRISE 7-22777	VONDA SHEPARD
34	38	47	4	I'LL BE GOOD TO YOU QWEST 7-22697/WARNER BROS.	QUINCY JONES
35	25	24	11	WITH EVERY BEAT OF MY HEART ARISTA 9895	TAYLOR DAYNE
36	28	18	16	WE DIDN'T START THE FIRE COLUMBIA 38-73021	BILLY JOEL
37	47	—	13	WAS IT NOTHING AT ALL CYPRESS 1451/A&M	MICHAEL DAMIAN
38	37	39	6	WOMAN IN CHAINS FONTANA 876 248-7/POLYGRAM	TEARS FOR FEARS
39	44	—	2	PEACE IN OUR TIME COLUMBIA 38-73047	EDDIE MONEY
40	40	32	11	BLAME IT ON THE RAIN ARISTA 9904	MILLI VANILLI
41	30	19	15	THE SAME LOVE MCA 53734	THE JETS
42	43	46	4	MR. HEARTBREAK ATLANTIC 4-88744	STEPHEN BISHOP
43	39	33	19	WHEN I LOOKED AT HIM ARISTA 9868	EXPOSE
44	41	27	17	GET ON YOUR FEET EPIC 34-69064/E.P.A.	GLORIA ESTEFAN
45	NEW	1	1	CHIPPIN' AWAY ATLANTIC 7-88732	CROSBY, STILLS & NASH
46	NEW	1	1	STEADY ON COLUMBIA 38-73061	SHAWN COLVIN
47	45	37	15	DIDN'T I (BLOW YOUR MIND) COLUMBIA 38-68960	NEW KIDS ON THE BLOCK
48	RE-ENTRY	3	3	REACH OUT FOR ME Geffen 7-22736	OLIVIA NEWTON-JOHN
49	32	29	7	THIS ONE'S FOR THE CHILDREN COLUMBIA 38-73064	NEW KIDS ON THE BLOCK
50	NEW	1	1	LOVE WILL LEAD YOU BACK ARISTA 9938	TAYLOR DAYNE

# RADIO

## FALL '89 ARBITRON RATINGS

(Continued from page 16)

Call	Format	'89	Sp '89	Su '89	Fa '89	Call	Format	'89	Sp '89	Su '89	Fa '89	Call	Format	'89	Sp '89	Su '89	Fa '89
KBTS	top 40	9.4	11.0	10.2	9.0	KOMP	album	5.9	6.3	4.8	3.7	WAKR	AC	—	5.6	—	6.3
KKMJ	AC	9.4	7.2	7.0	7.8	KEYV	adult alt	2.0	2.9	1.4	3.6	WDOK	AC	—	4.5	—	6.2
KHFI	top 40	6.3	7.0	6.0	6.6	KRLV	AC	4.2	5.3	3.9	3.4	WONE-FM	album	—	7.3	—	5.5
KEYI	AC	6.4	5.5	4.6	4.2	KWNR	AC	2.5	2.6	2.4	2.7	WGAR-FM	country	—	2.6	—	5.0
KLBJ	N/T	4.5	4.3	4.3	4.2	KLTN	AC	—	1.1	1.8	2.3	WMMS	album	—	5.8	—	5.0
KPEZ	album	2.4	4.5	4.3	4.1	KNUU	N/T	3.1	2.5	2.6	2.1	WMJI	AC	—	4.6	—	4.9
KVET	country	2.7	2.3	2.2	2.6	KDWN	N/T	1.9	3.9	2.7	1.6	WLTF	AC	—	6.1	—	4.8
KLTD	oldies	3.0	2.3	3.2	2.4	KJUL	AC	—	.7	1.6	1.6	WPHR	top 40	—	5.6	—	4.4
KAPT	easy	4.1	1.3	2.4	2.3	KMTW	album	2.3	.9	1.6	1.4	WQMX	AC	—	3.4	—	4.2
KGSR	adult alt	—	2.4	2.9	2.2	KRRI	oldies	.9	1.7	1.1	1.3	WZAK	urban	—	1.4	—	3.6
KQFX	oldies	3.2	4.4	3.1	2.2	KENO	oldies	.7	.7	1.3	1.1	WHBC-FM	easy	—	4.1	—	3.3
KTXZ	Spanish	1.4	1.3	1.6	1.9	GRAND RAPIDS, MICH.—(65)				WQAL	easy	—	3.2	—	2.9		
KOKE	easy	1.6	1.3	1.1	1.8	WCUZ-FM	country	8.0	7.0	7.0	11.0	WWWE	N/T	—	2.4	—	2.8
KTAE	country	.8	—	.5	1.3	WOOD-FM	easy	7.8	11.4	10.2	9.5	WLSR	country	—	2.5	—	2.4
WILKES-BARRE, PA.—(59)				WLAV-FM	album	7.7	7.9	5.8	8.5	WNXC	cls rock	—	2.9	—	2.1		
WKRZ	top 40	13.8	13.3	14.9	13.4	WGRD	top 40	7.7	8.3	10.6	8.0	WRQK	top 40/rock	—	1.6	—	1.9
WNAK	easy	7.0	8.7	7.3	8.6	WLHT	AC	7.9	7.7	7.8	7.7	WRMR	adult std	—	2.2	—	1.8
WEZX	album	6.4	7.1	6.1	8.0	WKLQ	top 40	8.0	4.4	5.6	6.5	WQXK	country	—	2.2	—	1.5
WARM	AC	5.5	5.8	7.6	5.5	WOOD	AC	7.2	7.4	5.5	6.4	WNWV	adult alt	—	1.1	—	1.4
WWSH	easy	5.3	5.4	4.0	5.3	WJFM	oldies	6.2	3.7	6.0	5.5	GREENVILLE, S.C.—(68)					
WEJL	AC	2.2	2.8	4.0	4.9	WMUS-FM	country	5.5	4.8	4.2	4.4	WESC-FM	country	12.4	9.3	12.8	11.8
WMGS	AC	5.4	5.4	3.5	4.9	WODJ	oldies	.6	.7	.4	3.9	WMYI	AC	8.6	9.4	10.4	11.4
WWRB	top 40/rock	4.4	3.3	4.6	2.9	WSNX-FM	top 40	5.0	3.7	5.6	3.3	WSSL-FM	country	8.1	8.4	11.1	9.3
WGBI-FM	AC	3.8	2.9	2.6	2.8	WFUR-FM	religious	2.9	2.3	.7	2.0	WANS-FM	top 40	11.8	10.4	9.3	8.3
WOLS	country	—	—	2.2	2.4	WYXX	AC	2.4	2.1	2.7	1.6	WSPA-FM	easy	8.3	7.3	7.2	7.9
WARD	N/T	2.3	2.2	1.3	2.1	WCUZ	country	2.7	3.1	3.0	1.5	WLWZ	urban	5.4	7.8	6.1	6.1
WBAX	adult std	2.4	2.1	1.1	1.8	WKWM	urban	1.3	1.7	2.4	1.9	WFBC-FM	AC	8.7	9.0	7.9	5.6
WEAY	oldies	1.7	2.2	2.0	1.8	WHTC	AC	.7	1.2	2.3	1.1	WCKN	cls rock	5.2	4.1	5.7	5.4
WHLM	top 40	2.8	1.8	2.6	1.8	SYRACUSE, N.Y.—(66)				WKCZ	top 40	4.7	3.8	3.8	4.4		
WSBG	top 40	1.6	1.2	1.8	1.8	WYYY	AC	14.7	11.8	15.7	14.1	WHYZ	urban	2.4	1.3	.7	3.0
WSDG	oldies	3.0	2.7	3.4	1.8	WNTQ	top 40	15.3	13.9	10.0	11.4	WSPA	AC	3.4	2.3	2.1	2.1
WZZO	album	1.3	1.4	.9	1.8	WSYR	AC	10.0	10.8	10.0	9.6	WFBC	N/T	1.6	2.5	1.5	2.0
WGBI	country	2.1	1.3	1.3	1.6	WRHP	easy	7.7	6.5	6.6	6.9	WBBO-FM	adult alt	1.3	2.1	1.1	1.6
WWDL	AC	.4	.6	1.0	1.6	WAQX	album	6.2	7.8	7.3	6.7	WASC	urban	.5	1.0	1.3	1.3
WICK	easy	2.1	2.1	1.0	1.5	WKFM	cls rock	5.9	7.4	7.3	6.2	WUUU-FM	easy	1.1	1.1	1.2	1.3
WCNR	country	.8	.7	—	1.3	WSEN-AM-FM	oldies	4.9	5.8	5.8	5.5	WWMG	oldies	.5	1.0	1.1	1.2
WFMZ	easy	1.3	.9	1.5	1.3	WFBL	adult std	—	.7	2.8	4.5	WBFM	AC	—	.6	—	1.0
WILK	N/T	1.5	1.3	1.0	1.3	WHEN	AC	3.2	4.2	3.3	3.3	KNOXVILLE, TENN.—(69)					
WHXT	top 40/dance	1.1	1.7	1.0	1.1	WEZG	easy	4.6	2.7	2.7	3.1	WIVK-AM-FM	country	32.5	34.1	35.1	37.7
WXPX	oldies	.6	.7	—	1.0	WPCX	country	2.3	4.0	2.1	2.1	WOKI	top 40	10.3	11.6	11.2	11.2
RALEIGH/DURHAM, N.C.—(60)				WOUR	album	.8	.6	.9	1.8	WZBK	easy	8.2	8.9	9.7	10.0		
WRDU	album	7.4	10.1	8.7	8.2	WSCP-AM-FM	country	2.2	.8	1.3	1.8	WIMZ-AM-FM	album	15.0	10.7	11.0	9.4
WQOK	urban	7.2	7.2	7.5	7.6	WNDR	country	2.5	2.6	1.5	1.7	WMYU	AC	14.4	13.7	12.7	9.1
WDCG	top 40	9.0	8.1	7.1	7.2	WXRJ	adult std	1.6	.5	.6	1.5	WKNJ	urban	.6	2.0	1.5	2.0
WRAL	AC	7.3	8.1	6.0	7.2	WVHR	religious	.6	1.8	1.6	1.3	WCKS	AC	1.0	1.5	1.5	1.6
WPTF	AC	8.1	7.8	8.9	7.1	WRCK	top 40	—	—	.4	1.0	WGAP	country	2.3	1.1	1.5	1.6
WQDR	country	9.3	6.4	6.2	6.9	WVGO	AC	.4	1.0	—	1.0	WKNF	oldies	.7	2.1	1.8	1.6
WFXC	urban	9.2	5.8	5.6	6.6	AKRON, OHIO—(67)				WQBB	adult std	1.1	1.1	.8	1.4		
WTRG	oldies	2.6	5.5	5.6	5.6	WKDD	top 40	—	9.1	—	8.7	WRJZ	religious	1.5	1.3	1.3	1.4
WYLT	AC	4.7	3.6	2.4	5.1	WNIR	N/T	—	5.3	—	7.4	WSEV	country	.6	.4	—	1.1
WZZU	top 40/rock	2.7	3.0	6.5													

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# ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from national album rock radio airplay reports.					
★★ NO. 1 ★★					
1	2	6	10	<b>BAD LOVE</b> DUCK LP CUT/REPRISE	ERIC CLAPTON 1 week at No. 1
2	3	2	9	<b>PEACE IN OUR TIME</b> COLUMBIA 38-73047	EDDIE MONEY
3	1	1	10	<b>DOWNTOWN TRAIN</b> WARNER BROS. 7-22685	ROD STEWART
4	15	41	3	<b>WHAT IT TAKES</b> Geffen LP CUT	AEROSMITH
5	6	10	9	<b>ANYTIME</b> CAPITOL 44471	MCAULEY SCHENKER GROUP
6	12	20	8	<b>BLACK VELVET</b> ATLANTIC 4-88742	ALANNAH MYLES
7	21	—	2	<b>THE DEEPER THE LOVE</b> Geffen 4-19951	WHITESNAKE
8	4	3	15	<b>A GIRL LIKE YOU</b> ENIGMA 44480/CAPITOL	THE SMITHEREENS
9	5	7	11	<b>I CAN'T EXPLAIN</b> MERCURY 876 190-4/POLYGRAM	SCORPIONS
10	20	33	4	<b>I WISH IT WOULD RAIN DOWN</b> ATLANTIC LP CUT	PHIL COLLINS
11	7	9	18	<b>LOVE SONG</b> Geffen 7-22856	TESLA
12	8	13	10	<b>IF DIRT WERE DOLLARS</b> Geffen LP CUT	DON HENLEY
13	13	16	7	<b>FIGURE OF EIGHT</b> CAPITOL 44489	PAUL MCCARTNEY
14	11	21	6	<b>BEST OF WHAT I GOT</b> EPIC LP CUT/E.P.A.	BAD ENGLISH
15	9	15	9	<b>DEVOLUTION WORKIN' MAN BLUES</b> I.R.S. LP CUT	THE ALARM
16	17	23	7	<b>INNOCENT DAYS</b> A&M 1467	GIANT
17	19	27	6	<b>NO MORE</b> REPRISE LP CUT	NEIL YOUNG
18	26	28	7	<b>THE HOUSE IS...</b> EPIC LP CUT/E.P.A.	STEVIE RAY VAUGHAN & DOUBLE
19	25	34	7	<b>NO MYTH</b> RCA 9111	MICHAEL PENN
20	34	40	4	<b>PRESTO</b> ATLANTIC LP CUT	RUSH
21	24	26	8	<b>GIMME YOUR GOOD LOVIN'</b> EPIC 34-69036/E.P.A.	DIVING FOR PEARLS
22	32	—	2	<b>I GO TO EXTREMES</b> COLUMBIA 38-73091	BILLY JOEL
23	27	30	17	<b>I REMEMBER YOU</b> ATLANTIC 7-88886	SKID ROW
24	33	—	2	<b>DIRTY DEEDS</b> BLACKHEART 34-73215/E.P.A.	JOAN JETT
25	14	8	14	<b>TERRIFYING</b> COLUMBIA LP CUT	ROLLING STONES
26	10	5	12	<b>PRETENDING</b> DUCK 7-22732/REPRISE	ERIC CLAPTON
27	28	25	10	<b>LET LOVE RULE</b> VIRGIN 7-99166	LENNY KRAVITZ
28	36	—	2	<b>TOO LATE TO SAY GOODBYE</b> EMI 50234	RICHARD MARX
★★★ POWER TRACK ★★★					
29	45	—	2	<b>ALMOST HEAR YOU SIGH</b> COLUMBIA 38-73093	ROLLING STONES
30	37	39	4	<b>HOUSE OF BROKEN LOVE</b> CAPITOL LP CUT	GREAT WHITE
31	43	—	2	<b>SWEET SOUL SISTER</b> SIRE LP CUT/REPRISE	THE CULT
32	44	—	2	<b>SOMETIMES SHE CRIES</b> COLUMBIA 38-73095	WARRANT
33	16	4	11	<b>SHOW DON'T TELL</b> ATLANTIC 7-88376	RUSH
34	23	19	13	<b>KICKSTART MY HEART</b> ELEKTRA 7-69248	MOTLEY CRUE
35	22	18	9	<b>THAT'S NOT HER STYLE</b> COLUMBIA LP CUT	BILLY JOEL
36	18	11	14	<b>JUST BETWEEN YOU AND ME</b> ATLANTIC 7-88781	LOU GRAMM
37	38	38	4	<b>GUILTY</b> WTG LP CUT	BONHAM
38	30	24	21	<b>WAIT FOR YOU</b> WTG 31-73034	BONHAM
39	40	36	7	<b>ALL OVER BUT THE CRYIN'</b> ELEKTRA LP CUT	THE GEORGIA SATELLITES
40	39	29	9	<b>HIGHER GROUND</b> EMI 50226	RED HOT CHILI PEPPERS
41	35	17	11	<b>LET ME GO</b> ISLAND LP CUT	MELISSA ETHERIDGE
42	46	—	2	<b>FLY HIGH MICHELLE</b> ATCO 7-99135	ENUFF Z'NUFF
★★★ FLASHMAKER ★★★					
43	NEW	1	1	<b>A FACE IN THE CROWD</b> MCA LP CUT	TOM PETTY
44	47	49	3	<b>JUST A LITTLE LIGHT</b> ARISTA LP CUT	GRATEFUL DEAD
45	NEW	1	1	<b>BROTHER, DON'T YOU WALK AWAY</b> COLUMBIA 38-73235	HOOTERS
46	31	12	13	<b>FOOL FOR YOUR LOVING</b> Geffen 4-22715	WHITESNAKE
47	41	35	19	<b>LOVE IS A LONG ROAD</b> MCA LP CUT	TOM PETTY
48	NEW	1	1	<b>PRICE OF LOVE</b> EPIC 34-73094/E.P.A.	BAD ENGLISH
49	NEW	1	1	<b>A HARD RAIN'S A...</b> MCA 53805	EDIE BRICKELL/NEW BOHEMIANS
50	48	48	3	<b>HOUSE OF FIRE</b> EPIC 34-73085/E.P.A.	ALICE COOPER

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

# RADIO

## ARBITRON RATINGS

(Continued from page 18)

Call	Format	W '89	Sp '89	Su '89	Fa '89
WJFC	country	—	—	—	1.0
WUTK	N/T	—	.8	—	1.0
<b>OMAHA, NEB.—(70)</b>					
KFAB	AC	15.9	14.3	12.9	15.8
KQKQ	top 40	17.0	15.0	16.6	13.3
KEZO-AM-FM	album	12.9	13.2	13.1	13.0
KEFM	AC	5.5	6.7	7.4	8.3
KESY-AM-FM	easy	7.6	8.1	8.0	8.2
KGOR	oldies	7.0	6.9	8.4	7.5
WOW-FM	country	7.0	7.7	7.3	7.0
WOW	country	6.0	5.5	3.6	4.2
KOIL	oldies	4.3	4.2	3.8	3.2
KOMJ	AC	2.1	2.3	3.9	2.7
KKAR	N/T	1.9	2.1	1.9	2.4
KFMQ	album	1.2	1.2	.9	1.4
<b>FRESNO, CALIF.—(71)</b>					
KMJ	N/T	11.6	7.6	5.8	11.1
KBOS	top 40/dance	7.5	8.1	8.3	9.0
KNAX	country	7.0	5.6	9.2	8.6
KKOJ	album	8.3	5.5	5.5	6.1
KYNO-FM	top 40/dance	4.6	4.8	5.4	6.0
KFSO	oldies	5.4	5.0	5.3	5.7
KRZR	top 40/rock	5.9	5.1	4.8	5.2
KOJY	easy	6.1	8.8	5.7	4.7
KFRE	country	3.0	4.0	2.3	4.1
KGST	Spanish	2.5	4.5	4.0	3.8
KFYE	AC	3.3	2.9	1.8	3.1
KEZL	easy	1.2	2.2	2.4	2.8
KFIG-FM	AC	3.9	3.5	3.8	2.5
KTHT	AC	2.0	1.8	1.7	2.2
KCLQ	cls rock	3.3	2.2	2.4	1.7
KOQO-FM	Spanish	3.4	3.0	3.2	1.2
KXEX	Spanish	1.6	2.2	4.2	1.1
KEAP	Spanish	—	.9	1.5	1.0
<b>TOLEDO, OHIO—(72)</b>					
WIDT	album	11.4	12.9	9.7	12.7
WKKO	country	9.1	9.6	10.9	10.7
WRQN	top 40	11.8	11.3	11.6	10.5
WLQR	easy	9.3	8.7	8.2	10.4
WWWM	AC	9.1	6.9	9.9	7.6
WMHE	top 40	9.7	7.7	9.3	7.5
WSPD	AC	5.7	5.7	5.5	5.9
WJR	adult std	4.0	6.8	4.9	3.6
WTOD	country	2.6	3.3	2.4	3.5
WCWA	oldies	1.3	2.3	1.7	2.8
CKLW	adult std	3.3	3.6	4.9	2.5
WVOI	urban	2.8	3.2	2.7	1.7
WJLB	urban	1.0	1.1	.8	1.3
WRIF	album	.6	.5	.7	1.1
WMTR-FM	oldies	.3	.5	.5	1.1
<b>SPRINGFIELD, MA.—(73)</b>					
WAQY	album	8.6	9.8	10.7	9.6
WHYN-FM	AC	8.2	11.5	9.7	8.5
WMAS-FM	AC	7.3	9.2	8.0	8.5
WMAS	adult std	5.9	5.3	4.0	7.7
WTIC-FM	top 40	9.1	7.6	10.5	7.5
WHYN	AC	8.2	8.3	7.8	7.1
WRCH	AC	10.1	7.2	6.1	6.5
WCCC-FM	album	2.9	2.2	3.1	4.1
WVYZ	country	2.6	3.5	3.0	3.8
WDRG-FM	oldies	2.6	1.7	2.0	2.8
WNNZ	oldies	3.5	2.7	1.8	2.2
WHMP-FM	top 40	3.2	2.4	2.9	2.1
WAAF	top 40/rock	2.6	1.8	1.3	1.9
WTIC	AC	2.1	1.3	1.8	1.9
WHMP	AC	1.9	1.8	1.7	1.7
WHCN	album	1.4	1.3	.6	1.5
WSPR	N/T	.8	1.2	2.1	1.3
WKSS	top 40	1.2	1.6	1.7	1.1

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JANUARY 22nd  
**LENE LOVICH**  
MARCH  
PATHFINDER RECORDS  
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# MAMMOTH ROCK

Compiled from reports issued by the Propaganda Department at Mammoth Records.

ARTIST	ALBUM
<b>blackgirls</b>	<b>procedure</b> <i>Just released, produced by Joe Boyd</i>
<b>BLAKE BABIES</b>	<b>earwig</b> <i>#14 College Chart, #1 Breakthrough Cut CMJ</i>
<b>Dash Rip Rock</b>	<b>Not Of This World</b> <i>Jim Dickinson produces follow-up to Ace of Clubs (February)</i>
<b>Sidewinders (RCA)</b>	<b>Auntie Ramos' Pool Hall</b> <i>Arizona band's sequel to Gavin Top 5 Witchdoctor (April)</i>
<b>The Veldt (Capitol)</b>	<b>Marigolds</b> <i>Debut release is produced by Robin Guthrie (May)</i>
<b>NC Bands</b>	<b>frequenCY</b> <i>Up and coming North Carolina bands get heard (March)</i>

**mammoth RECORDS THE FUTURE IS UNCHARTED**

ADVERTISEMENT

FOR WEEK ENDING JANUARY 27, 1990

# MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from Commercial and College Radio Airplay Reports.					
★★ NO. 1 ★★					
1	1	4	9	<b>HOUSE</b> COLUMBIA LP CUT	THE PSYCHEDELIC FURS 2 weeks at No. 1
2	3	5	6	<b>OUIJA BOARD, OUIJA BOARD</b> SIRE 7-21242/REPRISE	MORRISSEY
3	10	—	2	<b>CUTS YOU UP</b> BEGGAR'S BANQUET 9140/RCA	PETER MURPHY
4	5	6	10	<b>STANDING THERE</b> Geffen 7-21383	THE CREATURES
5	15	—	2	<b>HEAD ON</b> WARNER BROS. LP CUT	THE JESUS AND MARY CHAIN
6	4	10	11	<b>NO MYTH</b> RCA 9111	MICHAEL PENN
7	6	8	9	<b>ROAM</b> REPRISE 7-22667	THE B-52'S
8	18	—	2	<b>THE SENSUAL WORLD</b> COLUMBIA 38-73098	KATE BUSH
9	8	16	4	<b>WHERE DO WE GO FROM HEAVEN</b> SIRE LP CUT/REPRISE	MIGHTY LEMON DROPS
10	7	15	8	<b>BABYDOLL</b> WARNER BROS. LP CUT	LAURIE ANDERSON
11	11	3	14	<b>PROUD TO FALL</b> SIRE 7-22924/REPRISE	IAN MCCULLOCH
12	17	—	2	<b>GETTING AWAY WITH IT</b> FACTORY IMPORT	ELECTRONIC
13	12	17	4	<b>DON'T LET ME DOWN, GENTLY</b> POLYDOR LP CUT	THE WONDER STUFF
14	13	23	3	<b>DANGEROUS</b> SIRE 7-21328/REPRISE	DEPECHE MODE
15	20	11	9	<b>DRIFTING, FALLING</b> SIRE LP CUT/REPRISE	THE OCEAN BLUE
16	16	18	7	<b>DOWN IN IT</b> TVT 2611	NINE INCH NAILS
17	2	2	14	<b>LOVE AND ANGER</b> COLUMBIA 38-73092	KATE BUSH
18	27	—	2	<b>BLUES BEFORE AND AFTER</b> CAPITOL LP CUT	THE SMITHEREENS
19	21	21	8	<b>I WANNA BE ADORED</b> SILVERTONE 1301/RCA	THE STONE ROSES
20	NEW	1	1	<b>BIRDHOUSE IN YOUR SOUL</b> ELEKTRA 7-64998	THEY MIGHT BE GIANTS
21	NEW	1	1	<b>HERE I AM (COME AND TAKE ME)</b> VIRGIN 7-99141	UB40
22	14	7	14	<b>LET LOVE RULE</b> VIRGIN 7-99166	LENNY KRAVITZ
23	NEW	1	1	<b>RAZOR BLADES OF LOVE</b> RCA 9160	THE SILENCERS
24	24	25	7	<b>BURNING INSIDE</b> SIRE 7-21384/WARNER BROS.	MINISTRY
25	19	22	6	<b>ON THE GREENER SIDE</b> MERCURY LP CUT/POLYGRAM	MICHELLE SHOCKED
26	28	19	14	<b>HIGHER GROUND</b> EMI 50226	RED HOT CHILI PEPPERS
27	25	24	11	<b>LAST CIGARETTE</b> CHAMELEON LP CUT	DRAMARAMA
28	23	—	2	<b>STEADY ON</b> COLUMBIA 38-73061	SHAWN COLVIN
29	22	13	9	<b>SECRETS</b> RCA 9135	THE PRIMITIVES
30	26	—	2	<b>TESTIFY</b> ATLANTIC LP CUT	ELEVENTH DREAM DAY

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

# Big Money Talks, But Few Prizes Can Walk Alone

BY PHYLLIS STARK

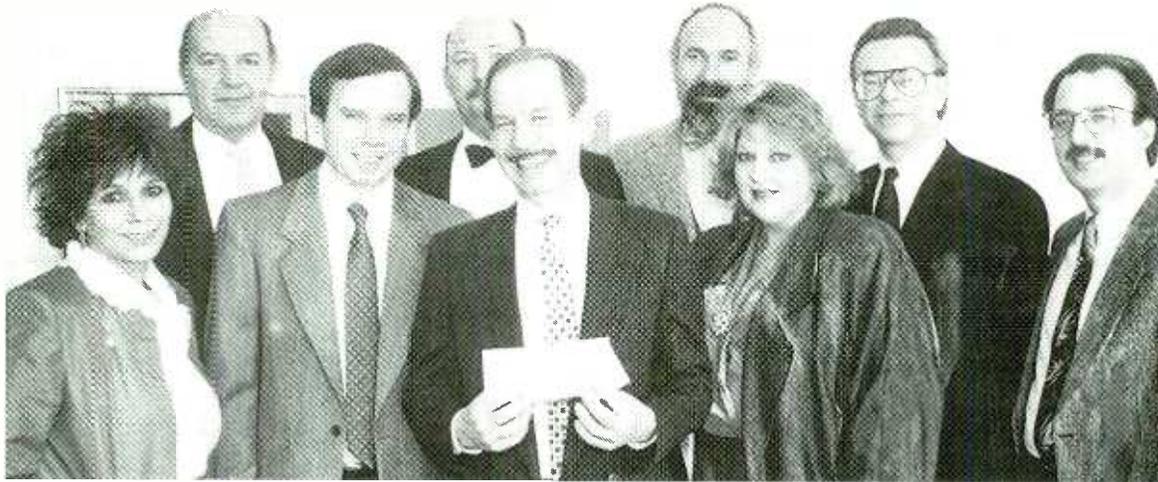
NEW YORK—Which would you rather win: Elton John concert tickets or the tickets *plus* the piano John used during the show? It's an increasingly asked question as promotion directors find simple on-air giveaways are not effective against big money contests and similar promotions. Although albums, concert tickets, T-shirts, and, recently, videos have been staples of on-air promotion in the increasingly competitive radio marketing environment, promotion directors are now turning simple giveaways into elaborate, value-added promotions.

Concert tickets are a good example. Promotion directors have always known that throwing in passes to meet the band backstage enhances the giveaway. But there are other, more creative perks. Top 40 WPHR Cleveland, for example, took 60 listeners to a haunted house before an L.A. Guns concert on Halloween. The winners were then taken to the concert complete with backstage passes. The hook was that the band actually joined the winners on the bus ride and tour of the haunted house. WPHR was also responsible for the Elton John piano giveaway.

Classic rock WKLH Milwaukee has awarded concert tickets and provided for a babysitter so a winning couple could attend the show. "Although CDs, videos, and concert tickets are the standard fare, when we give them away, we try to really embellish them," says WKLH marketing director Brad Wallace. "It's the only way to position ourselves against everyone else. If we play the top 96 CDs of the year, we give the winner all 96 CDs. You have to give them something that they couldn't get otherwise to gain importance in their lives."

Despite this new creativity, most promotion directors surveyed for this article agree that cash is still the best on-air giveaway item because, as top 40 KIIS Los Angeles marketing director Karen Tobin puts it, "people can spend it for their own needs."

Everyone also agrees that cash is one prize that needs little embellish-



**Homeless Bound.** Adult alternative WQCD (CD101.9) New York and GRP Records' second annual all-star concert raised more than \$50,000 for the Partnership for the Homeless. Pictured with the check, from left, are WQCD's Jeri Calziello, GM Ray Gardella, Paul James, and Ed Hurley; John Turcott of Partnership for the Homeless; Jule Lokin of New Audiences; WQCD's Jane Shayne; and GRP Records' Larry Rosen and Mark Wexler.

ment. They also agree that there is such a thing as too little cash to give away, but they disagree on how little is too little. Most say that \$100 is the minimum cash giveaway. Any less, they say, is a waste of time.

But Jean Simone, promotion director of top 40/dance WIOQ (Q102) Philadelphia, says that any amount less than \$1,000 is too little money to be a worthwhile promotion, and even with that amount, "you have to build it up into a great promotion by giving away a whole bunch of little stuff as well. For example, anyone who tries but doesn't win the money gets a T-shirt or a keychain." Simone also notes that cash in any amount is a most effective giveaway at Christmas time.

But Wallace disagrees about the importance of cash. "The top 40s are the money leaders in nearly every market," he says. "But money is imageless unless you're doing a lot of it [e.g. Birthday Bucks contests]. Lifestyle giveaways work much better for us. If I can give someone \$96 or a CD player that cost me \$96, I'd rather give them the CD player."

And Tobin cites lottery tickets as a great alternative to cash when the lottery jackpot is attracting attention

in the market. And, even though she agrees that cash is still the best giveaway, she says "a hot concert ticket can be just as exciting."

## MORE POWER PIGGERY

Top 40 WFLZ (The Power Pig) Tampa, Fla., is currently running a Menu Of Madness promotion that works like an outrageous stunt contest—only backwards. In the WFLZ variation, the station suggests the stunt and then finds a listener who will volunteer to do it. Listeners may choose from among what promotion director Darcel Schouler calls a

## PROMOTIONS

"smorgasboard of stunts" that range in prize value from \$100 to \$1,000.

Among the stunts on the menu: snorting an oyster through your nose, eating a can of Alpo, drinking milk from a live cow, wearing live lizard earrings for an hour, and soaking in a tub of Beanie Weenies for 93 minutes. One listener ate a lit cigarette while another, a power company employee, dressed in drag for a day at work.

WFLZ PD Marc Chase got a lot of attention at his previous station, WYHY (Y107) Nashville, for giving away a marriage *and* a divorce. Top 40 KHYI (Y95) Dallas ran a three week promotion known as the Marriage And Divorce Hotline earlier this month. Listeners could call the 24-hour-a-day hot line and leave a message explaining why they should be awarded \$1,000 toward either a marriage or a divorce. The more outrageous the story, the more likely it was to win. The first winner, for example, said he was seeking a divorce after his wife tied him to a bed and used her Epilady to remove all of his body hair.

Several stories were aired each weekday morning, with a winner selected on Thursday. Winners received \$1,000 toward their marriage or divorce plus a trip for two to London to see Rod Stewart. Winners were told that they could bring either their spouse, their ex-, or their lover on the trip.

IDEA MILL: CABLE RADIO  
WWDB Philadelphia simulcast

with cable TV's C-SPAN for four hours earlier this month. Viewers were given a live, behind-the-scenes look at talk radio. C-SPAN can be seen in 47 million homes throughout the country. Guests included Pennsylvania congressman Curt Weldon, syndicated advice columnist Jeffrey Zazlow, and Philadelphia district attorney Ron Castille.

Top 40 WNCI Columbus, Ohio, held a car giveaway promotion called Guess Who's In It And Win It. WNCI's winner had to identify four "mystery passengers"—Steve Winwood, Mary Frann, Bernie Kosar, and Quintin Reynolds, adopted son of Burt Reynolds and Loni Anderson—to win a new Mitsubishi Eclipse... Top 40 WJYZ Ocean County, N.J., qualified listeners who heard "Swing The Mood" by Jive Bunny & the Mastermixers to win an outdoor porch swing.

AC WJQY (Joy 107 FM) Miami, in conjunction with Florida's Fort Lauderdale Sun Sentinel, is airing a year-long feature called Showtime Exclusive on Wednesdays, Thursdays, and Fridays. The program, hosted by WJQY ND Audrey Lynn, previews upcoming weekend events that will be featured in the Sun Sentinel's weekly Showtime magazine.

WPGC Washington, D.C., hosted a two-hour job program every Saturday morning in January. The show, dubbed "A Complete Guide To Washington's Job And Career Opportunities," put callers in touch with employers who talked about what jobs were available and what qualifications were needed. The program also included tips like how to act on an interview and how to write a résumé.

As part of its ongoing series of travel-related promotions, country stations KLAC/KZLA Los Angeles made January "boating month." Documentary-type announcements covered every facet of boating from inflatables to yachts. Topics included sail and power boating, fishing, and choosing your first boat.

In the wake of another Exxon spill, album WNEW New York morning man Dave Herman has been airing calls from listeners who want to express their environmental concerns. WNEW is also collecting letters and faxes from listeners and forwarding them to Congress.



**Autograph Hounds.** Album WYNF Tampa, Fla., recently raised more than \$27,000 at its third annual Children's Home Benefit Auction. Among the items auctioned off were an autographed Rolling Stones Fender Strat guitar (\$9,000); a Paul McCartney autographed "Back In The USSR" LP (\$450); and a Doobie Brothers autographed poster (\$350). Guest auctioneers included Jonathan Caine and Neil Shoen of Bad English. Pictured with the loot, from left, are WYNF's Jon Volmar, Marsha Longo, and Steve Patrick.

PIONEER PRESENTS

# Hot Picks in Tokyo

Selections can be heard on "Pioneer Tokyo Hot 100"  
Every Sunday 1 PM - 5 PM on FM JAPAN/81.3 FM in TOKYO.

Week of January 7, 1990

1. I'll Be Going To You Quincy Jones
2. Reaching For The Stars & Chaka Khan
3. Another Day In Paradise Phil Collins
4. I Wanna Be Like You Janet Jackson
5. Zak & Lee Sweet The Fire Billy Joel
6. Angelique Richard Marx
7. With Every Beat Of My Heart Billy Joel
8. Black Sheep The Notorious B.I.G.
9. Don't Know Much About The History Of Rock & Roll Taylor Davis
10. The Way That You Love Me Patti LaBelle
11. Loving In Sin Gu Jinx
12. Rock A Little Hard Place Patti LaBelle
13. Pump Up The Volume The Rolling Stones
14. Stage It On The Run Milli Vanilli
15. Deep Swimsuits The World's Most Beautiful Women
16. I'd Rather Be Your Lover Red Stearns
17. I'd Rather Be Your Lover Red Stearns
18. I'd Rather Be Your Lover Red Stearns
19. I'd Rather Be Your Lover Red Stearns
20. I'd Rather Be Your Lover Red Stearns
21. I'd Rather Be Your Lover Red Stearns
22. I'd Rather Be Your Lover Red Stearns
23. I'd Rather Be Your Lover Red Stearns
24. I'd Rather Be Your Lover Red Stearns
25. I'd Rather Be Your Lover Red Stearns

FM JAPAN 81.3 FM

# POWERPLAYS

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

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

**PLATINUM**

**Z100**  
New York

**O.M.: Steve Kingston**

- 1 Michael Bolton, How Am I Supposed To
- 2 Technontronic Featuring Felly, Pump Up
- 3 Phil Collins, Another Day In Paradise
- 4 Seduction, Two To Make It Right
- 5 Linda Ronstadt (Featuring Aaron Nev
- 6 Jody Watley, Everything
- 7 Rod Stewart, Downtown Train
- 8 Jody Watley, Everything
- 9 Jody Watley, Everything
- 10 Jody Watley, Everything
- 11 Jody Watley, Everything
- 12 Jody Watley, Everything
- 13 Jody Watley, Everything
- 14 Jody Watley, Everything
- 15 Jody Watley, Everything
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- 21 Jody Watley, Everything
- 22 Jody Watley, Everything
- 23 Jody Watley, Everything
- 24 Jody Watley, Everything
- 25 Jody Watley, Everything
- 26 Jody Watley, Everything
- 27 Jody Watley, Everything
- 28 Jody Watley, Everything
- 29 Jody Watley, Everything
- 30 Jody Watley, Everything

**KIISFM 102.7**  
Los Angeles

**P.D.: Gerry DeFrancesco**

- 1 Seduction, Two To Make It Right
- 2 Jody Watley, Everything
- 3 Michael Bolton, How Am I Supposed To
- 4 Technontronic Featuring Felly, Pump Up
- 5 Taylor Dayne, With Every Beat Of My H
- 6 Jive Bunny And The Mاسترستم, Swin
- 7 Billy Joel, We Didn't Start The Fire
- 8 Shana, I Want You
- 9 Skid Row, I Remember You
- 10 Paula Abdul (Duet With The Wild Pair),
- 11 The Cover Girls, We Can't Go Wrong
- 12 Rod Stewart, Downtown Train
- 13 Gloria Estefan, Here We Are
- 14 Jive Bunny, We Didn't Start The Fire
- 15 Janet Jackson, Escapade
- 16 Sybil, Don't Make Me Over
- 17 Phil Collins, Another Day In Paradise
- 18 Michael Damian, Was It Nothing At All
- 19 D-Mob Introducing Cathy Dennis, C'Mon
- 20 Linda Ronstadt (Featuring Aaron Nev
- 21 Milli Vanilli, All Or Nothing
- 22 Gloria Estefan, Here We Are
- 23 The Cover Girls, We Can't Go Wrong
- 24 Young M.C., Bust A Move
- 25 Eddie Money, Peace In Our Time
- 26 D-Mob Introducing Cathy Dennis, C'Mon
- 27 Billy Joel, I Go To Extremes
- 28 Madonna, Keep It Together
- 29 Taylor Dayne, With Every Beat Of My H
- 30 Kyzee, Stomp (Jump Jack Your Body)

**B94**  
Pittsburgh

**P.D.: Clarke Ingram**

- 1 Skid Row, I Remember You
- 2 Tom Petty, Free Fallin'
- 3 Michael Bolton, How Am I Supposed To
- 4 Rod Stewart, Downtown Train
- 5 Jody Watley, Everything
- 6 Lou Gramm, Just Between You And Me
- 7 Steve B., Love Me For Life
- 8 The B-52's, Room
- 9 Expose, Tell Me Why
- 10 Sybil, Walk On By
- 11 Skid Row, I Remember You
- 12 Tom Petty, Free Fallin'
- 13 Michael Bolton, How Am I Supposed To
- 14 Rod Stewart, Downtown Train
- 15 Jody Watley, Everything
- 16 Lou Gramm, Just Between You And Me
- 17 Steve B., Love Me For Life
- 18 The B-52's, Room
- 19 Expose, Tell Me Why
- 20 Sybil, Walk On By

**POWER 99 FM**  
Atlanta

**P.D.: Rick Stacy**

- 1 Michael Bolton, How Am I Supposed To
- 2 Chicago, What Kind Of Man Would I Be?
- 3 Lou Gramm, Just Between You And Me
- 4 Seduction, Two To Make It Right
- 5 Jody Watley, Everything
- 6 Technontronic Featuring Felly, Pump Up
- 7 Rod Stewart, Downtown Train
- 8 Motley Crue, Kickstart My Heart
- 9 Janet Jackson, Escapade
- 10 Linda Ronstadt (Featuring Aaron Nev
- 11 Linda Ronstadt (Featuring Aaron Nev
- 12 Michelle, No More Lies
- 13 Eddie Money, Peace In Our Time
- 14 The Cover Girls, We Can't Go Wrong
- 15 Marc Almond, Tears Run Rings
- 16 Quincy Jones Featuring Ray Charles &
- 17 Milli Vanilli, All Or Nothing
- 18 Aerosmith, Janie's Got A Gun
- 19 Young M.C., Principal's Office
- 20 Skid Row, I Remember You
- 21 The B-52's, Room
- 22 Skid Row, I Remember You
- 23 D-Mob Introducing Cathy Dennis, C'Mon
- 24 Moving Pictures, What About Me
- 25 Taylor Dayne, With Every Beat Of My H
- 26 Bad English, Price Of Love
- 27 Tesla, Love Song
- 28 Phil Collins, Another Day In Paradise
- 29 Tears For Fears, Woman In Chains
- 30 Billy Joel, I Go To Extremes

**KQWB 101.3**  
Minneapolis

**P.D.: Brian Philips**

- 1 Tom Petty, Free Fallin'
- 2 Linda Ronstadt (Featuring Aaron Nev
- 3 Soul II Soul (Featuring Caron Wheeler),
- 4 Jody Watley, Everything
- 5 Rod Stewart, Downtown Train
- 6 Technontronic Featuring Felly, Pump Up
- 7 Lou Gramm, Just Between You And Me
- 8 Roxette, Dangerous
- 9 Seduction, Two To Make It Right
- 10 Jive Bunny, We Didn't Start The Fire
- 11 Paula Abdul (Duet With The Wild Pair),
- 12 Linda Ronstadt (Featuring Aaron Nev
- 13 Janet Jackson, Escapade
- 14 Aerosmith, Janie's Got A Gun
- 15 Eddie Money, Peace In Our Time
- 16 Milli Vanilli, All Or Nothing
- 17 Michael Bolton, How Am I Supposed To
- 18 Phil Collins, Another Day In Paradise
- 19 Warrant, Sometimes She Cries
- 20 Chicago, What Kind Of Man Would I Be?
- 21 Skid Row, I Remember You
- 22 New Kids On The Block, This One's For
- 23 Tesla, Love Song
- 24 Motley Crue, Kickstart My Heart
- 25 Bad English, Price Of Love
- 26 Janet Jackson, Rhythm Nation
- 27 The Cover Girls, We Can't Go Wrong
- 28 Depeche Mode, Personal Jesus
- 29 Billy Joel, I Go To Extremes
- 30 Taylor Dayne, With Every Beat Of My H

**93Q**  
Houston

**P.D.: Randy Brown**

- 1 Seduction, Two To Make It Right
- 2 Jody Watley, Everything
- 3 Phil Collins, Another Day In Paradise
- 4 Rod Stewart, Downtown Train
- 5 The Big Supreme, Don't Walk
- 6 Belinda Carlisle, Leave A Light On
- 7 Sybil, Don't Make Me Over
- 8 Paula Abdul (Duet With The Wild Pair),
- 9 Michael Bolton, How Am I Supposed To
- 10 The Cover Girls, We Can't Go Wrong
- 11 Skid Row, I Remember You
- 12 Anything, No More Lies
- 13 Lou Gramm, Just Between You And Me
- 14 Xymox, Imagination
- 15 The Cure, Lullaby
- 16 Expose, Tell Me Why
- 17 Aerosmith, Janie's Got A Gun
- 18 Roxette, Dangerous
- 19 Eddie Money, Peace In Our Time
- 20 Gloria Estefan, Here We Are
- 21 Tesla, Love Song
- 22 Janet Jackson, Escapade
- 23 The B-52's, Room
- 24 Excess, Blue Savannah
- 25 Bad English, Price Of Love
- 26 Technontronic Featuring Felly, Pump Up
- 27 Milli Vanilli, All Or Nothing
- 28 Tears For Fears, Woman In Chains
- 29 D-Mob Introducing Cathy Dennis, C'Mon
- 30 Expose, Tell Me Why

**POWER 95**  
New York

**P.D.: Gary Bryan**

- 1 Michael Bolton, How Am I Supposed To
- 2 Seduction, Two To Make It Right
- 3 Phil Collins, Another Day In Paradise
- 4 Jody Watley, Everything
- 5 Technontronic Featuring Felly, Pump Up
- 6 Rod Stewart, Downtown Train
- 7 Pajama Party, Over And Over
- 8 Linda Ronstadt (Featuring Aaron Nev
- 9 Aerosmith, Janie's Got A Gun
- 10 Shana, I Want You
- 11 Jody Watley, Everything
- 12 Expose, Tell Me Why
- 13 Billy Joel, We Didn't Start The Fire
- 14 Paula Abdul (Duet With The Wild Pair),
- 15 Gloria Estefan, Here We Are
- 16 Lou Gramm, Just Between You And Me
- 17 Milli Vanilli, All Or Nothing
- 18 Babyface, Tender Lover
- 19 Taylor Dayne, With Every Beat Of My H
- 20 Skid Row, I Remember You
- 21 Marcia Griffiths, Electric Boogie
- 22 D-Mob Introducing Cathy Dennis, C'Mon
- 23 Sa-Fire, I Will Survive (From "She-De
- 24 Janet Jackson, Escapade
- 25 Richard Marx, Too Late To Say Goodbye
- 26 Tesla, Love Song
- 27 Chicago, What Kind Of Man Would I Be?
- 28 Steve B., Love Me For Life
- 29 Michael Damian, Was It Nothing At All
- 30 Expose, Tell Me Why

**KRIS 108 FM**  
Boston

**P.D.: Sunny Joe White**

- 1 Michael Bolton, How Am I Supposed To
- 2 Seduction, Two To Make It Right
- 3 Rod Stewart, Downtown Train
- 4 Eddie Money, Peace In Our Time
- 5 Expose, Tell Me Why
- 6 Tom Petty, Free Fallin'
- 7 Quincy Jones Featuring Ray Charles &
- 8 Paula Abdul (Duet With The Wild Pair),
- 9 Shana, I Want You
- 10 Aerosmith, Janie's Got A Gun
- 11 Patti LaBelle, Yo Mister
- 12 Jive Bunny, We Didn't Start The Fire
- 13 Janet Jackson, Escapade
- 14 Marcia Griffiths, Electric Boogie
- 15 Michael Damian, Was It Nothing At All
- 16 Tesla, Love Song
- 17 D-Mob Introducing Cathy Dennis, C'Mon
- 18 Tears For Fears, Woman In Chains
- 19 Richard Marx, Too Late To Say Goodbye
- 20 Milli Vanilli, All Or Nothing
- 21 Gloria Estefan, Here We Are
- 22 The Cover Girls, We Can't Go Wrong
- 23 The B-52's, Room
- 24 Babyface, Tender Lover
- 25 Linda Ronstadt (Featuring Aaron Nev
- 26 Sa-Fire, I Will Survive (From "She-De
- 27 A'Me Lorain, Whole Wide World
- 28 Anahad, I Will Survive (From "She-De
- 29 Anahad, I Will Survive (From "She-De
- 30 Anahad, I Will Survive (From "She-De

**EAGLE 106**  
Philadelphia

**P.D.: Todd Fisher**

- 1 Technontronic Featuring Felly, Pump Up
- 2 New Kids On The Block, This One's For
- 3 Phil Collins, Another Day In Paradise
- 4 Taylor Dayne, With Every Beat Of My H
- 5 Michael Bolton, How Am I Supposed To
- 6 Linda Ronstadt (Featuring Aaron Nev
- 7 Rod Stewart, Downtown Train
- 8 Skid Row, I Remember You
- 9 Phil Collins, Another Day In Paradise
- 10 Seduction, Two To Make It Right
- 11 Jody Watley, Everything
- 12 Paula Abdul (Duet With The Wild Pair),
- 13 The 2 Live Crew, We So Horny
- 14 Expose, Tell Me Why
- 15 Janet Jackson, Rhythm Nation
- 16 Shana, I Want You
- 17 Lou Gramm, Just Between You And Me
- 18 Aerosmith, Janie's Got A Gun
- 19 Eddie Money, Peace In Our Time
- 20 Gloria Estefan, Here We Are
- 21 Milli Vanilli, All Or Nothing
- 22 Jive Bunny, We Didn't Start The Fire
- 23 Taylor Dayne, With Every Beat Of My H
- 24 D-Mob Introducing Cathy Dennis, C'Mon
- 25 Tom Petty, Free Fallin'
- 26 Janet Jackson, Escapade
- 27 Biz Markie, Just A Friend
- 28 Michael Damian, Was It Nothing At All

**Q103**  
Tampa

**P.D.: Randy Kabrich**

- 1 Michael Bolton, How Am I Supposed To
- 2 Chicago, What Kind Of Man Would I Be?
- 3 New Kids On The Block, This One's For
- 4 Lou Gramm, Just Between You And Me
- 5 Rod Stewart, Downtown Train
- 6 Soul II Soul (Featuring Caron Wheeler),
- 7 Jody Watley, Everything
- 8 Seduction, Two To Make It Right
- 9 Skid Row, I Remember You
- 10 Phil Collins, Another Day In Paradise
- 11 Gloria Estefan, Here We Are
- 12 Linda Ronstadt (Featuring Aaron Nev
- 13 Expose, Tell Me Why
- 14 Technontronic Featuring Felly, Pump Up
- 15 Tesla, Love Song
- 16 Chicago, What Kind Of Man Would I Be?
- 17 Babyface, Tender Lover
- 18 Roxette, Dangerous
- 19 Jody Watley, Everything
- 20 Linda Ronstadt (Featuring Aaron Nev
- 21 Richard Marx, Too Late To Say Goodbye
- 22 Janet Jackson, Escapade
- 23 Billy Joel, We Didn't Start The Fire
- 24 Lou Gramm, Just Between You And Me
- 25 Milli Vanilli, All Or Nothing
- 26 Warrant, Sometimes She Cries
- 27 Richard Marx, Too Late To Say Goodbye
- 28 Michael Penn, No Myth
- 29 Kenny G, Going Home
- 30 Elton John, Sacrifice

**Q101**  
Chicago

**P.D.: Bill Gamble**

- 1 Michael Bolton, How Am I Supposed To
- 2 Rod Stewart, Downtown Train
- 3 Lou Gramm, Just Between You And Me
- 4 Linda Ronstadt (Featuring Aaron Nev
- 5 Jody Watley, Everything
- 6 Phil Collins, Another Day In Paradise
- 7 Joe Cocker, When The Night Comes
- 8 Taylor Dayne, With Every Beat Of My H
- 9 Elton John, Sacrifice
- 10 Eddie Money, Peace In Our Time
- 11 Billy Joel, We Didn't Start The Fire
- 12 Chicago, What Kind Of Man Would I Be?
- 13 Milli Vanilli, Blame It On The Rain
- 14 Gloria Estefan, Here We Are
- 15 Tom Petty, Free Fallin'
- 16 Paula Abdul (Duet With The Wild Pair),
- 17 Michael Damian, Was It Nothing At All
- 18 Bad English, When I See You Smile
- 19 Don Henley, The Last Worthless Evening
- 20 New Kids On The Block, This One's For
- 21 Richard Marx, Angelia
- 22 Seduction, Two To Make It Right
- 23 Richard Marx, Too Late To Say Goodbye
- 24 Janet Jackson, Escapade
- 25 Paula Abdul, (It's Just) The Way That
- 26 Gloria Estefan, Get On Your Feet
- 27 Roxette, Dangerous
- 28 Michael Penn, No Myth
- 29 Billy Joel, I Go To Extremes
- 30 Expose, Tell Me Why

**POWER 104**  
Houston

**P.D.: Adam Cook**

- 1 Michael Bolton, How Am I Supposed To
- 2 Seduction, Two To Make It Right
- 3 Jody Watley, Everything
- 4 The Cover Girls, We Can't Go Wrong
- 5 Technontronic Featuring Felly, Pump Up
- 6 Babyface, Tender Lover
- 7 Phil Collins, Another Day In Paradise
- 8 Rod Stewart, Downtown Train
- 9 Expose, Tell Me Why
- 10 Quincy Jones Featuring Ray Charles &
- 11 Paula Abdul (Duet With The Wild Pair),
- 12 Milli Vanilli, All Or Nothing
- 13 Roxette, Dangerous
- 14 Janet Jackson, Rhythm Nation
- 15 Janet Jackson, Escapade
- 16 The B-52's, Room
- 17 Gloria Estefan, Here We Are
- 18 D-Mob Introducing Cathy Dennis, C'Mon
- 19 Tears For Fears, Woman In Chains
- 20 Belinda Carlisle, Leave A Light On
- 21 Taylor Dayne, Love Will Lead You Back
- 22 Shana, I Want You
- 23 Billy Joel, I Go To Extremes
- 24 Excess, Blue Savannah
- 25 Biz Markie, Just A Friend
- 26 Michael A. Van Dyke, I Remember You
- 27 The Smithereens, A Girl Like You
- 28 Xymox, Imagination
- 29 Michael Damian, Was It Nothing At All
- 30 A'Me Lorain, Whole Wide World

**WZOU 94.3**  
Boston

**P.D.: Steve Rivers**

- 1 Michael Bolton, How Am I Supposed To
- 2 Jody Watley, Everything
- 3 Jive Bunny And The Mاسترستم, Swin
- 4 Rod Stewart, Downtown Train
- 5 Shana, I Want You
- 6 Phil Collins, Another Day In Paradise
- 7 Seduction, Two To Make It Right
- 8 Skid Row, I Remember You
- 9 Janet Jackson, Rhythm Nation
- 10 Aerosmith, Janie's Got A Gun
- 11 Tesla, Love Song
- 12 Technontronic Featuring Felly, Pump Up
- 13 Jody Watley, Everything
- 14 A Collins, Another Day In Paradise
- 15 Soul II Soul (Featuring Caron Wheeler),
- 16 Taylor Dayne, With Every Beat Of My H
- 17 Gloria Estefan, Here We Are
- 18 Paula Abdul (Duet With The Wild Pair),
- 19 Chicago, What Kind Of Man Would I Be?
- 20 The Cover Girls, We Can't Go Wrong
- 21 D-Mob Introducing Cathy Dennis, C'Mon
- 22 Michael Damian, Was It Nothing At All
- 23 Janet Jackson, Escapade
- 24 Milli Vanilli, All Or Nothing
- 25 Billy Joel, I Go To Extremes
- 26 Linda Ronstadt (Featuring Aaron Nev
- 27 Lou Gramm, Just Between You And Me
- 28 Bad English, Price Of Love
- 29 Taylor Dayne, Love Will Lead You Back
- 30 Biz Markie, Just A Friend

**Q107**  
Washington

**P.D.: Lorrin Palagi**

- 1 Michael Bolton, How Am I Supposed To
- 2 Rod Stewart, Downtown Train
- 3 Technontronic Featuring Felly, Pump Up
- 4 Taylor Dayne, With Every Beat Of My H
- 5 Joe Cocker, When The Night Comes
- 6 Jody Watley, Everything
- 7 Phil Collins, Another Day In Paradise
- 8 Soul II Soul (Featuring Caron Wheeler),
- 9 Jive Bunny, We Didn't Start The Fire
- 10 Kevin Paige, Don't Shut Me Out
- 11 Chicago, What Kind Of Man Would I Be?
- 12 Quincy Jones Featuring Ray Charles &
- 13 Skid Row, I Remember You
- 14 Motley Crue, Kickstart My Heart
- 15 Eddie Money, Peace In Our Time
- 16 Saraya, Back To The Bullet
- 17 New Kids On The Block, This One's For
- 18 Lou Gramm, Just Between You And Me
- 19 Expose, Tell Me Why
- 20 Aerosmith, Janie's Got A Gun
- 21 Linda Ronstadt (Featuring Aaron Nev
- 22 Poco, Nothin' To Hide
- 23 Janet Jackson, Rhythm Nation
- 24 Marcia Griffiths, Electric Boogie
- 25 Roxette, Dangerous
- 26 The B-52's, Room
- 27 Billy Joel, I Go To Extremes
- 28 Milli Vanilli, All Or Nothing
- 29 Seduction, Two To Make It Right
- 30 Paula Abdul (Duet With The Wild Pair),

**96.3 FM**  
Detroit

**P.D.: Rick Gillette**

- 1 Aerosmith, Janie's Got A Gun
- 2 Paula Abdul (Duet With The Wild Pair),
- 3 Young & Restless, Poison Ivy
- 4 Jody Watley, Everything
- 5 Seduction, Two To Make It Right
- 6 Skid Row, I Remember You
- 7 Bon Jovi, Living In Sin
- 8 Janet Jackson, Rhythm Nation
- 9 Technontronic Featuring Felly, Pump Up
- 10 Janet Jackson, Escapade
- 11 Babyface, Tender Lover
- 12 Tesla, Love Song
- 13 Rod Stewart, Downtown Train
- 14 Motley Crue, Kickstart My Heart
- 15 D-Mob Introducing Cathy Dennis, C'Mon
- 16 Cher, Just Like Jesse James
- 17 Milli Vanilli, Money
- 18 Tom Petty, Free Fallin'
- 19 Chicago, What Kind Of Man Would I Be?
- 20 Michael Bolton, How Am I Supposed To
- 21 Milli Vanilli, All Or Nothing
- 22 Biz Markie, Just A Friend
- 23 Billy Joel, We Didn't Start The Fire
- 24 Abstract, Right And Happy
- 25 Michelle, No More Lies
- 26 The B-52's, Room
- 27 Roxette, Dangerous
- 28 Alice Cooper, House Of Fire
- 29 Richard Marx, Too Late To Say Goodbye
- 30 The Cover Girls, We Can't Go Wrong

**96.3 FM**  
Dallas

**P.D.: Charlie Quinn**

- 1 Michael Bolton, How Am I Supposed To
- 2 Technontronic Featuring Felly, Pump Up
- 3 Seduction, Two To Make It Right
- 4 Jody Watley, Everything
- 5 Taylor Dayne, With Every Beat Of My H
- 6 Linda Ronstadt (Featuring Aaron Nev
- 7 Skid Row, I Remember You
- 8 Chicago, What Kind Of Man Would I Be?
- 9 Tesla, Love Song
- 10 Babyface, Tender Lover
- 11 Janet Jackson, Rhythm Nation
- 12 Phil Collins, Another Day In Paradise
- 13 Aerosmith, Janie's Got A Gun
- 14 The B-52's, Room
- 15 Milli Vanilli, All Or Nothing
- 16 Rod Stewart, Downtown Train
- 17 Gloria Estefan, Here We Are
- 18 Roxette, Dangerous
- 19 Joe Cocker, When The Night Comes
- 20 Tom Petty, Free Fallin'
- 21 Expose, Tell Me Why
- 22 Billy Joel, I Go To Extremes
- 23 Eddie Money, Peace In Our Time
- 24 Janet Jackson, Escapade
- 25 Quincy Jones Featuring Ray Charles &
- 26 Warrant, Sometimes She Cries
- 27 D-Mob Introducing Cathy Dennis, C'Mon
- 28 Bad English, Price Of Love
- 29 Tears For Fears, Woman In Chains
- 30 Michael Damian, Was It Nothing At All

**96.3 FM**  
San Francisco

**P.D.: Bill Richards**

- 1 Seduction, Two To Make It Right
- 2 Technontronic Featuring Felly, Pump Up
- 3 Michael Bolton, How Am I Supposed To
- 4 Taylor Dayne, With Every Beat Of My H
- 5 Jody Watley, Everything
- 6 After 7, Heat Of The Moment
- 7 The Cover Girls, We Can't Go Wrong
- 8 Milli Vanilli, All Or Nothing
- 9 Jive Bunny, We Didn't Start The Fire
- 10 Paula Abdul (Duet With The Wild Pair),
- 11 Chicago, What Kind Of Man Would I Be?
- 12 Rod Stewart, Downtown Train
- 13 Expose, Tell Me Why
- 14 Aerosmith, Janie's Got A Gun
- 15 Roxette, Dangerous
- 16 Cher, Just Like Jesse James
- 17 Babyface, Tender Lover
- 18 Bad English, Price Of Love
- 19 Jody Watley, Everything
- 20 Eddie Money, Peace In Our Time
- 21 Madonna, Oh Father
- 22 The B-52's, Room
- 23 Michelle, No More Lies
- 24 Gloria Estefan, Here We Are
- 25 Billy Joel, I Go To Extremes
- 26 Kevin Paige, Anything I Want
- 27 Linda Ronstadt (Featuring Aaron Nev
- 28 Depeche Mode, Personal Jesus
- 29 Tears For Fears, Woman In Chains
- 30 Michael Damian, Was It Nothing At All

**X100**  
Miami

**P.D.: Frank Amadeo**

- 1 Linda Ronstadt (Featuring Aaron Nev
- 2 Taylor Dayne, With Every Beat Of My H
- 3 Michael Bolton, How Am I Supposed To
- 4 Rod Stewart, Downtown Train
- 5 The B-52's, Love Shack
- 6 Jody Watley, Everything
- 7 Gloria Estefan, Here We Are
- 8 Chicago, What Kind Of Man Would I Be?
- 9 Kenny G, Going Home
- 10 Phil Collins, Another Day In Paradise
- 11 Lou Gramm, Just Between You And Me
- 12 Michael Damian, Was It Nothing At All
- 13 Expose, Tell Me Why
- 14 Sybil, Don't Make Me Over
- 15 Billy Joel, We Didn't Start The Fire

**Z95**  
Chicago

**P.D.: Brian Kelly**

- 1 Billy Joel, We Didn't Start The Fire
- 2 Tom Petty, Free Fallin'
- 3 Skid Row, I Remember You
- 4 New Kids On The Block, This One's For
- 5 Lou Gramm, Just Between You And Me
- 6 Technontronic Featuring Felly, Pump Up
- 7 Michael Bolton, How Am I Supposed To
- 8 Seduction, Two To Make It Right
- 9 Phil Collins, Another Day In Paradise
- 10 Eddie Money, Peace In Our Time
- 11 Linda Ronstadt (Featuring Aaron Nev
- 12 Michael Damian, Was It Nothing At All
- 13 Joe Cocker, When The Night Comes
- 14 Warrant, Sometimes She Cries
- 15 Jody Watley, Everything
- 16 The Cover Girls, We Can't Go Wrong
- 17 Chicago, What Kind Of Man Would I Be?
- 18 Paula Abdul (Duet With The Wild Pair),
- 19 Aerosmith, Janie's Got A Gun
- 20 Milli Vanilli, All Or Nothing
- 21 Janet Jackson, Rhythm Nation
- 22 The B-52's, Room
- 23 Milli Vanilli, Blame It On The Rain
- 24 Roxette, Dangerous
- 25 The B-52's, Love Shack
- 26 Janet Jackson, Escapade
- 27 Billy Joel, I Go To Extremes
- 28 Bad English, When I See You Smile
- 29 Billy Joel, I Go To Extremes
- 30 Soul II Soul (Featuring Caron Wheeler),

**96TIC-FM**  
Hartford

- 1 Seduction, Two To Make It Right
- 2 Michael Bolton, How Am I Supposed To
- 3 Quincy Jones Featuring Ray Charles &
- 4 Phil Collins, Another Day In Paradise
- 5 Michelle, No More Lies
- 6 Jody Watley, Everything
- 7 Technontronic Featuring Felly, Pump Up
- 8 Shana, I Want You
- 9 Lou Gramm, Just Between You And Me
- 10 Expose, Tell Me Why
- 11 Babyface, Tender Lover
- 12 Pajama Party, Over And Over
- 13 The Cover Girls, We Can't Go Wrong
- 14 Rod Stewart, Downtown Train
- 15 Janet Jackson, Rhythm Nation

**WJLA 107**  
Washington

**P.D.: Matt Farber**

- 1 Rod Stewart, Downtown Train
- 2 Michael Bolton, How Am I Supposed To
- 3 Skid Row, I Remember You
- 4 Technontronic Featuring Felly, Pump Up
- 5 Linda Ronstadt (Featuring Aaron Nev
- 6 Quincy Jones, Janie's Got A Gun
- 7 Jody Watley, Everything
- 8 Phil Collins, Another Day In Paradise
- 9 Chicago, What Kind Of Man Would I Be?

**THE NEW 92.5**  
Detroit

**P.D.: Gary Berkowitz**

- 1 Tom Petty, Free Fallin'
- 2 Linda Ronstadt (Featuring Aaron Nev
- 3 Rod Stewart, Downtown Train

**92.5**  
Dallas

**P.D.: Charlie Quinn**

- 1 Michael Bolton, How Am I Supposed To
- 2 Technontronic Featuring Felly, Pump Up
- 3 Seduction, Two To Make It Right
- 4 Jody Watley, Everything
- 5 Taylor Dayne, With Every Beat Of My H
- 6 Linda Ronstadt (Featuring Aaron Nev
- 7 Skid Row, I Remember You
- 8 Chicago, What Kind Of Man Would I Be?
- 9 Tesla, Love Song
- 10 Babyface, Tender Lover
- 11 Janet Jackson, Rhythm Nation
- 12 Phil Collins, Another Day In Paradise
- 13 Aerosmith, Janie's Got A Gun
- 14 The B-52's, Room
- 15 Milli Vanilli, All Or Nothing
- 16 Rod Stewart, Downtown Train
- 17 Gloria Estefan, Here We Are
- 18 Roxette, Dangerous
- 19 Joe Cocker, When The Night Comes
- 20 Tom Petty, Free Fallin'
- 21 Expose, Tell Me Why
- 22 Billy Joel, I Go To Extremes
- 23 Eddie Money, Peace In Our Time
- 24 Janet Jackson, Escapade
- 25 Quincy Jones Featuring Ray Charles &
- 26 Warrant, Sometimes She Cries
- 27 D-Mob Introducing Cathy Dennis, C'Mon
- 28 Bad English, Price Of Love
- 29 Tears For Fears, Woman In Chains
- 30 Michael Damian, Was It Nothing At All

**107.7 FM**  
Miami

**P.D.: Frank Amadeo**

- 1 Linda Ronstadt (Featuring Aaron Nev
- 2 Taylor Dayne, With Every Beat Of My H
- 3 Michael Bolton, How Am I Supposed To
- 4 Rod Stewart, Downtown Train
- 5 The B-52's, Love Shack
- 6 Jody Watley, Everything
- 7 Gloria Estefan, Here We Are
- 8 Chicago, What Kind Of Man Would I Be?
- 9 Kenny G, Going Home
- 10 Phil Collins, Another Day In Paradise
- 11 Lou Gramm, Just Between You And Me
- 12 Michael Damian, Was It Nothing At All
- 13 Expose, Tell Me Why
- 14 Sybil, Don't Make Me Over
- 15 Billy Joel, We Didn't Start The Fire

**Billboard's**  
**PD**  
*of the week*

**Ron Parker**  
KKFR Phoenix



**SINCE 1985**, KKFR (Power 92) Phoenix has been an oldies-based AC, a more current AC, a top 40/dance station, a top 40/rock station, a top 40/dance station, again, a top 40/rock station, again, and until early 1989, when it went dance-oriented for the third time, one of the few modern-rock-based top 40 stations.

As you might expect, KKFR was not very well respected. As top 40 KZZP fought country KNIX for the market lead, KKFR was always duking it out with KOY-FM (Y95) over the right to be a distant second in the format battle. But in the second fall Arbitrend, KKFR was up 3.9-5.7 12-plus—well ahead of its pre-Parker 3.6 high point and within breathing distance of KZZP's 7.3-6.5 drop.

PD Ron Parker thinks KKFR is finally on the come because Power 92 is stabilizing as his competitors start to fluctuate. "In a one-year period, Y95 has been AC/top 40, dance/top 40, and Rock 40. Now they're back to being an urban/dance CHR under Jerry Clifton. KZZP, on the other hand, has obviously gone softer. At one time they would have played L.L. Cool J or 'Me So Horny.' Now they've been running promos that say, 'No hard rock and no rap.'"

That, Parker says, is the bulk of the success story. "When you don't have as much to work with, you use as many mirrors as you can. I didn't have one-tenth the resources of our competitors. Y95 has given away a half million dollars on the air and probably spent another half million on outside visibility. We had a little cash, but I had to rely on my jocks cruising the streets and politicking."

"During the fall book, we put on a free concert with Stevie B and Martika at a new shopping center in the Hispanic area. One of the most talked about fun things we did was the 'Me So Horny' weekend where we gave away tickets to the 2 Live Crew, T-shirts, and condoms, which we called 'power protection.'"

An 18-year radio veteran, Parker first programmed WGLF Tallahassee, Fla., in the early '80s, and then KKBQ (93Q) Houston in the mid-'80s. At 93Q, OM John Landner, whom Parker had known and/or worked with since college, tended to get most of that station's press. When Parker left 93Q in early 1988, it took him about a year to land another PD job, following a p.m. drive shift at Y95, and KKFR's APD post.

Clearly, Parker has been vindicated, but it took a while. "Because of the heat, this is a very passive market. When we started out, all the mall stores were playing Power 92, but you'd ask them what they were listening to and they'd tell you everything but. We've long felt the momentum from our in-house research, and in Birch, but Arbitron took a long time."

For a top 40/dance station, KKFR is unusually ballad- and recurrent-driven. "This

market is less than 15% Hispanic," says Parker. "It's a very transient market with a lot of Midwesterners. We have trouble with Cynthia, or Johnny O, or 'Yo No Se,' records that are instant hits in New York or El Paso, Texas."

That orientation is reflected in this recent 5 p.m. hour: Information Society, "What's On Your Mind"; Neneh Cherry, "Buffalo Stance"; Linear, "Sending All My Love"; Milli Vanilli, "Blame It On The Rain"; Bad English, "When I See You Smile"; Paula Abdul, "Opposites Attract"; Jody Watley, "Real Love"; Young M.C., "Bust A Move"; Janet Jackson, "Miss You Much"; Stevie B, "Love Me For Life"; Prince, "Erotic City"; Roxette, "Listen To Your Heart"; and Exposé, "Tell Me Why."

KOY-FM recently received a lot of local publicity for adding former KZZP morning man Bruce Kelly. Does Parker worry about Y95 heading for his turf, now that the station is playing Skyy and Babyface ballads? "Not as much as what they were doing to the Anglo crowd being Rock 40. People were going there in droves because they were playing Tesla and Guns N' Roses. They did a Motley Crue promotion that was blowing the phones off the wall with people wanting to hear the Crue here."

As for KZZP, Parker says, "They're basically a very good station that does some of the best charitable event promotions. They certainly lead in top-of-mind awareness because they went un-

contested for so long. When you ask somebody on the street who they listen to, they still respond, 'KZZP, 104.7, the No. 1 hit-music station,' because they've been programmed so well."

"KZZP has a major hole because Bruce Kelly & Maggie Brock were, by far, the most recognizable names in Phoenix radio," Parker says. Although KKFR recently added morning man Bobby Harrison, Parker is still fine-tuning and says he'll avoid the promotional fray for morning shows until the time is right.

In the early years of Phoenix's three-way top 40 battle, the market became a haven for dirty tricks, most of them by Y95 and aimed at KZZP. Although that aspect of the battle improved, Parker still says, "This market has been like Cambodia. It's the toughest market I've ever been in."

"Record companies literally refuse to do anything with anybody here because of all the threats that are made if you go across the street with a promotion. [KZZP has leverage] because of the Nationwide stations. KOY has the Edens stations. And I've got my network of friends. Over the last few months, things were 300% improved because each station was doing its own thing. Y95 was getting the rock promotions and I was getting the dance stuff. I don't know what's going to happen with the recent changes." SEAN ROSS

16	19	Paula Abdul (Duet With The Wild Pair), Richard Marx, Angelia
17	15	Soul II Soul (Featuring Caron Wheeler), Janet Jackson, Rhythm Nation
18	17	Janet Jackson, Rhythm Nation
19	24	Redemption, Two To Make It Right
20	25	Billy Joel, I Go To Extremes
21	25	Babyface, Tender Lover
22	26	Janet Jackson, Escapade
23	20	Roxette, Listen To Your Heart
24	25	Bad English, Price Of Love
25	21	Luther Vandross, Here And Now
A26	30	Milli Vanilli, All Or Nothing
27	30	Technotronic Featuring Felly, Pump Up
28	28	Paula Abdul, (It's Just) The Way That
29	29	Milli Vanilli, Blame It On The Rain
A	—	Elton John, Sacrifice
A	—	Taylor Dayne, Love Will Lead You Back

**WIO7**  
THE OUTRAGEOUS FM

Nashville P.D.: Louis Kaplan

1	2	Jody Watley, Everything
2	1	Tom Petty, Free Fallin'
3	3	Babyface, Tender Lover
4	4	Technotronic Featuring Felly, Pump Up
5	4	Michael Bolton, How Am I Supposed To
6	6	Rod Stewart, Downtown Train
7	8	Seduction, Two To Make It Right
8	12	Expose, Tell Me Why
9	14	Paula Abdul (Duet With The Wild Pair), Roxette, Dangerous
10	13	Lou Gramm, Just Between You And Me
11	10	Tesla, Love Song
12	10	Gloria Estefan, Here We Are
13	17	Chicago, What Kind Of Man Would I Be?
14	19	Bad English, Price Of Love
15	20	Michael Bolton, How Am I Supposed To
16	23	Aerosmith, Janie's Got A Gun
17	22	Eddie Money, Peace In Our Time
18	25	Milli Vanilli, All Or Nothing
19	25	D-Mob Introducing Cathy Dennis, C'Mon
20	24	Janet Jackson, Escapade
21	26	Luther Vandross, Here And Now
22	28	The Cover Girls, We Can't Go Wrong
23	EX	Richard Marx, Too Late To Say Goodbye
24	EX	Tears For Fears, Woman In Chains
25	27	Skid Row, I Remember You
26	EX	The Smithereens, A Girl Like You
27	EX	Belinda Carlisle, Summer Rain
28	EX	Billy Joel, I Go To Extremes
29	EX	Michael Penn, No Myth
30	EX	Quincy Jones Featuring Ray Charles & John Farnham, You're The Voice
31	EX	Linda Ronstadt (Featuring Aaron Nev
32	EX	Whitesnake, The Deeper The Love
33	EX	Sa-Fire, I Will Survive (From 'She-De
34	EX	Joe Cocker, When The Night Comes
35	11	Ame Lorain, Whole Wide World
A	—	Calloway, I Wanna Be Rich
A	—	Biz Markie, Just A Friend
A	—	Michael Damian, Was It Nothing At All
A	—	Taylor Dayne, Love Will Lead You Back

**WNCI 97.9**

Columbus P.D.: Dave Robbins

1	1	Michael Bolton, How Am I Supposed To
2	3	Lou Gramm, Just Between You And Me
3	4	David And The Giants, Here's My Heart
4	2	Chicago, What Kind Of Man Would I Be?
5	2	Phil Collins, Another Day In Paradise
6	13	Rod Stewart, Downtown Train
7	16	Paula Abdul (Duet With The Wild Pair), Linda Ronstadt (Featuring Aaron Nev
8	5	Cher, Just Like Jesse James
9	10	The B-52's, Room
10	9	Joe Cocker, When The Night Comes
11	8	Jody Watley, Everything
12	15	Billy Joel, I Go To Extremes
13	15	Milli Vanilli, All Or Nothing
14	17	Aerosmith, Janie's Got A Gun
15	18	Bad English, Price Of Love
16	21	Janet Jackson, Escapade
17	20	Richard Marx, Too Late To Say Goodbye
18	22	Gloria Estefan, Here We Are
A19	—	Roxette, Dangerous
A20	—	Bad English, Price Of Love
A21	—	Skid Row, I Remember You
A22	—	—

**POWER 106.5**

St. Louis P.D.: Lyndon Abell

1	3	Eddie Money, Peace In Our Time
2	2	Warrant, Sometimes She Cries
3	1	Rod Stewart, Downtown Train
4	5	Roxette, Dangerous
5	7	Billy Joel, I Go To Extremes
6	10	Technotronic Featuring Felly, Pump Up
7	15	Aerosmith, Janie's Got A Gun
8	14	Paula Abdul (Duet With The Wild Pair), Chicago, What Kind Of Man Would I Be?
9	13	Babyface, Tender Lover
10	12	Bad English, Price Of Love
11	17	Young M.C., Principal's Office
12	18	Michael Morales, I Don't Know
13	5	Milli Vanilli, All Or Nothing
14	20	Bon Jovi, Living In Sin
15	19	Michael Bolton, How Am I Supposed To
16	17	Richard Marx, Too Late To Say Goodbye
17	11	Motley Crue, Kickstart My Heart
18	20	Janet Jackson, Escapade
19	28	Michael Bolton, How Am I Supposed To
20	22	Paula Abdul (Duet With The Wild Pair), Phil Collins, Another Day In Paradise
21	23	Phil Collins, I Wish It Would Rain
22	26	Jody Watley, Everything
23	29	Saraya, Timeless Love (From "Shocker")
24	30	Kevin Paige, Anything I Want
25	9	Tom Petty, Free Fallin'
26	32	Janet Jackson, Escapade
27	33	Motley Crue, Without You
28	34	Seduction, Two To Make It Right
29	31	Michael Penn, No Myth
30	35	Robin Beck, Save Up All Your
A31	—	Alice Cooper, House Of Fire
A32	—	Gloria Estefan, Here We Are
A33	—	Tesla, Love Song
A34	—	Expose, Tell Me Why
A35	—	Shooting Star, Touch Me Tonight
A36	—	Madonna, Keep It Together
A37	—	Enuff Z'Nuff, Fly High Michelle
A38	—	Cher, Just Like Jesse James
A39	—	Fine Young Cannibals, I'm Not Satisfi
A40	—	Alannah Myles, Black Velvet
A41	—	Tears For Fears, Woman In Chains
A42	—	—

**4 WITI**  
FM

Milwaukee P.D.: Casey Keating

1	3	Rod Stewart, Downtown Train
2	1	Michael Bolton, How Am I Supposed To
3	6	Jody Watley, Everything
4	2	Lou Gramm, Just Between You And Me
5	4	Technotronic Featuring Felly, Pump Up
6	5	Tom Petty, Free Fallin'
7	8	Chicago, What Kind Of Man Would I Be?
8	10	Seduction, Two To Make It Right
9	11	Aerosmith, Janie's Got A Gun
10	21	Paula Abdul (Duet With The Wild Pair), Skid Row, I Remember You
11	14	Skid Row, I Remember You
12	16	Eddie Money, Peace In Our Time
13	15	Motley Crue, Kickstart My Heart
14	17	Expose, Tell Me Why
15	18	Roxette, Dangerous
16	20	Tesla, Love Song
17	23	Babyface, Tender Lover
18	23	Michael Damian, Was It Nothing At All
19	19	Quincy Jones Featuring Ray Charles & Gloria Estefan, Here We Are
20	24	Bad English, Price Of Love
21	26	Bad English, Price Of Love

**WLOT 99.7**

Minneapolis P.D.: Gregg Swedberg

1	2	Prince (With Sheena Easton), The Arms
2	1	Linda Ronstadt (Featuring Aaron Nev
3	3	Joe Cocker, When The Night Comes
4	7	Tom Petty, Free Fallin'
5	5	Rod Stewart, Downtown Train
6	8	Chicago, What Kind Of Man Would I Be?
7	11	Roxette, Dangerous
8	10	Skid Row, I Remember You
9	16	Paula Abdul (Duet With The Wild Pair), Eddie Money, Peace In Our Time
10	12	Technotronic Featuring Felly, Pump Up
11	14	Young M.C., Principal's Office
12	13	Jody Watley, Everything
13	17	Michael Bolton, How Am I Supposed To
14	3	Warrant, Sometimes She Cries
15	18	Seduction, Two To Make It Right
16	20	Janet Jackson, Escapade
17	6	Michael Damian, Was It Nothing At All
18	25	Janet Jackson, Escapade
19	19	Marcia Griffiths, Electric Boogie
20	22	Bad English, Price Of Love
21	23	Aerosmith, Janie's Got A Gun
22	26	Tesla, Love Song
23	9	Lou Gramm, Just Between You And Me
24	EX	Richard Marx, Too Late To Say Goodbye
25	30	The Cover Girls, We Can't Go Wrong
26	31	Milli Vanilli, All Or Nothing
27	27	Babyface, Tender Lover
28	28	Quincy Jones Featuring Ray Charles & John Farnham, You're The Voice
29	EX	Depeche Mode, Personal Jesus
30	EX	Whitesnake, The Deeper The Love
31	EX	Billy Joel, I Go To Extremes
A	—	Belinda Carlisle, Summer Rain
A	—	Michael Penn, No Myth
A	—	Enuff Z'Nuff, Fly High Michelle
A	—	Motley Crue, Kickstart My Heart
EX	EX	D-Mob Introducing Cathy Dennis, C'Mon
EX	EX	The B-52's, Room

**KLUBEX 93.5 FM**

Seattle P.D.: Tom Hutlyer

1	2	Lou Gramm, Just Between You And Me
2	3	Jody Watley, Everything
3	4	Technotronic Featuring Felly, Pump Up
4	5	Rod Stewart, Downtown Train
5	7	Seduction, Two To Make It Right
6	9	Chicago, What Kind Of Man Would I Be?
7	9	Tom Petty, Free Fallin'
8	10	Babyface, Tender Lover
9	1	Michael Bolton, How Am I Supposed To
10	17	Paula Abdul (Duet With The Wild Pair), Eddie Money, Peace In Our Time
11	14	Gloria Estefan, Here We Are
12	15	Tears For Fears, Woman In Chains
13	11	Quincy Jones Featuring Ray Charles & John Farnham, You're The Voice
14	11	Motley Crue, Kickstart My Heart
15	18	Aerosmith, Janie's Got A Gun
16	19	Depeche Mode, Personal Jesus
17	20	Whitesnake, The Deeper The Love
18	21	Expose, Tell Me Why
19	24	Milli Vanilli, All Or Nothing
20	22	Kenny G, Going Home
21	23	The B-52's, Room
22	25	The Cover Girls, We Can't Go Wrong
23	26	Roxette, Dangerous
24	27	Bad English, Price Of Love
25	28	Billy Joel, I Go To Extremes
26	29	Michelle, No More Lies
27	30	Richard Marx, Too Late To Say Goodbye
28	EX	Janet Jackson, Escapade
29	EX	Warrant, Sometimes She Cries
30	EX	Michael Penn, No Myth
EX	EX	Linda Ronstadt (Featuring Aaron Nev
EX	EX	Lenny Kravitz, Let Love Rule
EX	EX	The Smithereens, A Girl Like You
A	—	Elton John, Sacrifice
A	—	Belinda Carlisle, Summer Rain
A	—	Kevin Paige, Anything I Want
A	—	U-Krew, If You Were Mine
A	—	Taylor Dayne, Love Will Lead You Back
A	—	Whitesnake, The Deeper The Love
A	—	D-Mob Introducing Cathy Dennis, C'Mon

**Q106.5**

St. Louis P.D.: Lyndon Abell

1	3	Eddie Money, Peace In Our Time
2	2	Warrant, Sometimes She Cries
3	1	Rod Stewart, Downtown Train
4	5	Roxette, Dangerous
5	7	Billy Joel, I Go To Extremes
6	10	Technotronic Featuring Felly, Pump Up
7	15	Aerosmith, Janie's Got A Gun
8	14	Paula Abdul (Duet With The Wild Pair), Chicago, What Kind Of Man Would I Be?
9	13	Babyface, Tender Lover
10	12	Bad English, Price Of Love
11	17	Young M.C., Principal's Office
12	18	Michael Morales, I Don't Know
13	5	Milli Vanilli, All Or Nothing
14	20	Bon Jovi, Living In Sin
15	19	Michael Bolton, How Am I Supposed To
16	17	Richard Marx, Too Late To Say Goodbye
17	11	Motley Crue, Kickstart My Heart
18	20	Janet Jackson, Escapade
19	28	Michael Bolton, How Am I Supposed To
20	22	Paula Abdul (Duet With The Wild Pair), Phil Collins, Another Day In Paradise
21	23	Phil Collins, I Wish It Would Rain
22	26	Jody Watley, Everything
23	29	Saraya, Timeless Love (From "Shocker")
24	30	Kevin Paige, Anything I Want
25	9	Tom Petty, Free Fallin'
26	32	Janet Jackson, Escapade
27	33	Motley Crue, Without You
28	34	Seduction, Two To Make It Right
29	31	Michael Penn, No Myth
30	35	Robin Beck, Save Up All Your
A31	—	Alice Cooper, House Of Fire
A32	—	Gloria Estefan, Here We Are
A33	—	Tesla, Love Song
A34	—	Expose, Tell Me Why
A35	—	Shooting Star, Touch Me Tonight
A36	—	Madonna, Keep It Together
A37	—	Enuff Z'Nuff, Fly High Michelle
A38	—	Cher, Just Like Jesse James
A39	—	Fine Young Cannibals, I'm Not Satisfi
A40	—	Alannah Myles, Black Velvet
A41	—	Tears For Fears, Woman In Chains
A42	—	—

**Q102**

Cincinnati P.D.: Dave Allen

1	1	Lou Gramm, Just Between You And Me
2	2	Don Henley, The Last Worthless Evening
3	3	Soul II Soul (Featuring Caron Wheeler), Paula Abdul (Duet With The Wild Pair), Aerosmith, Janie's Got A Gun
4	16	Paula Abdul (Duet With The Wild Pair), Janet Jackson, Rhythm Nation
5	7	Janet Jackson, Rhythm Nation
6	11	Young M.C., Bust A Move
7	10	Belinda Carlisle, Summer Rain
8	10	Elton John, Sacrifice
9	14	Jive Bunny And The Mastermisters, Swin
10	12	Seduction, Two To Make It Right
11	5	Linda Ronstadt (Featuring Aaron Neville), Michael Bolton, How Am I Supposed To
12	11	Whitesnake, The Deeper The Love
13	15	Chicago, What Kind Of Man Would I Be?
14	21	Gloria Estefan, Here We Are
15	19	Technotronic Featuring Felly, Pump Up
16	20	Milli Vanilli, All Or Nothing
17	4	Janet Jackson, Rhythm Nation
18	6	Rod Stewart, Downtown Train
19	22	Skid Row, I Remember You
20	25	Roxette, Dangerous
21	23	Eddie Money, Peace In Our Time
22	9	Taylor Dayne, With Every Beat Of My H
23	27	Kevin Paige, Anything I Want
24	26	Poco, Nothin' To Hide
25	29	Kevin Paige, Anything I Want
26	28	Bad English, Price Of Love
27	30	Billy Joel, I Go To Extremes
28	32	Tesla, Love Song
29	33	Janet Jackson, Escapade
30	34	Richard Marx, Too Late To Say Goodbye
31	35	The B-52's, Room
A32	—	The Cover Girls, We Can't Go Wrong
A33	—	Janet Jackson, Escapade
A34	—	Warrant, Sometimes She Cries
A35	—	Linda Ronstadt (Featuring Aaron Neville),

**KLZ**

San Diego P.D.: Garry Wall

1	2	Seduction, Two To Make It Right
2	3	Michelle, No More Lies
3	1	Phil Collins, Another Day In Paradise
4	6	Janet Jackson, Escapade
5	5	Joyce "Fenderella" Irby, I'll Be There
6	8	Stevie B, Love Me For Life
7	15	Linea 77, Just A Friend
8	16	Biz Markie, Just A Friend
9	7	Technotronic Featuring Felly, Pump Up
10	11	Babyface, Tender Lover
11	12	The Cover Girls, We Can't Go Wrong
12	14	D-Mob Introducing Cathy Dennis, C'Mon
13	4	Jody Wat

Hits From Billboard 10 and  
20 Years Ago This Week

## POP SINGLES—10 Years Ago

1. **Rock With You**, Michael Jackson, EPIC
2. **Do That To Me One More Time**, Captain & Tennille, CASABLANCA
3. **Coward Of The County**, Kenny Rogers, UNITED ARTISTS
4. **Escape**, Rupert Holmes, INFINITY
5. **Cruisin'**, Smokey Robinson, TAMLA
6. **Send One Your Love**, Stevie Wonder, TAMLA
7. **We Don't Talk Anymore**, Cliff Richard, EMI AMERICA
8. **Crazy Little Thing Called Love**, Queen, ELEKTRA
9. **The Long Run**, Eagles, ASYLUM
10. **Sara**, Fleetwood Mac, WARNER BROS.

## POP SINGLES—20 Years Ago

1. **Raindrops Keep Falling On My Head**, B.J. Thomas, SCEPTER
2. **Venus**, Shocking Blue, COLOSSUS
3. **I Want You Back**, Jackson 5, MOTOWN
4. **Someday We'll Be Together**, Diana Ross & the Supremes, MOTOWN
5. **Whole Lotta Love**, Led Zeppelin, ATLANTIC
6. **Leaving On A Jet Plane**, Peter, Paul & Mary, WARNER BROS.
7. **Don't Cry Daddy/Rubberneckin'**, Elvis Presley, RCA
8. **Without Love (There Is Nothing)**, Tom Jones, PARROT
9. **Jam Up And Jelly Tight**, Tommy Roe, ABC
10. **I'll Never Fall In Love Again**, Dionne Warwick, SCEPTER

## TOP ALBUMS—10 Years Ago

1. **The Wall**, Pink Floyd, COLUMBIA
2. **The Long Run**, Eagles, ASYLUM
3. **Damn The Torpedoes**, Tom Petty & the Heartbreakers, BACKSTREET
4. **On The Radio—Greatest Hits Volumes One & Two**, Donna Summer, CASABLANCA
5. **Greatest**, Bee Gees, RSO
6. **Kenny**, Kenny Rogers, UNITED ARTISTS
7. **Off The Wall**, Michael Jackson, EPIC
8. **Phoenix**, Dan Fogelberg, FULL MOON/EPIC
9. **Cornerstone**, Styx, A&M
10. **Tusk**, Fleetwood Mac, WARNER BROS.

## TOP ALBUMS—20 Years Ago

1. **Abbey Road**, Beatles, APPLE
2. **Led Zeppelin II**, Led Zeppelin, ATLANTIC
3. **Willie And The Poor Boys**, Creedence Clearwater Revival, FANTASY
4. **Live In Las Vegas**, Tom Jones, PARROT
5. **Let It Bleed**, Rolling Stones, LONDON
6. **Was Captured Live At The Forum**, Three Dog Night, DUNHILL
7. **Engelbert Humperdinck**, PARROT
8. **Blood, Sweat & Tears**, COLUMBIA
9. **Santana**, COLUMBIA
10. **Soundtrack**, Easy Rider, DUNHILL

## COUNTRY SINGLES—10 Years Ago

1. **I'll Be Coming Back For More**, T.G. Sheppard, WARNER/CURB
2. **Leaving Louisiana In Broad Daylight**, Oak Ridge Boys, MCA
3. **Coward Of The County**, Kenny Rogers, UNITED ARTISTS
4. **Love Me Over Again**, Don Williams, MCA
5. **You'd Make An Angel Wanna Cheat**, The Kendalls, OVATION
6. **Your Old Cold Shoulder**, Crystal Gayle, UNITED ARTISTS
7. **Years**, Barbara Mandrell, MCA
8. **Blue Heartache**, Gail Davies, WARNER BROS.
9. **Back To Back**, Jeanne Pruett, IBC
10. **Baby, You're Something**, John Conlee, MCA

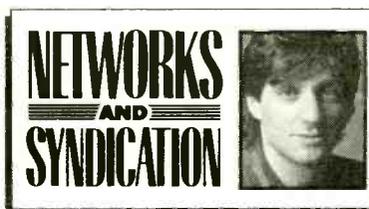
## SOUL SINGLES—10 Years Ago

1. **Rock With You**, Michael Jackson, EPIC
2. **Do You Love What You Feel**, Rufus & Chaka, MCA
3. **Peanut Butter**, Twennynine Featuring Lenny White, ELEKTRA
4. **Forever Mine**, O'Jays, P.I.R.
5. **The Second Time Around**, Shalamar, SOLAR
6. **I Wanna Be Your Lover**, Prince, WARNER BROS.
7. **Haven't You Heard**, Patrice Rushen, ELEKTRA
8. **Gimme Some Time**, Natalie Cole & Peabo Bryson, CAPITOL
9. **Just A Touch Of Love**, Slave, COTILLION
10. **I Shoulda Loved Ya**, Narada Michael Walden, ATLANTIC

## Possible Dawn Of Nat'l Morning Show Awakens Interest

LOS ANGELES—Is it time for a national network morning show on radio? David Hartman thinks so. The former co-host of ABC-TV's "Good Morning America" is making the rounds with his agent pitching the idea but, thus far, has no deal. While some industry insiders think the concept could work, others claim GMs would be unwilling to give up their valuable morning inventory for a network show.

The plan for the Hartman national morning show dates back to last spring, when Satellite Music Network VP/programming Robert Hall claims he, Hartman, and manager Felix Shagin formulated a plan to develop the "best morning TV show on radio. TV is taking an increasing amount of listeners from morning radio, and radio doesn't have anything like the 'Today' show



by Craig Rosen

other than National Public Radio's 'Morning Edition,' which is too far left of center. We thought with David coming off TV, we could develop a mass-appeal national morning show that would be a killer."

Despite Hall's advocacy, the project was shelved following ABC's acquisition of SMN, and has been on hold during the transitional period. That sent Hartman and Shagin to other networks. Unistar president of programming Ed Salamon was approached, but says: "We didn't feel this was the show, and this wasn't the time for it, so we passed on it." Yet Salamon adds that "a national morning show is an idea that [Unistar] has been discussing for a long time. When the time is right for a national morning show, we want to be there."

That time, however, is not now, he says. "Morning is where radio stations make the bulk of their money. GMs are unwilling to give up significant inventory in morning drive for a national morning show... We are in the business of finding out what stations and listeners want and giving it to them. We don't try to analyze what they don't want."

One network insider, who asked not to be named, says research was done on the national morning show concept and showed an "incredible lack of interest at AM radio."

There are, however, some multi-market morning success stories. Consultant Frank Cody calls NPR's edition, on public radio stations nationwide, "radio's sleeping giant." Then there is also WXRK New York's Howard Stern, who added WYSP Philadelphia several years ago, and despite a slow start, has finally begun to post respectable numbers on WJFK Washington, D.C.

Then there is Jim Zippo, the veteran morning man of SMN's Pure Gold. Zippo, arguably the highest-profile daily personality on a satel-

lite format, joined Pure Gold when the format had 50 affiliates; it recently reached the 200 mark. "A high-profile show can work [on a national level] if it is done correctly," he says.

Zippo's show is broadcast live from 5-9 a.m. CST. Several affiliates that pick up the show on the West Coast tape-delay the first two hours so they can fill the morning-drive shift with Zippo. As with most satellite programming, Zippo's morning show is customized to each market with local cutaways. Although Zippo frequently uses listener phone calls, he rarely reveals a caller's location, so most small- and medium-market listeners aren't aware that the show is heard nationally.

"It may develop into a national thing with phone calls from all over, but that is not going to happen until we get into those major markets like New York and Los Angeles," Zippo says.

Hall, who was instrumental in bringing Zippo to Pure Gold, remains high on the national morning show's prospects. "You have to have someone of the caliber of David Hartman or Jonathan Brandmeier," he says. "Radio has to think big for the '90s and networks can help radio think big. The cost for quality talent is huge and stations can't afford that top talent all the time. The Arthur Godfrey of the '90s is out there, all we have to do is package it right."

Hall says GMs who are worried that such a show would eat up too much of their crucial morning inventory should examine the situation more closely. "If I come to you and you are getting a 2-share and a \$100 a spot [then] for a fraction of the cost of your morning team, if I can get you a 6-share, I'll take two spots an hour, but you can boost your rate up to \$200 per spot. It doesn't take an Einstein to realize that is a really good deal."

There is even one major-market backer for the national-morning-show concept. WZOU Boston PD Steve Rivers says "the mere fact that major radio stations are constantly on the prowl for morning talent and can't seem to locate the next Rick Dees or Jay Thomas makes the likelihood of a national morning show pretty possible in the near future."

Rivers points out that today's satellite technology could make such a show a seamless production. He also adds that major cities like Los Angeles or New York could serve as a home base and line up interviews with celebrities that stations in other parts of the country usually don't have access to.

So when could we expect to see a national morning show? "We could see one this summer, in a year, or five years," says Hall. "It depends on how successful people like me and [SMN CEO] John Tyler are in convincing those with the resources to take the risk."

### AROUND THE INDUSTRY

Unistar and American Comedy Network have teamed up for a series of specials. The first show in the series, "The 1980s: This Is A Test," was one of last December's rush of year-end specials. The sec-



**A Fox And A Wolf.** Jeanne Wolf, right, host of ABC Radio Network's "Jeanne Wolf's Hollywood," interviewed actor Michael J. Fox for the ABC radio special "The High Price Of Fame." Other celebrities featured were Billy Crystal, Roseanne Barr, and Dolly Parton.

ond, "The American Comedy Network Awards," will spoof award shows on Feb. 16-18. Finally, on March 30-April 1, the series will conclude with "The History Of Rock—The Real Story." This isn't the first Unistar/ACN collaboration; the comedy service contributed material to Unistar's late "American Music Magazine."

**On The Radio Broadcasting** has moved. The new address is 3250 Ocean Park Blvd., Santa Monica, Calif. 90405. Phone: 213-392-9600; fax: 213-452-1770.

### CALENDAR

*Below is a weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate that local stations have option of broadcast time and dates.*

- Jan 26-28, Exposé/Roxette/Andy Garcia, Party America, Cutler Productions, two hours.
- Jan. 26-27, Roxette, On The Radio, On The Radio Broadcasting, one hour.
- Jan. 26-28, Dean Torrence/Artie Ripp/The Four

Preps, Cruisin' America With Cousin Bruce, CBS RadioRadio, three hours.

Jan. 26-28, Ozzy Osbourne, Metalshop, MJI Broadcasting, two hours.

Jan. 26-28, Top 10 Songs Of The 1980s, Star Beat, MJI Broadcasting, one hour.

Jan. 26-28, Paula Abdul, The Weekly Special, Unistar Radio Networks, 90 minutes.

Jan. 28, Belinda Carlisle, Hitline U.S.A., James Paul Brown Entertainment, one hour.

Jan. 29-Feb. 4, Dave Samuels, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

Jan. 29-Feb. 4, Don Henley, Superstars Rock Concert Series, Westwood One Radio Networks, 90 minutes.

Jan. 29-Feb. 4, Maximum Voltage: Rush, High Voltage, Westwood One Radio Networks, two hours.

Jan. 29-Feb. 4, Foreigner/Peter Frampton/Ten Years After, Classic Cuts, MJI Broadcasting, one hour.

Jan. 29-Feb. 4, Rod Stewart, Rock Today, MJI Broadcasting, one hour.

Jan. 29-Feb. 4, Charlie Daniels, Country Today, MJI Broadcasting, one hour.

Jan. 29-Feb. 4, Sawyer Brown, Westwood One Presents, Westwood One Radio Networks, one hour.



**Abdul In The Sun.** KMEL San Francisco honored the record industry with its fifth annual record gala last month. Among the winners was Larry Frazin of Platinum Management, who received an award for artist manager of the year. Pictured at the event, from left, are MD Hosh Gureli, Platinum client Paula Abdul, Frazin, and PD Keith Naftaly.

Introducing the first single and video from

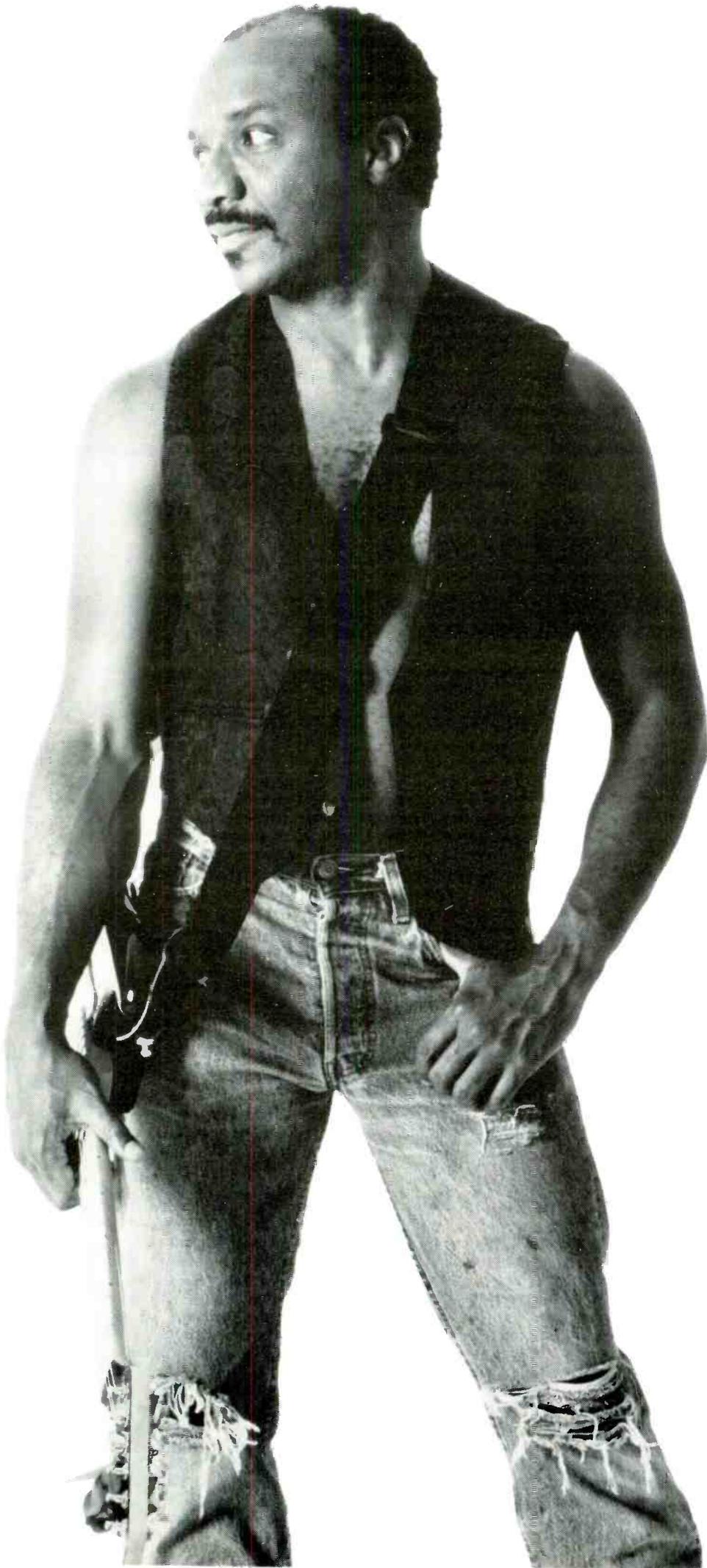
# ERNIE ISLEY

H I G H ■ W I R E

from the forthcoming *High Wire* album.

His rich musical history opens a new musical door for the youngest of the famed Isley Brothers. Ernie Isley delivers solid guitar.

Produced by Davitt Sigerson  
Associate producer: Ernie Isley  
Management: Jeff Franklin for ATI Group



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**It's A Stone Gas.** It's a family affair at the taping of Def Jam/Columbia rap act 3rd Bass' video for "Gasface," where label mates Oran "Juice" Jones and Donald Newkirk showed up to lend a hand. Shown, from left, are Jones, 3rd Bass DJ Richie Rich, 3rd Bass Prime Minister Pete Nice, Newkirk, and 3rd Bass' MC Serch.

## U.K. INTEREST REVS UP MOTOWN ACTS

(Continued from page 25)

rell, Scherrie Payne, and Lind Laurence.

The response to the 20-plus performances on the tour by the ex-Motowners comes as no surprise to Levine, who has been recording some 89 former Motown artists during the past six months. "There's an appeal about the Motown sound in the U.K. that has never died. I've been listening to it myself since I was in my early teens," says Levine, "and so much soul-less music has come out in the past few years, I've become even more interested in producing the real thing."

The producer and label owner recently concluded a deal for U.S. release of Motor City product with

*'People in the U.K love music that is honest and soulful'*

industry veteran Raymond Kuyves and anticipates early '90 release of a number of compilations by the former Motown acts.

Working in Detroit and Los Angeles, Levine rerecorded several Motown classics as well as cutting new tunes with acts like the Contours, Brenda Holloway, the Velvettes, Chuck Jackson, G.C. Cameron, and Jimmy Ruffin. Contours member Sylvester Potts says that he was "very impressed" with Levine's skills as a record producer. "We've done a whole album, and we're very happy with it," says Potts, who will be visiting the U.K. with the next Motor City Legends tour later this year.

The renewed excitement about one of black America's richest musical resources is not confined to an appreciation of Motown. According to Mark Stratford of London-based Connoisseur Collections, which produces a five-volume set titled "The Classic Soul Years" that spans music from 1964-68, the collection has generated considerable consumer interest. "Most of the material has never been available on compact disk," says Strat-

ford, "which makes it particularly attractive." Licensed from PolyGram, CBS Special Products, Capitol, and MCA, among other labels, tracks include classic recordings by such soul stalwarts as Major Lance, Maxine Brown, Aaron Neville, Dee Dee Warwick, Irma Thomas, and the Impressions.

While '60s soul continues to create strong interest, some acts from the '70s are enjoying career revivals through U.K. support. Former A&M and MCA artist Rockie Robbins recently completed a brief tour that brought rave reviews from critics and fans. Robbins, pacted to British label Respect Records (owned by former DJ and soul enthusiast Ralph Tee) with a forthcoming album due on Profile in the U.S., typified the kind of artist that British black music fans revere. "People here love music that is honest and soulful," says Blues & Soul editor Kilbourn.

Blues & Soul colleague Lorz adds that the famous "weekender" events, which last from Friday night to Sunday night in cities like Blackpool and Prestatyn, can draw several-thousand fans. "Those shows have definitely given career boosts to a number of artists like Sam Dees." Dees' writing and producing credits include work with Aretha Franklin and Gladys Knight and he is regarded as an unsung hero in the States but a major star on the U.K. soul circuit.

Balancing out the preponderance of interest in older R&B are a number of more contemporary R&B artists. OBR/Columbia star Alyson Williams and label mate Tashan have sold out venues like London's Hammersmith Odeon; Williams recently received a gold album for U.K. sales. "The key is the authenticity of the music," says Respect Records' Tee, a rule that applies whether U.K. fans are listening to Alexander O'Neal, Jean Carne, or Motown artists.

"There's a tremendous amount of interest in what we're doing with the older acts in the States," says Levine. "It's like taking the Motown magic back home."

FOR WEEK ENDING JANUARY 27, 1990

# Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	I'LL BE GOOD TO YOU	QUINCY JONES	1
2	3	MAKE IT LIKE IT WAS	REGINA BELLE	2
3	2	LET'S GET IT ON	BY ALL MEANS	7
4	6	SILKY SOUL	MAZE FEATURING FRANKIE BEVERLY	5
5	7	REAL LOVE	SKYY	3
6	8	ALL NITE	ENTOUCH FEATURING KEITH SWEAT	10
7	11	TURN IT OUT	ROB BASE	16
8	10	WALK ON BY	SYBIL	4
9	13	I WANNA BE RICH	CALLOWAY	6
10	5	RHYTHM NATION	JANET JACKSON	18
11	16	NO MORE LIES	MICHEL'LE	13
12	14	SCANDALOUS!	PRINCE	9
13	15	NO FRIEND OF MINE	CLUB NOUVEAU	12
14	9	SERIOUS HOLD ON ME	O'JAYS	19
15	4	PUMP UP THE JAM	TECHNOTRONIC FEATURING FELLY	23
16	17	YOUR SWEETNESS	GOOD GIRLS	8
17	22	IT'S GONNA BE ALRIGHT	RUBY TURNER	15
18	19	SPECIAL	THE TEMPTATIONS	11
19	24	CAN WE SPEND SOME TIME	SURFACE	17
20	29	JAZZIE'S GROOVE	SOUL II SOUL	21
21	34	SHOULD HAVE BEEN YOU	MICHAEL COOPER	14
22	12	TENDER LOVER	ABSTRACT	27
23	28	RIGHT AND HYPE	ABSTRACT	27
24	31	OPPOSITES ATTRACT	PAULA ABDUL	20
25	30	BUDDY	DE LA SOUL	35
26	33	EXPRESSION	SALT-N-PEPA	26
27	18	FRIENDS B-4 LOVERS	FULL FORCE	36
28	35	(I'LL BE YOUR) DREAM LOVER	RICHARD ROGERS	25
29	32	WHATEVER IT TAKES	CHERYL LYNN	30
30	—	WHERE DO WE GO FROM HERE	STACY LATTISAW	22
31	20	BLAME IT ON THE RAIN	MILLI VANILLI	46
32	21	ALL OF MY LOVE	THE GAP BAND	37
33	27	HERE AND NOW	LUTHER VANDROSS	39
34	—	I GET THE JOB DONE	BIG DADDY KANE	40
35	—	GYRLZ, THEY LOVE ME	HEAVY D. & THE BOYZ	43
36	—	ME SO HORNY	THE 2 LIVE CREW	79
37	—	SHALL WE DANCE	GRANDMASTER SLICE & IZZY CHILL	63
38	—	PIPE DREAMS	ORAN 'JUICE' JONES	48
39	—	WELCOME TO THE TERRORDOME	PUBLIC ENEMY	54
40	—	NOT THRU BEING WITH YOU	MICHAEL JEFFRIES	34

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	MAKE IT LIKE IT WAS	REGINA BELLE	2
2	1	I'LL BE GOOD TO YOU	QUINCY JONES	1
3	5	WALK ON BY	SYBIL	4
4	6	I WANNA BE RICH	CALLOWAY	6
5	7	REAL LOVE	SKYY	3
6	11	SPECIAL	THE TEMPTATIONS	11
7	12	YOUR SWEETNESS	GOOD GIRLS	8
8	3	SILKY SOUL	MAZE FEATURING FRANKIE BEVERLY	5
9	13	SCANDALOUS!	PRINCE	9
10	15	SHOULD HAVE BEEN YOU	MICHAEL COOPER	14
11	14	NO FRIEND OF MINE	CLUB NOUVEAU	12
12	17	IT'S GONNA BE ALRIGHT	RUBY TURNER	15
13	18	CAN WE SPEND SOME TIME	SURFACE	17
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16	24	WHERE DO WE GO FROM HERE	STACY LATTISAW	22
17	22	JAZZIE'S GROOVE	SOUL II SOUL	21
18	4	LET'S GET IT ON	BY ALL MEANS	7
19	8	ALL NITE	ENTOUCH FEATURING KEITH SWEAT	10
20	23	HEAVEN	MILES JAYE	28
21	10	SERIOUS HOLD ON ME	O'JAYS	19
22	27	PROMISES, PROMISES	CHRISTOPHER WILLIAMS	29
23	29	(I'LL BE YOUR) DREAM LOVER	RICHARD ROGERS	25
24	9	RHYTHM NATION	JANET JACKSON	18
25	30	WHAT CAN I DO	PIECES OF A DREAM	31
26	32	TOUCH	CHUCKII BOOKER	32
27	33	(YOU MAKE ME FEEL LIKE) A NATURAL MAN	J. INGRAM	33
28	16	TENDER LOVER	ABSTRACT	27
29	36	EXPRESSION	SALT-N-PEPA	26
30	—	LOVE UNDER NEW MANAGEMENT	MIKI HOWARD	42
31	34	TURN IT OUT	ROB BASE	16
32	31	HOT LITTLE LOVE AFFAIR	KEISHA JACKSON	41
33	38	WHATEVER IT TAKES	CHERYL LYNN	30
34	—	ESCAPEE	JANET JACKSON	44
35	39	NOT THRU BEING WITH YOU	MICHAEL JEFFRIES	34
36	19	RIGHT AND HYPE	ABSTRACT	27
37	—	JUICY	WRECKLESS-EFFECT	38
38	—	YOUR PRECIOUS LOVE	TAMIKA PATTON	45
39	—	TO KNOW SOMEONE DEEPLY...	T. TRENT D'ARBY	47
40	—	HEARTBEAT	SEDUCTION	49

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
65	1-2-3 (CRGI, BMI)
88	AIN'T NOTHIN LIKE THE LOVIN WE GOT (Criterion, ASCAP/Field Day, ASCAP)
100	AIN'T NUTHIN' IN THE WORLD (Chicago Bros., BMI)
72	ALL ABOUT LOVE (Beach House, ASCAP/Tawanne Lamont, ASCAP)
75	ALL AROUND THE WORLD (BMG, ASCAP/Block & Gilbert, ASCAP)
70	ALL NIGHT LONG (Willesden, BMI)
10	ALL NITE (Deep Sound, ASCAP/Bliss 69, ASCAP/Vintertainment, ASCAP)
37	ALL OF MY LOVE (Rajaca, BMI/Day Ta Day, ASCAP/Good Choice, BMI)
67	BABY DON'T FOOL AROUND (Alva, BMI/Songcase, BMI)
86	BACK TO LIFE (Virgin, ASCAP/Virgin Songs, BMI/WB, ASCAP/Law Music) CPP/WBM
61	BEEPERS (Locked Up, ASCAP)
46	BLAME IT ON THE RAIN (Realsongs, ASCAP) WBM
71	BODY REACTION (Father Thunder, BMI/Bullwhip, ASCAP)
35	BUDDY (Tee Girl, BMI/We Blows Up, BMI/EMI, BMI/Kama Sutra, BMI/Ducktur, BMI/Kenix, ASCAP)
17	CAN WE SPEND SOME TIME (Colgems-EMI, ASCAP) WBM
87	CHA CHA CHA (First Priority, BMI/Top Billin', ASCAP/MCA, ASCAP/Music Corp. Of America, BMI)
68	COMFORT OF A MAN (Virgin Songs, BMI/Buffalo Music Factory, BMI/Compulsive, BMI/Freehand, BMI)
52	DON'T CHA' THINK (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI)
77	DON'T TAKE IT PERSONAL (CBS, ASCAP/Multi Culler, ASCAP/Colgems-EMI, ASCAP) WBM
82	ELECTRIC BOOGIE (Solomonic, ASCAP)
44	ESCAPEE (Black Ice, BMI/Flyte Tyme, ASCAP)
95	EVERYTHING (Sizzling Blue, BMI/Newton House, BMI) WBM
26	EXPRESSION (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)
64	FOOLISH HEART (EMI April, ASCAP/Random Notes, ASCAP/Street Talk, ASCAP)
56	FRIENDS B-4 LOVERS (Forceful, BMI/Willesden, BMI)
57	THE GAS FACE (Rhyming Is Fundamental, ASCAP/Def Jam, ASCAP/Prinse Pawl, BMI)
73	GOING HOME (Brenee, BMI/High Tech, BMI/Kuzu, BMI/EMI Blackwood, BMI/Wallyworld, ASCAP)
43	GYRLZ, THEY LOVE ME (EMI April, ASCAP/Across 110th Street, ASCAP/E-Z-Duz-It, ASCAP/E.M. Marl International, ASCAP)
49	HEARTBEAT (Sugarbiscuit, ASCAP)
28	HEAVEN (Abana, BMI/Virgin Songs, BMI) CPP
76	HELP THE CHILDREN (Jobete, ASCAP/Bust-It, BMI)
39	HERE AND NOW (EMI April, ASCAP/Ollie Brown Sugar, ASCAP/DLE, ASCAP)
66	HERITAGE (CBS, ASCAP/Maurice White, ASCAP/CRGI, BMI/Lorna Lee, BMI/Pony Boy, BMI)
41	HOT LITTLE LOVE AFFAIR (CBS, ASCAP)
56	I CHOOSE YOU (TONIGHT) (Dujan, BMI/Aruba, ASCAP)
92	I FOUND LOVIN' (Cita, BMI/Sign Of The Twins, ASCAP)
40	I GET THE JOB DONE (Cal-Gene, BMI/Virgin Songs, BMI/AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP) CPP
80	I JUST WANNA LOVE YOU (Knight Crew, BMI/American League, BMI)
60	I NEED YOUR LOVIN' (Def Jam, ASCAP/First Impulse, BMI/Def American, BMI)
97	I SLEEP MUCH BETTER (IN SOMEONE ELSE'S BED) (Zomba, ASCAP)
6	I WANNA BE RICH (Hip Trip, BMI/Calloco, BMI/Screen Gems-EMI, BMI/Jig-A-Watt Jams, BMI) WBM
1	I'LL BE GOOD TO YOU (Kidada, BMI/Warner-Tamerlane, BMI) WBM
25	(I'LL BE YOUR) DREAM LOVER (Misam, ASCAP/Monsterous, ASCAP)
15	IT'S GONNA BE ALRIGHT (Zomba, ASCAP) WBM
93	IT'S THE REAL THING (Angel Notes, ASCAP/WB, ASCAP) WBM
21	JAZZIE'S GROOVE (Virgin, ASCAP) CPP
38	JUICY (Cal-Gene, BMI/Virgin Songs, BMI) CPP
94	JUST A FRIEND (Cold Chillin', ASCAP/Biz Markie, ASCAP/WB, ASCAP)
99	JUST CALL MY NAME (Def Jam, ASCAP/Pure Love, ASCAP/Minding, ASCAP)
96	KNOCKIN' ON HEAVEN'S DOOR (Ram's Horn, ASCAP)
85	KNOCKS ME OFF MY FEET (Jobete, ASCAP/Black Bull, ASCAP)
7	LET'S GET IT ON (Jobete, ASCAP/Stoned Diamond, BMI) CPP
42	LOVE UNDER NEW MANAGEMENT (Gabeson, BMI/On The Move, BMI)
2	MAKE IT LIKE IT WAS (For Our Children/Zomba, ASCAP)
79	ME SO HORNY (Pac-Jam, BMI)
58	NEVER TOO FAR (Duncanne Hille, BMI)
12	NO FRIEND OF MINE (Jay King IV, BMI/Clarity, BMI)
13	NO MORE LIES (Ruthless Attack, ASCAP)
34	NOT THRU BEING WITH YOU (Flyte Tyme, ASCAP)
20	OPPOSITES ATTRACT (Virgin, ASCAP/Ollie Leiber, ASCAP) CPP
83	OWWWW! (Black Lion, ASCAP/Captain Z, ASCAP/Hallywood, BMI) WBM
48	PIPE DREAMS (Juiced Up, ASCAP/Def Jam, ASCAP/Sam I Am, ASCAP)
90	POISON IVY (Jerry Leiber, ASCAP/M.Stoller, ASCAP/Candy Griff, BMI)
81	PRINCIPAL'S OFFICE (Varry White, ASCAP/Young Man Moving, ASCAP)
29	PROMISES, PROMISES (Julian Caine, ASCAP/Vertim, ASCAP/Wokie, ASCAP/Whole Nine Yards, ASCAP)
23	PUMP UP THE JAM (BMC, ASCAP/Bogam, ASCAP/Colgems-EMI, ASCAP) WBM
3	REAL LOVE (Skyyzoo, ASCAP)
18	RHYTHM NATION (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
27	RIGHT AND HYPE (Cal-Gene, BMI/Virgin Songs, BMI) CPP
98	SAVE THE CHILDREN (Ashtray, BMI/Harold T. Payne, BMI)
9	SCANDALOUS! (Controversy, ASCAP/WB, ASCAP) WBM
53	SECRET WISH (Urban Groove, BMI)
19	SERIOUS HOLD ON ME (WE, BMI/Trycep, BMI/Willesden, BMI)
63	SHALL WE DANCE (ELECTRIC SLIDE) (Creative Funk, ASCAP)
14	SHOULD HAVE BEEN YOU (Bee Germaine, BMI)
5	SILKY SOUL (Amazement, BMI)
69	SORRY (BABY CAN I HOLD YOU) (EMI April, ASCAP/Purple Rabbit, ASCAP)
11	SPECIAL (Island, BMI/Stanton's Gold, BMI/April Joy, BMI) WBM
91	SPREAD MY WINGS (Seelongsongs, ASCAP/Sarapis, ASCAP)
55	STAY (Hit And Hold, ASCAP)
62	STAY HERE, STAY NEAR (Flyte Tyme, ASCAP/Avant Garde, ASCAP)
24	TENDER LOVER (Hip Trip, BMI/Kear, BMI/Jenn-A-Bug, ASCAP)
84	THIS ONE'S FOR THE CHILDREN (Maurice Starr, ASCAP/EMI April, ASCAP)
47	TO KNOW SOMEONE DEEPLY IS TO KNOW... (Young Terence, BMI/Virgin Songs, BMI)
32	TOUCH (Seelongsongs, ASCAP)
50	TRY ME (Babyann, BMI)
16	TURN IT OUT (Protoons, ASCAP/Hikim, ASCAP)
4	WALK ON BY (Blue Seas, ASCAP/Jac, ASCAP) CPP/WBM
54	WELCOME TO THE TERRORDOME (Nia, BMI/Def American, BMI)
59	WE'RE ALL IN THIS TOGETHER (Pardini, ASCAP/Music Corp. Of America, BMI/EMI Blackwood, BMI/Reed Vertelney, BMI)
31	WHAT CAN I DO (EMI April, ASCAP/Per-Mission, ASCAP)
78	WHATCHA GONNA DO? (TLC, BMI/Dinger & Ollie, BMI/Dagwood, BMI)
74	WHATCHA GONNA DO WITH MY LOVIN' (Ensign, BMI/Scarab BMI)
30	WHATEVER IT TAKES (J.flat, ASCAP/Kim Sang, ASCAP/Jack The Mack, ASCAP)
22	WHERE DO WE GO FROM HERE (Virgin Songs, BMI/Buffalo Music Factory, BMI) CPP
89	YO MISTER (Controversy, ASCAP/WB, ASCAP)
33	(YOU MAKE ME FEEL LIKE) A NATURAL MAN (Screen Gems-EMI, BMI)
51	YOU MAKE ME WANT TO GIVE IT UP (Gratitude Sky, ASCAP)
45	YOUR PRECIOUS LOVE (Jobete, ASCAP) CPP
8	YOUR SWEETNESS (John Barnes III, BMI/Careers, BMI/Kymerlii Armstrong, BMI)



**WINNER TAKES ALL:** Just getting the Airplay/Power Pick two weeks in a row was not enough for Motown Records. This week, "Where Do We Go From Here" by Stacy Lattisaw & Johnny Gill earns both the Airplay and Sales/Power Picks. The single is on 98 of the 102 reporting stations. New activity comes in from WRKS New York (at No. 40) and WHQT Miami. At WEDR Miami, it jumps 27-9. Around the country it makes similar moves: WVEE Atlanta (7-5); WDZZ Flint, Mich. (21-6); and KMJM St. Louis (26-10). Also, 21 new dealers list the single, and it jumps 31-22.

**STAYING POWER:** Last week, "I'll Be Good To You" by Quincy Jones featuring Ray Charles and Chaka Khan (Warner Bros.) took the No. 1 position with such a large point spread over the No. 2 single that it seemed likely that it would hold another week. And it did. "Make It Like It Was" by Regina Belle (Columbia) is held in place, in spite of a tremendous point increase in both radio and retail points. "Make It" has 101 reporters, including two that were re-added this week: WENN Birmingham, Ala., and KSOL San Francisco. Twenty stations list the single at No. 1, including WNJR Newark, N.J.; WFXC Durham, N.C.; WPAL Charleston, S.C.; WANM Tallahassee, Fla.; KQXL Baton Rouge, La.; and KHYS Houston. Forty-nine stations list the single top five, and of the total reporters, 72 list upward playlist moves.

**SKYY HIGH:** Jumping 6-3, "Real Love" by Skyy (Atlantic) continues to march up the chart. Two stations add the single: WFXC Durham, N.C., and WEAS Savannah, Ga. It is No. 1 at WPEG Charlotte, N.C.; WRXB St. Petersburg, Fla.; WLOU Louisville, Ky.; KRNB Memphis; WPZZ Indianapolis; and WTLZ Saginaw, Mich. Thirty-three stations list it top five... Sybil moves into the top five this week, as "Walk On By" (Next Plateau) jumps 8-4. Sixty-eight of its 89 reporters show upward movement. It is top five at 39 stations and is the No. 1 song at WXYV Baltimore.

**BEFORE I FORGET:** Last week, "It's Gonna Be Alright" by Ruby Turner (Jive) vaulted 33-19 from strong radio and retail activity. This week's progress moves the single to No. 15. It is on 97 stations, with 13 top 10 reports, including WYLD-FM New Orleans (7-3); KMJJ Shreveport, La. (15-9); and WXVI Birmingham, Ala. (15-8)... "I'll Be Your Dream Lover" by Richard Rogers has made a strong chart showing for the return of the SAM Records label to black radio. "Dream Lover" is on 82 stations and seven stations added it this week, including WJMI Jackson, Miss.; WQQK Nashville; WVKO Columbus, Ohio; WPZZ Indianapolis; and WTLZ Saginaw, Mich.

**GOOD GIRLS, NAUGHTY BOY:** The debut single for the Good Girls, "Your Sweetness" (Motown), leaps into the top 10. It is new at WUSL Philadelphia and is now on 88 stations. It has five No. 1 reports: WCDX Richmond, Va.; WEDR Miami; WRBD Fort Lauderdale, Fla.; KIPR Little Rock, Ark.; and KPRW Oklahoma City... "Scandalous!" by Prince (Warner Bros.), with 92 reports, continues its climb. Thirty-two stations list the single in their top 10.

## HOT BLACK SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 19 REPORTERS	SILVER ADDS 32 REPORTERS	BRONZE/ SECONDARY ADDS 51 REPORTERS	TOTAL ADDS	TOTAL ON 102 REPORTERS
HERITAGE					
EARTH, WIND & FIRE COLUMBIA	13	18	27	58	58
HELP THE CHILDREN					
M.C. HAMMER CAPITOL	9	9	28	46	53
ALL AROUND THE WORLD					
LISA STANSFIELD ARISTA	7	11	20	38	46
SPREAD MY WINGS					
TROOP ATLANTIC	3	7	21	31	37
KNOCKS ME OFF MY FEET					
MIKKI BLEU EMI	3	8	14	25	43
COMFORT OF A MAN					
STEPHANIE MILLS MCA	6	7	10	23	57
NEVER TOO FAR					
DIANNE REEVES EMI	4	5	11	20	66
WE'RE ALL IN THIS TOGETHER					
DAVID PEASTON GEFFEN	5	6	9	20	60
I SLEEP MUCH BETTER...					
BILLY OCEAN JIVE	1	6	13	20	38
ESCAPADE					
JANET JACKSON A&M	2	4	12	18	73

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.

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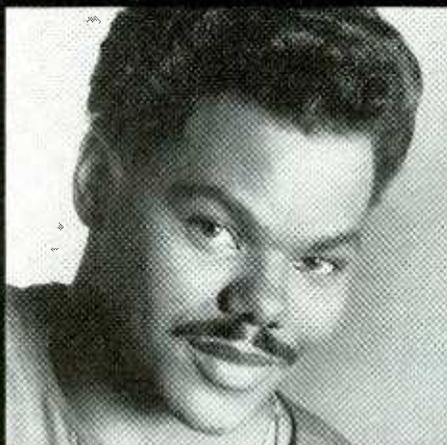
# TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★★ NO. 1 ★★					
1	4	6	7	QUINCY JONES QWEST 26020/WARNER BROS. (9.98) (CD) 1 week at No. 1	BACK ON THE BLOCK
2	2	3	13	LUTHER VANDROSS ● EPIC E2T 45320/E.P.A. (CD)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
3	1	1	26	BABYFACE ▲ SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER
4	3	2	17	JANET JACKSON ▲ A&M 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1814
5	5	5	20	REGINA BELLE COLUMBIA FC44367 (CD)	STAY WITH ME
6	7	8	30	HEAVY D. & THE BOYZ ▲ MCA 42302 (8.98) (CD)	BIG TYME
7	9	12	8	3RD BASS COLUMBIA FC 45415 (CD)	THE CACTUS ALBUM
8	6	4	19	MAZE FEATURING FRANKIE BEVERLY ● WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
9	8	9	28	STEPHANIE MILLS ● MCA 6312 (9.98) (CD)	HOME
10	11	17	8	BOBBY BROWN MCA 6342 (9.98) (CD)	DANCE!... YA KNOW IT!
11	10	7	17	M C LYTE FIRST PRIORITY 91304/ATLANTIC (CD)	EYES ON THIS
12	14	18	10	QUEEN LATIFAH TOMMY BOY 1022 (8.98) (CD)	ALL HAIL THE QUEEN
13	12	11	18	YOUNG M.C. ▲ DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
14	15	15	17	BIG DADDY KANE ● COLD CHILLIN' 25941/REPRISE (9.98) (CD)	IT'S A BIG DADDY THING
15	13	10	13	BIZ MARKIE COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
16	16	14	17	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
17	17	19	11	MIKI HOWARD ATLANTIC 82024 (9.98) (CD)	MIKI HOWARD
18	18	13	13	ANGELA WINBUSH MERCURY 838 866/POLYGRAM (CD)	THE REAL THING
19	22	24	18	WRECKS-N-EFFECT MOTOWN 6281 (8.98) (CD)	WRECKS-N-EFFECT
20	25	23	30	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
21	21	21	27	THE 2 LIVE CREW ▲ SKYYWALKER 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
22	20	22	11	RANDY CRAWFORD WARNER BROS. 26002 (9.98) (CD)	RICH AND POOR
23	24	26	8	ROB BASE PROFILE 1285 (8.98) (CD)	THE INCREDIBLE BASE
24	19	16	13	ICE-T SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH...
25	23	20	12	JERMAINE JACKSON ARISTA 8493 (9.98) (CD)	DON'T TAKE IT PERSONAL
26	27	29	12	SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD)	SEMINAR
27	26	31	36	THE O'JAYS EMI 90921 (9.98) (CD)	SERIOUS
28	29	25	28	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
29	28	28	10	D.J. JAZZY JEFF & THE FRESH PRINCE ● JIVE 1188/RCA (9.98) (CD)	AND IN THIS CORNER
30	32	34	12	BARRY WHITE A&M 5256 (8.98) (CD)	THE MAN IS BACK
31	33	32	9	THE GAP BAND CAPITOL 90799 (9.98) (CD)	ROUND TRIP
32	30	30	29	DAVID PEASTON GEFEN 24228 (9.98) (CD)	INTRODUCING... DAVID PEASTON
33	31	27	20	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
34	49	66	4	MICHEL'LE RUTHLESS 91282/ATLANTIC (9.98) (CD)	MICHEL'LE
35	38	38	11	TROOP ATLANTIC 82035 (9.98) (CD)	ATTITUDE
36	36	41	9	BY ALL MEANS ISLAND 91319 (9.98) (CD)	BEYOND A DREAM
37	35	50	6	KENNY G ARISTA 8613 (13.98) (CD)	LIVE
38	34	33	45	MILLI VANILLI ▲ ARISTA 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
39	46	55	6	TECHNOTRONIC SBK 93422 (9.98) (CD)	PUMP UP THE JAM - THE ALBUM
40	40	40	20	THE TEMPTATIONS MOTOWN 6275 (8.98) (CD)	SPECIAL
41	41	46	7	CHUNKY A MCA 6354 (9.98) (CD)	LARGE AND IN CHARGE
42	39	43	25	BOBBY "BLUE" BLAND MALACO 7450 (8.98) (CD)	MIDNIGHT RUN
43	37	45	27	ENTOUCH VINTERTAINMENT 60858/ELEKTRA (9.98) (CD)	ALL NITE
44	55	60	11	STACY LATTISAW MOTOWN 6280 (8.98) (CD)	WHAT YOU NEED
45	53	53	9	CLUB NOUVEAU WARNER BROS. 25991 (9.98) (CD)	UNDER A NOUVEAU GROOVE
46	57	51	8	THE GOOD GIRLS MOTOWN 6278 (8.98) (CD)	ALL FOR YOUR LOVE
47	42	35	24	THE D.O.C. ● RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
48	45	47	44	ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA (CD)	RAW
49	44	39	26	SHARON BRYANT WING 837 313/POLYGRAM (CD)	HERE I AM

50	54	54	78	PAULA ABDUL ▲ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
51	52	56	7	JUNGLE BROTHERS WARNER BROS. 26072 (9.98) (CD)	DONE BY THE FORCES OF NATURE
52	43	36	24	EPMD ● FRESH 92012/SLEEPING BAG (9.98) (CD)	UNFINISHED BUSINESS
53	59	73	4	ACE JUICE CAPITOL 90925 (8.98) (CD)	ACE JUICE
54	56	49	8	JODY WATLEY MCA 6343 (9.98) (CD)	YOU WANNA DANCE WITH ME?
55	68	85	6	THE GHETTO BOYS RAP-A-LOT 103 (8.98) (CD)	GRIP IT ON THAT OTHER LEVEL
56	51	44	25	ERIC GABLE ORPHEUS 75603/EMI (8.98) (CD)	CAUGHT IN THE ACT
57	64	62	6	NICE & SMOOTH SLEEPING BAG 82013 (8.98) (CD)	NICE & SMOOTH
58	48	48	64	SURFACE ● COLUMBIA FC 44284 (CD)	2ND WAVE
59	47	42	13	KASHIF ARISTA 8595 (8.98) (CD)	KASHIF
60	50	37	22	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 25940 (9.98) (CD)	SPEND THE NIGHT
61	58	58	10	STEADY B JIVE 1284/RCA (8.98) (CD)	GOING STEADY
62	60	52	9	ROXANNE SHANTE COLD CHILLIN' 25809/REPRISE (9.98) (CD)	BAD SISTER
63	62	57	23	REDHEAD KINGPIN & THE F.B.I. VIRGIN 91269 (9.98) (CD)	A SHADE OF RED
64	65	74	4	DEF JEF DELICIOUS VINYL 30001 (8.98) (CD)	JUST A POET WITH SOUL
65	66	80	24	CHRISTOPHER WILLIAMS GEFEN 24220 (9.98) (CD)	ADVENTURES IN PARADISE
66	61	67	20	FULL FORCE COLUMBIA FC 45216 (CD)	SMOOVE
67	67	69	8	MAZE FEATURING FRANKIE BEVERLY CAPITOL 92810 (8.98) (CD)	LIFELINES VOLUME I
68	94	—	2	JOHNNIE TAYLOR MALACO 7452 (8.98) (CD)	CRAZY BOUT YOU
69	70	68	7	GRANDMASTER SLICE & IZZY CHILL CREATIVE FUNK 7001/SELECT-O-HITS (8.98)	SHALL WE DANCE
70	69	61	27	SUCCESS-N-EFFECT ON TOP 9002 (8.98) (CD)	IN THA HOOD
71	63	64	9	ARABIAN PRINCE ORPHEUS 75614/EMI (8.98) (CD)	BROTHER ARAB
72	73	77	12	MARVIN SEASE LONDON 838 593/POLYGRAM (CD)	THE REAL DEAL
73	88	—	2	SEDUCTION VENETTA 5280/A&M (8.98) (CD)	NOTHING MATTERS WITHOUT LOVE
74	84	88	11	BILLY OCEAN JIVE 1271/RCA (9.98) (CD)	GREATEST HITS
75	72	84	6	D.J. MAGIC MIKE & THE ROYAL POSSE CHEETAH 9401 (8.98) (CD)	D.J. MAGIC MIKE & THE ROYAL POSSE
76	78	82	11	M.C. A.D.E. 4-SIGHT 5526 (8.98) (CD)	HOW MUCH CAN YOU TAKE
77	83	70	8	THE MAIN INGREDIENT POLYDOR 841 249/POLYGRAM (CD)	I JUST WANNA LOVE YOU
78	74	78	12	SHIRLEY BROWN MALACO 7451 (8.98) (CD)	FIRE & ICE
79	87	63	15	CHERYL LYNN VIRGIN 91254 (9.98) (CD)	WHATEVER IT TAKES
80	80	89	4	TYLER COLLINS RCA 9642 (8.98) (CD)	GIRLS NITE OUT
81	75	98	4	CALLOWAY SOLAR FZ 75310/E.P.A. (CD)	ALL THE WAY
82	92	—	2	CHILL ROB G WILD PITCH 2002 (8.98)	RIDE THE RHYTHM
83	85	71	10	SLY & ROBBIE ISLAND 91277 (8.98) (CD)	SILENT ASSASSIN
84	77	81	33	KOOL MOE DEE ● JIVE 1182/RCA (9.98) (CD)	KNOWLEDGE IS KING
85	79	72	65	M.C. HAMMER ▲ CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
86	86	86	7	WILL DOWNING ISLAND 91286 (9.98) (CD)	COME TOGETHER AS ONE
87	RE-ENTRY	13	VARIOUS ARTISTS ICHIBAN 1048 (8.98) (CD)	NASTY BLUES	
88	81	75	66	NEW KIDS ON THE BLOCK ▲ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
89	NEW ▶	1	JOYCE SIMS SLEEPING BAG 52017 (9.98) (CD)	ALL ABOUT LOVE	
90	RE-ENTRY	8	DONALD-D RHYME & YNDICATE FE 45298/E.P.A. (CD)	NOTORIOUS	
91	82	79	9	AFRO RICAN SKYYWALKER 109 (8.99) (CD)	AGAINST ALL ODDS
92	89	99	9	TERENCE TRENT D'ARBY COLUMBIA OC 45351 (CD)	NEITHER FISH NOR FLESH
93	95	95	48	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
94	71	59	19	GUCCI CREW II GUCCI 3314/HOT PRODUCTIONS (8.98) (CD)	EVERYBODY WANTS SOME
95	91	94	6	TONY M.F. ROCK EFFECT 3000/SKYYWALKER (8.98) (CD)	LET ME TAKE YOU TO THE ROCK HOUSE
96	97	96	29	PRINCE ▲ WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN
97	76	65	13	AWSOME DRE & THE HARDCORE COMMITTEE PRIORITY 57114 (8.98) (CD)	YOU CAN'T HOLD ME BACK
98	99	—	2	NEMESIS PROFILE 1283 (9.98) (CD)	TO HELL AND BACK
99	90	97	12	JOEY GILMORE PANDISC 8807 (8.98)	SO GOOD TO BE BAD
100	98	—	11	MICHAEL COOPER REPRISE 25923/WARNER BROS. (9.98) (CD)	JUST WHAT I LIKE

○ Albums with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. \*CBS Records and PolyGram Records do not issue a suggested list price for their product.



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# UP-AND-COMING SPECIAL ISSUES

SPOTLIGHT ISSUE    IN THIS SECTION    AD DEADLINE

**JOHNNY CASH 35TH**    Feb 24    • The Man  
• The Legend  
• The Music  
• Discography    Jan 30

**NARM '90**    Mar 17    • Overview  
• Vinyl Final  
• CD Only  
• Chain Game    Feb 20

**ITA 20TH ANNIVERSARY**    Mar 17    • Overview  
• ITA Now  
• History  
• Global    Feb 20

**MIAMI SOUND MACHINE**    Mar 31    • MSM Today  
• Gloria & Emilio  
• History  
• Management  
• U.S. Breakout    Mar 6

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- **NARM '90** returns to L.A., March 10-13, to set the stage for a new decade behind the counter of a rapidly changing industry. With consolidation sweeping the retail landscape and modernization upgrading the look and way stores do business, Billboard's NARM section previews a full slate of key trends and issues that will help shape what's in store for music retailers.
- **ITA's 20TH ANNIVERSARY** offers a golden opportunity to review the association's progress and preview its agenda for the future. ITA members affirm their ties by linking industry, personal and future growth with ITA involvement. Capsule summaries of industry trends and issues bring ITA's workload up to date, as ITA opens the decade door on the global marketplace and beyond.
- **MIAMI SOUND MACHINE** and lead singer Gloria Estefan ended the decade in platinum form, as their latest album soared up the charts in the U.S., Europe, and Japan. There's talk that the group will tour South America and Puerto Rico later this year, and with the phenomenal upsurge in Latin dance/pop on the charts around the world, it's easy to see and hear why MSM is a sure-fire growth industry well on its way to becoming a global music power throughout the '90s.
- **COMING ATTRACTIONS: INDEPENDENT LABELS, WORLD TOURING, CONCERTS & VENUES.**

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\*\*\*\*\*RESERVE SPACE TODAY!\*\*\*\*\*

## Sly & Robbie Come On Like 'Assassins'

BY HAVELOCK NELSON

NEW YORK—"We're deadly," says Sly Dunbar, grinning at partner Robbie Shakespeare. "Some people kill with bullets. We kill with music."

Dunbar and Shakespeare are arguably the wickedest bass-and-drum duo in both Jamaica and the States. They certainly are the hardest working. They teamed up nearly 20 years ago from rival Kingston groups, and since then they've recorded with hundreds of reggae artists, including recognized quasars Peter Tosh, Gregory Isaacs, and Black Uhuru. After supporting Tosh on a 1978 world tour opening up for the Rolling Stones, the pair—better known as riddim twins Sly & Robbie—became known to a wider, whiter audience. They went on to do session work for Joe Cocker, Mick Jagger, Bob Dylan, and Too Numerous To Mention.

To Sly & Robbie, working in rock is no different from working in reggae. "All we still do is supply fierce rhythm," says Dunbar, who is adamant about refusing to recognize any border between rap and reggae. The duo's last two solo albums on Island—"Language Barrier," which spawned the Grammy-nominated "Bass And Trouble," and "Rhythm Killers"—dabbled in that fusion.

The current "Silent Assassin" forges the same path. With Blastmaster KRS-One from Boogie Down Productions producing, they have finally hit their stride. "Kris [KRS-One] is a specialist in both reggae and rap music," admits Shakespeare. "That probably is why [this album] works better."

Another reason could be the stellar hip-hop talent on every track: Young M.C. on "Under Arrest" and "Living A Lie," Queen Latifah on "Woman For The Job," and BDP's Shah Of Brooklyn on most of the rest. KRS himself performs the album's signature cut, called "Party Together." Using the Turtles' "Happy Together" for inspiration, KRS lays out a plea for one-nation-under-a-groove-ness: "The reggae scene and rap/Must cross the line/And party together."

But with KRS-One producing and a slew of guest vocalists, did Sly & Robbie delegate away most of their own album? "No," insists Dunbar. "We shared musical ideas with Kris. We supplied the rhythm section, and if we didn't like something we didn't play it."

It was important to Sly & Robbie that "Silent Assassin" be ahead of its time. "We want to get commercial," says Dunbar, "but we didn't want our tracks to just match what was going on. Albums aren't released right away, and beats become overused over time. We didn't want our stuff to become stale prematurely."

So, Sly & Robbie's latest is stripped-down, sharp-edged, fresh. Raw and sneaky, too. "That's why we called it 'Silent Assassin,'" quips Dunbar. "A lot of people were looking for us to do a straight reggae album. We surprised them. We came on like an earthquake."

## NASTYMIX RECORDS Not Just a Rap Label We're Bustin' All the Charts



**NASTYMIX RECORDS**

FOR WEEK ENDING JANUARY 27, 1990

## Billboard HOT RAP SINGLES™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	3	7	EXPRESSION NEXT PLATEAU 50101 (M)	★ ★ NO. 1 ★ ★ ♦ SALT-N-PEPA 2 weeks at No. 1
2	3	8	4	BUDDY TOMMY BOY 943 (C) (M)	♦ DE LA SOUL
3	2	2	13	BEEPERS NASTYMIX 76980 (C)	♦ SIR MIX-A-LOT
4	4	4	9	TURN IT OUT PROFILE 7275 (C)	ROB BASE
5	6	10	7	PUMP IT HOTTIE VIRGIN 96516 (C)	♦ REDHEAD KINGPIN & THE F.B.I.
6	22	30	3	WELCOME TO THE TERRORDOME DEF JAM 44-73135/COLUMBIA (C)	♦ PUBLIC ENEMY
7	5	1	12	THE D.O.C. & THE DOCTOR RUTHLESS 0-96523/ATLANTIC (C)	♦ THE D.O.C.
8	15	19	4	JUICY SOUND OF NEW YORK 4682/MOTOWN (C)	WRECKS-N-EFFECT
9	7	6	21	ME SO HORNY SKYWALKER 127 (C) (M)	♦ THE 2 LIVE CREW
10	12	16	6	I GET THE JOB DONE COLD CHILLIN' 0-21389/WARNER BROS. (C)	♦ BIG DADDY KANE
11	24	26	3	LADIES FIRST TOMMY BOY 942 (M)	♦ QUEEN LATIFAH FEAT. MONIE LOVE
12	8	5	19	NEW JACK SWING SOUND OF NEW YORK 4654/MOTOWN (C)	WRECKS-N-EFFECT
13	11	17	8	POISON IVY PANDISC 036 (C)	THE YOUNG AND THE RESTLESS
14	23	23	6	NOTHING CAN STOP US ARISTA 9865	♦ SERIOUS-LEE-FINE
15	9	15	8	PRINCIPAL'S OFFICE DELICIOUS VINYL 0-96511 (C)	♦ YOUNG M.C.
16	20	20	7	GOING STEADY JIVE 1286/RCA (C)	♦ STEADY B
17	14	9	15	SOMEBODY FOR ME UPTOWN 23982/MCA (C)	♦ HEAVY D. & THE BOYZ
18	10	7	12	FRANKLY SPEAKING PRIORITY 7274 (C) (M)	♦ AWESOME DRE/HARD CORE
19	18	12	11	SHE'S GOT A BIG POSSE ORPHEUS 72259 (C)	♦ ARABIAN PRINCE
20	21	21	7	SHALL WE DANCE CREATIVE FUNK 1701/SELECT-O-HITS	♦ GRANDMASTER SLICE & IZZY CHILL
21	16	14	15	JUST A FRIEND COLD CHILLIN' 0-21342/WARNER BROS. (C)	♦ BIZ MARKIE
22	13	11	17	CHA CHA CHA FIRST PRIORITY 0-96529/ATLANTIC (C)	♦ M C LYTE
23	25	24	6	STOP THAT TRAIN SELECT 62352 (C)	♦ CHUBB ROCK
24	19	18	11	F.B.I. RHYME SYNDICATE 49-73102/E.P.A. (C)	♦ DONALD-D
25	17	13	14	STEPPIN' INTO THE A.M. DEF JAM 44-68802/COLUMBIA (C)	♦ 3RD BASS
26	27	28	3	GET BUSY JIVE 1274/RCA (C)	♦ MR. LEE
27	NEW ▶	1	1	THE GAS FACE DEF JAM 44-73121/COLUMBIA (C)	♦ 3RD BASS
28	NEW ▶	1	1	THE HUMPTY DANCE TOMMY BOY 944 (M)	♦ DIGITAL UNDERGROUND
29	NEW ▶	1	1	GYRLZ, THEY LOVE ME UPTOWN 18111/MCA (C)	♦ HEAVY D. & THE BOYZ
30	30	—	2	PUMP THAT BEAT GUCCI 12146/HOT PRODUCTIONS	T-SKI

○ Products with the greatest sales gains this week. ♦ Videoclip availability. • Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for 12-inch vinyl single. (C) Cassette single availability. (M) Cassette maxi-single availability. (CD) Compact disk single availability.

# HOT DANCE MUSIC™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>CLUB PLAY</b> Compiled from a national sample of dance club playlists.					
<b>★★ NO. 1 ★★</b>					
1	3	4	11	C'MON AND GET MY LOVE FFRR 886 799-1/POLYGRAM	1 week at No. 1 ◆ D-MOB
2	4	6	8	1-2-3/UNDERESTIMATE COLUMBIA 44 73136	◆ THE CHIMES
3	1	2	10	LET THE RHYTHM PUMP ATLANTIC 0-86273	DOUG LAZY
4	6	12	7	I'LL BE GOOD TO YOU QWEST 0-21408/WARNER BROS.	◆ QUINCY JONES
5	2	1	10	TWO TO MAKE IT RIGHT VENDETTA VE-7031/A&M	◆ SEDUCTION
6	10	17	6	SUENO LATINO CAPITOL V-15538	SUENO LATINO FEATURING CAROLINA DAMAS
7	5	7	11	IT'S GONNA BE ALRIGHT JIVE 1290 1-JD/RCA	◆ RUBY TURNER
8	9	13	7	FOR THOSE WHO LIKE TO GROOVE PROFILE PRO-7270	TWIN HYPE
9	13	18	4	JAZZIE'S GROOVE VIRGIN 0-96517	◆ SOUL II SOUL
10	7	10	9	NO MORE LIES RUTHLESS 0-96521/ATCO	◆ MICHEL'LE
11	11	15	6	WALK ON BY NEXT PLATEAU NP5011W	◆ SYBIL
12	8	11	8	I'M NOT THE MAN I USED TO BE I.R.S. 23996/MCA	◆ FINE YOUNG CANNIBALS
13	12	14	9	STOMP (MOVE JUMP JACK YOUR BODY) WARNER BROS. 0-21339	◆ KYZE
14	14	16	9	ROCK TO THE BEAT/MOVE YOUR BODY WING 873 143-1/POLYGRAM	101
15	17	20	6	RIGHT FROM THE START REPRISE 0-21280/WARNER BROS.	INDIA
16	21	32	3	TELL ME WHY ARISTA ADI 9918	◆ EXPOSE
17	22	31	4	WHATCHA GONNA DO WITH MY LOVIN' VIRGIN 0-96507	◆ INNER CITY
18	19	27	6	DON'T YOU WANT MY LOVE BIG BEAT BB-0010	◆ JOMANDA
19	18	21	6	CONTACT/IN FULL EFFECT COLUMBIA PROMO	◆ BIG AUDIO DYNAMITE
20	20	22	6	NOTHING CHANGES PROFILE PRO-7272	UROHAUZ
21	24	29	6	TOUCH ME WITH YOUR HEART MICMAC 524	EILEEN FLORES
22	26	28	7	TELL ME WHEN THE FEVER ENDED MERCURY 876 405-1/POLYGRAM	◆ ELECTRIE 101
23	23	23	6	TURN IT OUT (GO BASE) PROFILE PRO-7275	◆ ROB BASE
24	29	37	4	OPPOSITES ATTRACT VIRGIN 0-96528	◆ PAULA ABDUL (DUET WITH THE WILD PAIR)
25	30	35	4	FEEL IT FOR YOU RCA 9132-1-RD	ALTERNATIONS
26	16	8	10	JUST KEEP ROCKIN' DE SIRE 889 971-1/POLYGRAM	DOUBLE THE TROUBLE & THE REBEL MC
27	15	3	12	RHYTHM NATION A&M SP-12335	◆ JANET JACKSON
28	34	42	3	SINGING IN THE SHOWER VIRGIN 0-96509	◆ LES RITA MITSOUKO & SPARKS
<b>★★★ HOT SHOT DEBUT ★★★</b>					
29	NEW		1	TAINTED LOVE EPIC 49 73145/E.P.A.	IMPEDANCE
30	NEW		1	GET UP SBK V-19704	TECHNOTRONIC
31	39	50	3	A LITTLE BIT OF LOVIN' SLEEPING BAG SLX 40152	CHOCOLETTE
<b>★★★ POWER PICK ★★★</b>					
32	47		2	GOT TO HAVE YOUR LOVE CAPITOL V-15521	MANTRONIX FEATURING WONDRESS
33	37		2	STEAMY WINDOWS CAPITOL V-15543	◆ TINA TURNER
34	46		2	WHOLE WIDE WORLD RCA 9099-1-RD	A'ME LORAIN
35	50		2	SET ME FREE D.J. INTERNATIONAL 994	STERLING VOID
36	31	34	8	IS THAT WHAT YOU CALL LOVE MCA 23989	LATTANZI
37	27	9	10	BABY DON'T SAY GOODBYE EPIC 49 73101/E.P.A.	DEAD OR ALIVE
38	42		2	I DON'T NEED YOUR LOVE NEXT PLATEAU NP50112	JO ANN JONES
39	41		2	THE MESSAGE IS LOVE A&M SP-12323	◆ ARTHUR BAKER WITH AL GREEN
40	25	5	13	LOVE ON TOP OF LOVE-KILLER KISS CAPITOL V-15508	◆ GRACE JONES
41	28	25	8	COLD WORLD ATLANTIC 0-86267	STEVE "SILK" HURLEY FEATURING JAMIE PRINCIPLE
42	NEW		1	BUDDY TOMMY BOY TB 943	◆ DE LA SOUL
43	49		2	WISHING ON A STAR VIRGIN 0-96510	FRESH 4 FEATURING LIZZ E
44	32	39	4	STOP THIS CRAZY THING (REMIX) TOMMY BOY TB 940	◆ COLDCUT
45	NEW		1	ESCAPADE A&M SP-12352	JANET JACKSON
46	NEW		1	HEARTBEAT OF LOVE CBS ASSOCIATED 429 73143/E.P.A.	◆ PIA ZADORA
47	NEW		1	LAMBADA EPIC 49 73139/E.P.A.	KAOMA
48	NEW		1	YA BA YE SIRE 0-21382/WARNER BROS.	OFRA HAZA
49	NEW		1	GOT TO GET ARISTA ADI-9932	LEILA K FEATURING ROB 'N' RAZ
50	NEW		1	I WILL SURVIVE MERCURY 876 369-1/POLYGRAM	◆ SA-FIRE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>12-INCH SINGLES SALES</b> Compiled from a national sample of retail store and one-stop sales reports.					
<b>★★ NO. 1 ★★</b>					
1	1	3	9	TWO TO MAKE IT RIGHT VENDETTA VE-7031/A&M	2 weeks at No. 1 ◆ SEDUCTION
2	4	5	6	JAZZIE'S GROOVE VIRGIN 0-96517	◆ SOUL II SOUL
3	2	2	10	RHYTHM NATION A&M SP-12335	◆ JANET JACKSON
4	3	1	17	PUMP UP THE JAM SBK V-19701	◆ TECHNOTRONIC FEATURING FELLY
5	5	10	8	WALK ON BY NEXT PLATEAU NP5011W	◆ SYBIL
6	6	12	7	NO MORE LIES RUTHLESS 0-96521/ATCO	◆ MICHEL'LE
7	7	8	9	LET THE RHYTHM PUMP ATLANTIC 0-86273	DOUG LAZY
8	12	18	8	C'MON AND GET MY LOVE FFRR 886 799-1/POLYGRAM	◆ D-MOB
9	10	11	12	GET BUSY JIVE 1274-1-JD/RCA	◆ MR. LEE
10	15	21	4	I'LL BE GOOD TO YOU QWEST 0-21408/WARNER BROS.	◆ QUINCY JONES
11	9	7	11	TENDER LOVER SOLAR 429 74502/E.P.A.	◆ BABYFACE
12	13	17	6	WHATCHA GONNA DO WITH MY LOVIN' VIRGIN 0-96507	◆ INNER CITY
13	14	20	6	OPPOSITES ATTRACT VIRGIN 0-96507	◆ PAULA ABDUL (DUET WITH THE WILD PAIR)
14	11	6	12	LOVE ON TOP OF LOVE - KILLER KISS CAPITOL V-15508	◆ GRACE JONES
15	8	4	14	OVER AND OVER ATLANTIC 0-86282	PAJAMA PARTY
16	19	28	4	1-2-3/UNDERESTIMATE COLUMBIA 44 73136	◆ THE CHIMES
17	42		2	WELCOME TO THE TERRORDOME DEF JAM 44 73135/COLUMBIA	PUBLIC ENEMY
18	17	22	8	TURN IT OUT (GO BASE) PROFILE PRO-7275	◆ ROB BASE
19	20	27	4	SCANDALOUS WARNER BROS. 0-21422	◆ PRINCE
20	21	23	10	DOWN IN IT TVT 2611	◆ NINE INCH NAILS
21	25	32	4	TOUCH ME WITH YOUR HEART MICMAC 524	EILEEN FLORES
22	22	25	6	PUMP IT HOTTIE VIRGIN 0-96516	◆ REDHEAD KINGPIN & THE F.B.I.
23	16	9	11	SWING THE MOOD ATCO 0-96512	◆ JIVE BUNNY AND THE MASTERMIXERS
24	28	39	4	RIGHT FROM THE START REPRISE 0-21280/WARNER BROS.	INDIA
<b>★★★ POWER PICK ★★★</b>					
25	36		2	BUDDY TOMMY BOY TB 943	◆ DE LA SOUL
26	24	29	6	WISHING ON A STAR VIRGIN 0-96510	FRESH 4 FEATURING LIZZ E
27	34	47	3	EXPRESSION NEXT PLATEAU NP50101W	◆ SALT-N-PEPA
28	18	13	15	NEW JACK SWING SOUND OF NEW YORK MOT-4654/MOTOWN	◆ WRECKS-N-EFFECT
29	41	49	3	YOUR SWEETNESS MOTOWN MOT-4651	◆ GOOD GIRLS
30	23	14	21	ME SO HORNY SKYYWALKER GR-127	◆ THE 2 LINCREW
31	29	35	8	LET'S GET IT ON ISLAND 0-96522	◆ BY ALL MEANS
32	32	31	16	IF YOU LEAVE ME NOW LMR 7000	JAYA
33	39	46	4	I WANNA BE RICH SOLAR 429 74503/E.P.A.	CALLOWAY
34	35	43	7	STOMP (MOVE JUMP JACK YOUR BODY) WARNER BROS. 0-21339	◆ KYZE
<b>★★★ HOT SHOT DEBUT ★★★</b>					
35	NEW		1	LAMBADA EPIC 49 73139/E.P.A.	KAOMA
36	27	16	12	BABY DON'T SAY GOODBYE EPIC 49 73101/E.P.A.	DEAD OR ALIVE
37	26	15	14	LOVE SHACK REPRISE 0-21318/WARNER BROS.	◆ THE B-52'S
38	30	19	14	SOMEBODY FOR ME UPTOWN 23982/MCA	◆ HEAVY D. & THE BOYZ
39	31	42	5	BREAKAWAY ATLANTIC 0-86255	DONNA SUMMER
40	43	36	15	PERSONAL JESUS/DANGEROUS SIRE 0-21328/REPRISE	◆ DEPECHE MODE
41	44		2	I'M NOT THE MAN I USED TO BE I.R.S. 23996/MCA	◆ FINE YOUNG CANNIBALS
42	37	44	8	ELECTRIC BOOGIE MANGO 7832/ISLAND	◆ MARCIA GRIFFITHS
43	49		2	NEVER TOO MUCH EPIC 49 73141/E.P.A.	LUTHER VANDROSS
44	45	33	12	WITH EVERY BEAT OF MY HEART ARISTA ADI-9896	◆ TAYLOR DAYNE
45	NEW		1	IT'S GONNA BE ALRIGHT JIVE 1290 1-JD/RCA	◆ RUBY TURNER
46	48	41	24	BACK TO LIFE VIRGIN 0-96537	◆ SOUL II SOUL (FEATURING CARON WHEELER)
47	NEW		1	TAINTED LOVE EPIC 49 73145/E.P.A.	IMPEDANCE
48	50	48	16	I WANT YOU VISION VR-1225	◆ SHANA
49	33	24	12	BLAME IT ON THE RAIN ARISTA ADI-9905	◆ MILLI VANILLI
50	NEW		1	PRINCIPAL'S OFFICE DELICIOUS VINYL 0-96511/ISLAND	◆ YOUNG M.C.

Titles with the greatest sales or club play increase this week. ◆ Videoclip availability. • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Records listed under Club Play are 12-inch unless indicated otherwise. ©Copyright 1990. BPI Communications Inc. All rights reserved.

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# 808 In Perfect State For 'Ninety'

## Sommerville: Music With Conscience

**STATION TO STATION:** Let's take a look this week at some imports gracing our *turntable* as of late. U.K. techno outfit 808 State has signed with ZTT Records through WEA and has unleashed a savory long-playing morsel called "Ninety." Those who have been grooving to the hot single "Pacific State" for the last

few months will find solace in a number of the album's offerings. Primarily instrumental with snippets of vocals and/or samples thrown in, the eight-track "Ninety" is an endearing melange of ideas first encountered with acid, techno, and new beat but with a refreshing, almost new-age-type edge. "Ancodia" is a fave sport-

ing the chorus hook from **Thelma Houston's** "You Used To Hold Me So Tight," as are "808080808" and the lush, somewhat serene "Sunrise." An alternative version of "Pacific State," called "Pacific 202," is also included. Look for a 12-inch of "Pacific State" to surface shortly on Tommy Boy.

**Ex-Bronski Beat** and **Communards** member **Jimmy Somerville** has finally unleashed his solo debut, "Read My Lips" (London/PolyGram). The vocalist's distinguished falsetto is well intact and sounds comfortable in the primarily NRG-ized material. Production, songwriting, and song selection are top-notch

**DANCE  
TRAX**



by *Bill Coleman*

and could easily find Somerville giving such acts as **Erasure** a serious run. Staunch fans of the artist's previous outfits won't be disappointed, while those unfamiliar will relish "Read My Lips." Spirited cover of the **Sylvester** classic "You Make Me Feel (Mighty Real)," the sparkling "Perfect Day," the anthemic and politically correct title cut, the street suave of "Rain," and "And You Never Thought That This Could Happen To You" are choice club picks, while the languid midtempo ballad "Don't Know What To Do (Without You)" is a personal fave. Dance music with a conscience and a good beat—must be the '90s!

**GROUND CONTROL:** **Electronic's** "Getting Away With It" (**Factory**) has generated its own buzz simply due to the odd but exciting assortment of members, which include **New Order's Bernard Sumner**, **Pet Shop Boys' Neil Tennant**, and **The The/the Smiths' Johnny Marr**. The  
*(Continued on next page)*

### HOT DANCE BREAKOUTS

#### CLUB PLAY

1. ALL AROUND THE WORLD LISA STANSFIELD ARISTA
2. MY LOVE IS RIGHT SHANA DOUGLAS MCA
3. BITING MY NAILS/THE PHANTOM'S IN THERE RENEGADE SOUNDWAVE ENIGMA
4. OH WORLD PAUL RUTHERFORD 4TH & B'WAY
5. GETTING AWAY WITH IT ELECTRONIC FACTORY.UK

#### 12" SINGLES SALES

1. JUICY GOTCHA KRAZY OAKTOWN'S 3-5-7 CAPITOL
2. WALKING ON SUNSHINE 89 FAX YOURSELF BCM. WEST GERMANY
3. MOTHERLAND TRIBAL HOUSE POW WOW
4. DON'T TAKE IT PERSONAL JERMAINE JACKSON ARISTA
5. STEAMY WINDOWS TINA TURNER CAPITOL

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



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# DANCE

## DANCE TRAX

(Continued from preceding page)

collaboration weaves a variety of elements into its "intelligent" technopop. An album is apparently in the works, while labels stateside battle it out as to who will release the project here. As the legal fees escalate, be sure to keep your ears out for this endearing, up-tempo number, already hitting home at alternative outlets... **Mark Rogers** ("I Promise"), formerly known as **Hollywood Beyond**, has also returned with the hot "One Step In The Right Direction" (Freetown Inc., 01-748-9649), which has been remixed by **Steve "Silk" Hurley**. House in nature, the song sports a hooky vocal to accompany the instrumental panache. A positive and upbeat message prevails.

Out of left field come the **Stone Roses** with the brilliant "Fool's Gold" (Silvertone/Jive), which was a major hit in the U.K. Not originally on the act's recent album, this hot release

will turn some heads when it is out here imminently and placed on new pressings of the album. The **Roses** deliver a spacious and raw, funk-based confection that unselfishly places itself somewhere between vintage **Curtis Mayfield** and **The The**. Don't miss... Also out on the prowl is "Elements Of Vogue" (Beat Ace) from New York's **David Ian Extravaganza**, an underground offering celebrating the voguing trend with mixes provided by DJs **David Depino** and **Johnny Dynell**. Need a quick lesson in the underground fad—here's a manual... Just when you've been beat-n-sampled to death, here comes **Tommy Musto & Frankie Bones** under the guise **Flowmasters**. Delivering a five-track EP called "Energy Dawn" (XL Recordings, 01-870-9912), the Flowmasters pump a number of beats and samples with a commendable wit. The "Heartbeat"

mix of "Let It Take Control" and the "Bass Line Energy" version of "I Wanna See You Dance" will start your party... Also floating about is the recommended "I Called U" (FFRR/PolyGram) from prince of house **Lil Louis**. Tongue-in-cheek delivery is accented by a genius female vocal assist and a severe groove.

Incidentally, out for some time has been "Like It Is" (RCA), a remix collection of **Imagination's** hits. Originally scheduled to debut stateside last fall, as of now there are still no plans. This is unfortunate for RCA because the potential of this project to excite the clubs is still great. With a clear marketing campaign, new packaging, and resequence of the selections, tracks like "Just An Illusion," "Burning Up," and "Changes," along with the new "Love Taking Over" and "Give Into Love," could help re-establish the outfit here.

5

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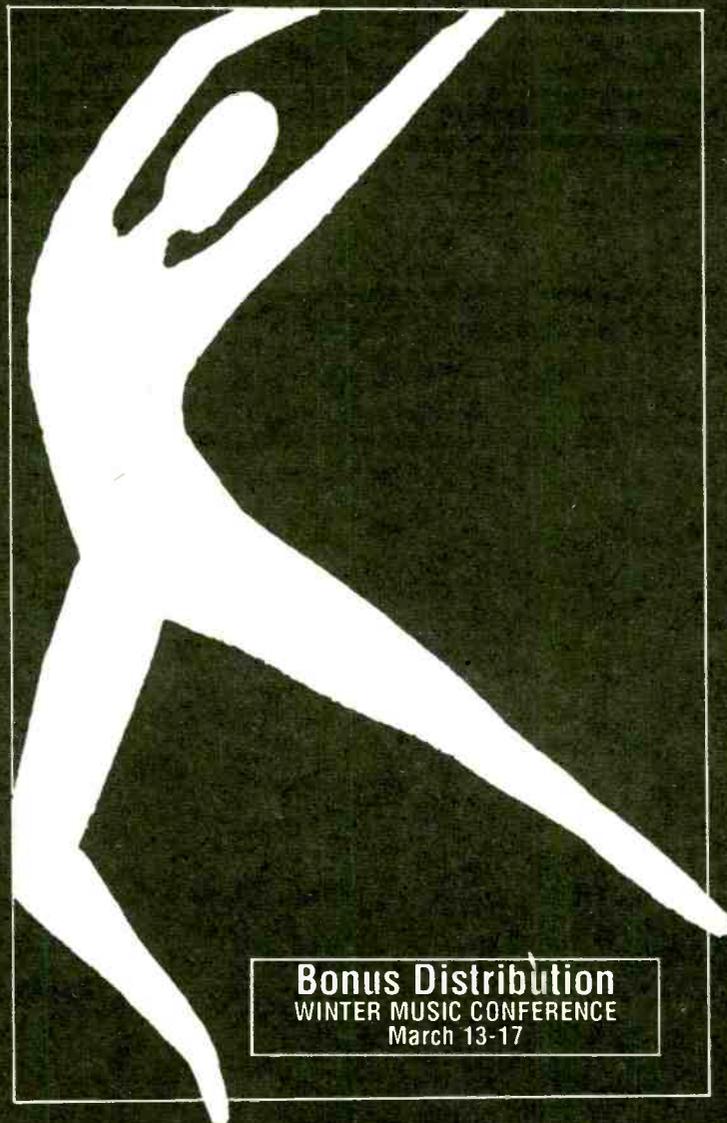
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NEW PRODUCTS AND SERVICES

Following is a brief glance at some of the introductions scheduled for the NAMM Winter Market and other pro audio news.

**NEW JBL LINES:** JBL Professional is bringing a new line of power amps, some additions to its studio monitors lines, and improved versions of its large PA speakers to the NAMM show. Contact: 818-893-8411.

**STEP UP TO THE MIKE:** Audio-Technica U.S. will present the Pro 22 microphone, designed specifically for close-range vocal and instrumental use. The company also expanded its series of boundary microphones, adding a smaller version of the AT871 UniPlate (AT851A Micro UniPlate), a phantom-powered design (AT871R), and an omnidirectional model (AT841A OmniPlate). Contact: 708-835-5103.

**HI-SYNERGY:** Sound Quest, which specializes in editor/librarian technologies, will introduce Sound Quest Synergy. It is slated to ship for Macintosh, Atari, IBM PC/XT/AT/C1, and Amiga computers in February. Contact: 800-387-8720.

**TAC TIPS:** Among the new products Total Audio Concepts will be showing are its Magnum 24 buss in-line recording console, and a 24/8 with 16 monitor recording version of its Bullet con-inch tape format 238 Syncaset eight-track recorder, and the MIDiZER. Contact: 213-388-5200.

**SHURE-THING:** Shure will show its expanded L Series Wireless Microphone line, including wireless versions of the SM58, Beta 58, and SM96. Contact: 708-866-2sole. Contact: 818-508-9788.

**TASCAM IS PLANNING TO INTRODUCE** a 24-channel console, a new high-speed Porta Two, and a DAT. Previously released product also on display will include the 644 and 688 MidiStudios, the one-inch 24-track MSR-24, the eight200.

**MANIFOLD MANIFESTS ITSELF:** Electro-Voice is introducing three new speaker systems utilizing its manifold technology and a second generation of N/DYM microphones at the NAMM show. Contact: 616-695-6831.

**MAKING WAVES:** Korg R&D Group unveils its first product: the WS Wavestation Synthesizer, which incorporates 32-voice, 16-bit Digital Vector Synthesis. Korg R&D was formed in April 1989 and includes former Sequential Circuits employees. Contact: 516-333-9100.

**OTHER NEWS:** Waves Sound Recorders ordered its second AMS AudioFile within six months. The first system is being used primarily for film and video mixing; the second will be geared toward radio postproduction. Contact: 213-466-6141.

**PAUL McCARTNEY** is using the Mitsubishi X-880 32-track machine to record a series of concerts from his world tour, which is slated to continue through the spring. Contact: 818-898-2341.

**FAST TRACKING:** Elektra recording artist Tracy Chapman recently chose Tascam's Studio 8 388, an eight-track production system that offers a tape drive and a mixing console, for preproduction tracking. Contact: 213-388-5200.

**PANASONIC/RAMSA PROFESSIONAL AUDIO** announced the promotion of Carla Campbell to Eastern regional sales manager. She was most recently telemarketing sales manager. Contact: 213-471-6170.

**INFINITY SYSTEMS IN CHATSWORTH, CALIF.,** appointed Michael L. Dunn executive VP and chief operating officer. He was previously at Motorola for two and half years and has a background in sales and marketing. Contact: 818-709-9400.

LARRY FLICK

AUDIO TRACK

**SOUNDTRACK RECORDING,** which has six-room facilities in New York and Boston, entered 1990 busy with major recording projects.

Owned by Rob Cavicchio, Soundtrack's New York facility opened in 1986 and the Boston facility in 1977.

The Boston facility caters to an advertising clientele, although equipment capability allows for any type of audio project. Its list of film and advertising clients is extensive.

The New York facility, where Phil Ramone was in studios A and B with chief engineer Bobby Giammarco working on several artists that he requested remain anonymous, caters to the music clientele. Drummer Max Weinberg (of the E Street Band) and

percussionist Carlos Alomar made cameo appearances on some of the projects. Rich July assisted. Studios A and B have Solid State Logic 56-input consoles—respectively, a 4000 G-Series and a 6000 E-Series featuring the SSL Screen Sound digital work station. Both rooms feature Otari MTR-90 tape machines.

Arif Mardin completed production on new Elektra signee Lisa Fisher and worked on Dionne Warwick tracks in the facility's A and G Studios. The project is slated for release in April. Engineer Michael O'Reilly was at the SSL 4000 G-Series, assisted by Dave Leibowitz. In addition to the 4000 G-Series, Studio G has two Studer A-800 Mark III multitracks. Leon Redbone cut tracks in Studios

NAMM Winter Meet Is A Hot Ticket Record Turnout, Plenty Of Product Expected

BY SUSAN NUNZIATA

NEW YORK—This year's National Assn. of Music Merchants Winter Market convention is expected to be a record breaker.

Held at the Anaheim Convention Center, Anaheim, Calif., Jan. 19-21, the meet will feature 650 exhibitors, 100 more than last winter's turnout.

Preregistration figures were up 10%-15% over last year's winter show and more than 30,000 industry representatives are expected to attend. NAMM serves musical-instrument merchants, professional audio dealers, sound reinforcement companies, home studio owners, and other members of the industry. "There seems to be a lot of interest in what's happening in music, especially in electronics," says Richard Hallabrin, NAMM director of communications. "We've had a number of exhibitors who have indicated they have a great deal of new product that they'll be bringing to the show."

More reliable wireless microphones, smaller, more powerful loud-

speakers, and lower-priced digital audio workstations are some of the products expected at the show.

"We feel wireless microphone technology over the last few years has really taken off," says Davida Rochman, manager of media relations with Shure Bros., the Evanston, Ill.-based mike manufacturer. "That's what we're stressing this year."

The trend toward compact, powerful loudspeakers is continuing. Gauss, a Sunnyvale, Calif., firm that manufactures loudspeakers and duplication equipment, is introducing a new two-piece crossover for its 3588 coaxial speakers that takes up less front-panel room. "Artists want as good sound on stage as they have in the studio," says Paul Hugo, national sales manager, loudspeakers, with Gauss. "But they also want the stage monitors to disappear so they have clearer sightlines."

Evolution of existing products, rather than technical revolutions, will mark this NAMM. "There's not a particular buzz at this show that there will be any major innovations," says

Mark Gander of JBL Professional, a Northridge, Calif., loudspeaker maker. "It's really a continuous evolution. We'll see more of an integration of electronics and loudspeakers, and more of a systems approach for live touring."

The present status of the market is soft, particularly in keyboards. The inundation of synthesizers and keyboards over the last five to seven years has left many musicians keyboarded. "The pro musician is not buying five keyboards per year like they were a few years ago," says Michael Kovins, executive VP with Korg, Westbury, N.Y. "There really haven't been any great technological breakthroughs in the last year or so, and that has slowed things a little."

Generally, the audio market has remained flat or increased 5% in the last year. The last 60-90 days have shown a decrease at the dealer level. "In general, people are still nervous about the complexion of the economy," says Gander. "But people are responding quite well to better-quality product."

Manufacturers are generally optimistic, however, and some are hoping that product introductions at NAMM will bring new activity to the market. "This is probably going to be the most significant show we've had in five years," says Paul McGuire, VP of marketing with Electro-Voice, Buchanan, Mich., which makes mikes, loudspeakers, and other pro audio equipment. "The market could use a little excitement. Traffic is down at the retail level. While it's not below last year's level, business is nowhere near where it was in September. We have no choice but to remain positive. I don't believe we'll see the market grow next year to any great extent, probably an 8%-10% increase."

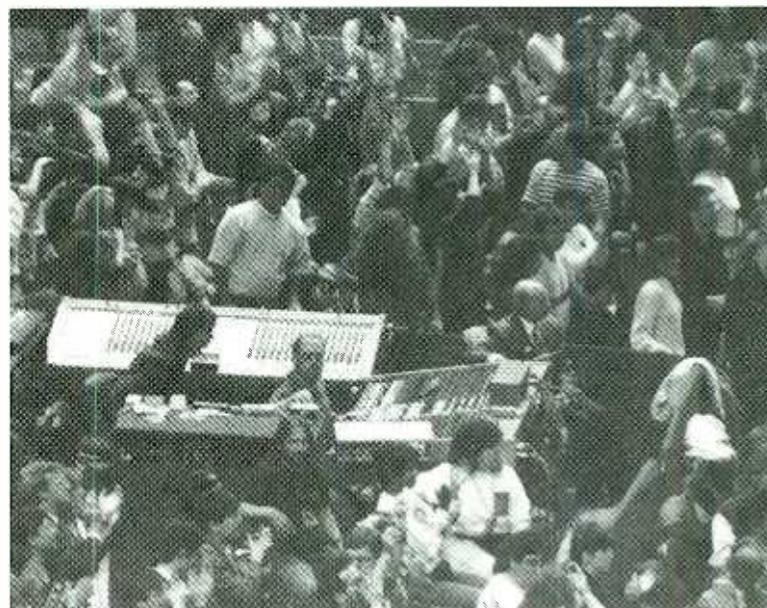
Roland is introducing 30 new products in its many categories. Nancy Kewin, Roland VP of communication and education, reports that the company has had a healthy year and expects more of the same. Its strongest areas have been contemporary keyboards, which include digital pianos, and professional audio. "The market is segmenting more and more," says Kewin. "We're dealing with more and different types of customers, and we're specializing more and more. That's a radical change."

Products that make more sense and are simpler to operate have also been an area of focus for Roland. The company has been stepping up its efforts in the education market as well.

Detailed sales training is an aspect offered by NAMM and its member companies. "In the last few years, my staff has increased from 25 to 60," says Doug Cook, head of Manny's Pro Audio Division, a New York-based dealer.

Manny's, like many other dealers, has hired employees who have a music rather than sales background. "It's our responsibility as dealers to teach them how to sell," says Cook. NAMM and other companies co-sponsor educational seminars throughout the expo.

An increase in technical awareness among musicians is a trend that many feel will continue. "A lot of



One Fourth Beatles. Showco engineer Mike Ponczek mixes the Paul McCartney concert at Madison Square Garden on a Harrison board. Here, the crowd takes to its feet for the final notes of "Hey Jude," as heard through the company's Prism P.A. system. The show was a multimedia mix of 16 Beatles songs, Wings tunes, and McCartney solo work. The world tour was launched in December and will continue through spring.

E and B for his upcoming release for August Productions. Doug Epstein was seated at Studio E's SSL 6000 E-Series console with G-Series computer. Studio E has two Otari multitracks and a variety of sound sweeteners.

Lillo Thomas produced and mixed his single "Merry Go Round" with engineer Steve Goldman and assistant Chris Trevett in Studio A. The Fat Boys tracked a single, "It's Getting Hot Now," in Studio G with producer Franklin Grant. Also in Studio G, A&M's Raisin' Cain worked with the Harvey Goldberg/Jimmy B. production team. Goldberg engineered; Trevett assisted. The Boys used 48 tracks of Dolby SR noise reduction on the analog recording.

Studio C offers a Sony MXP-3018 18-input board with New England Digital Post Pro multitrack.

In the area of video, Studio B offers BVU950 3/4-inch video and BVH 2000 1-inch video. Studio C offers VO9850 3/4-inch capability and the BVH 2000.

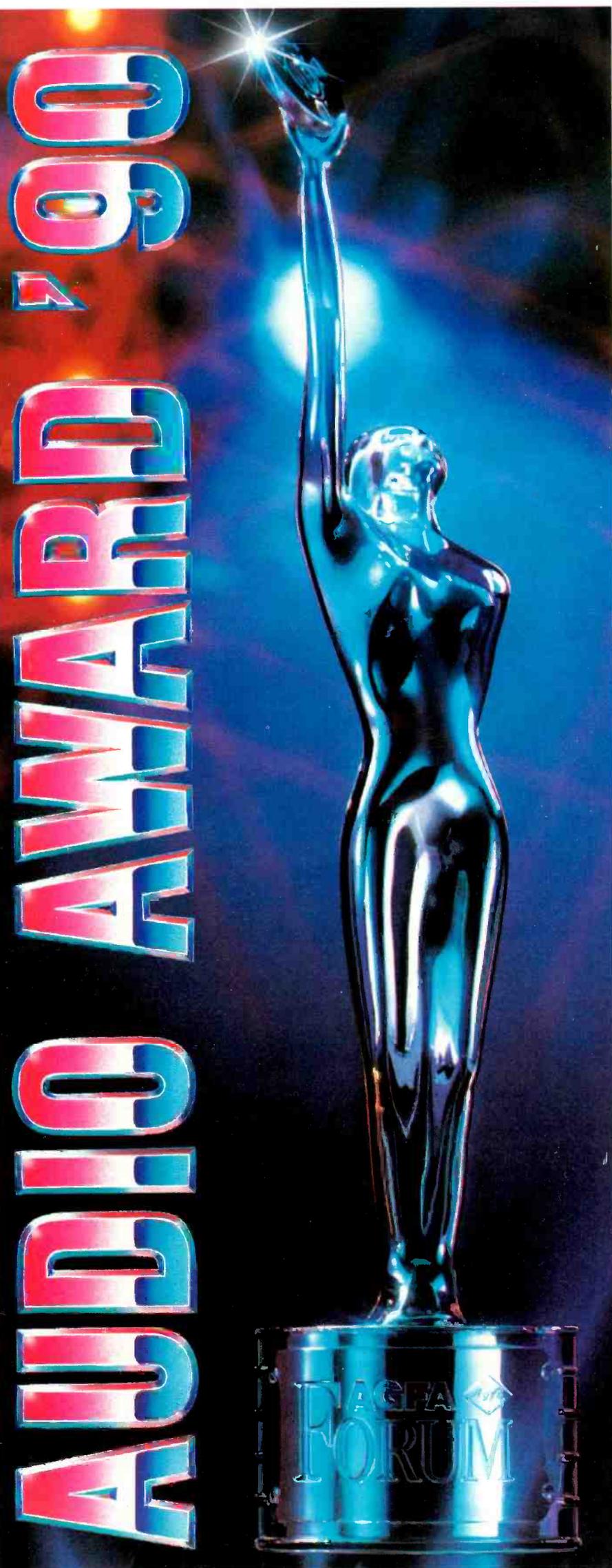
Soundtrack's Sony room has an MXP-3028, 28-input with an Otari MX-80 tape machine.

Beginning in February, Soundtrack will follow through with plans to offer 48-track digital.

Soundtrack also has satellite uplink and downlink capabilities to locations throughout the U.S. and England.

(Continued on next page)

(Continued on next page)



# AUDIO AWARD '90



The Event: AGFA FORUM

presents the 1990 AUDIO AWARD accompanied by US-Dollar 15,000 for the world's best rock/pop music cassette. **The Audience:** The world's leading record producers, engineers, musicians, duplicators and record company executives.

**The Date:** AES, October 1990.

**The Place:** Los Angeles, California



AGFA FORUM,

the international organization of audio and video professionals, is now conducting a worldwide search for the rock/pop music cassette that best exemplifies the creative interplay of music, technology, and design.

The winner will receive the 1990 AUDIO AWARD

– to be presented in a gala industry event next fall. Entries are now open to record labels and recording companies worldwide. Entry details are available from your local AGFA representative:

Agfa Corporation  
National Secretariat  
AGFA FORUM  
100 Challenger Road  
Ridgefield Park  
New Jersey 07660

Closing date for entries:  
April 16, 1990

## READY, SET, ROLL...



### NAMM WINTER MEET

(Continued from preceding page)

younger musicians are growing up with computers, so technology is not quite as intimidating as it used to be," says Cook. "Also, MIDI has taken musical instruments and married them to audio technology."

MIDI, or Musical Instrument Digital Interface, essentially enables the user to interface his instruments and synthesizers, computers, or workstations. As digital technology develops, more advanced, less expensive recording and editing tools will be out on the market.

Entertainment prospects for this year's NAMM look bright. JBL, DOD, and Musician magazine are sponsoring a concert with the Jack Bruce Band. The Mike Shrieve Band with Andy Summers was slated to open the Jan. 19 show. On the 20th, Musician, JBL, and Fender sponsored Nils Lofgren with opening act Robin Ford.

At the Korg booth, Tom Costa and Steve Smith, and Don Gruisin with Tom Brechtlein and Eric Marianthal will appear twice daily.

NAMM plans to discuss the results of a survey of music retailers conducted to determine the viability of its Summer International Music & Sound Expo. Last year's summer expo met with a generally negative reaction and this year some exhibitors, including Electro-Voice and JBL, will not exhibit at this summer's expo.

"Each show is independent of the other," says Hallabrin. "If you're an exhibitor at the winter show you get seniority for the next winter show. Your decision to exhibit or not exhibit at the summer show will not affect your standing at the winter show."

### AUDIO TRACK

(Continued from preceding page)

NEW YORK

**PRODUCER ERIC "VIETNAM" SADLER** (Public Enemy, Chaka Khan) paid a visit to Crystal Sound to record and mix a new project, titled "Hammer," for O Pictures. Director **Matt Mahurin** (Tracy Chapman) got the session on video with production coordinator **Louise Feldman**. Rapper **Daryll Shamello Durant** and singer **James Turner** are featured in the clip, slated to air on international public television. **Larry Buksbaum** engineered, assisted by **Beatrice Winkler**. Broadway's **Linda Hopkins** ("Ain't Misbehavin'") put down vocals on several modern gospel songs. **Mike McFredrick** produced, with Buksbaum engineering, assisted by Winkler. **Mike Clark** was on drums.

Three 60-second **Sau Sea Shrimp Cocktail** radio spots were produced and recorded at **Penny Lane Studios** by the **RadioBand of America**. **Donna Ventrice**, of AC&R Advertising, supervised. **Alan Varner** was at the board; **Dan Price** produced for RBA.

In **Studio B** at **BMG**, **Benny Carter** was tracked for **MusicMasters**. **Greg Squires** produced, with **Joe Lopes** at the board. **Studio A** had **Lionel Hampton** in for **MusicMasters** with producer **Teo Macero**. **Glenn Kolotkin** engineered.

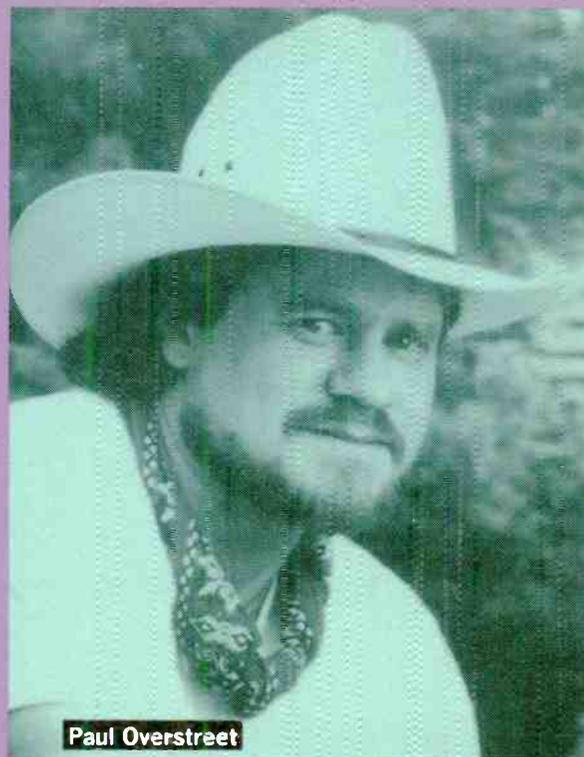
**Cool G Rap** worked on a debut project at **Bayside** for **Cold Chillin'** (Continued on page 71)

AUDIO VIDEO PROFESSIONAL





L.A. Reid & Babyface



Paul Overstreet



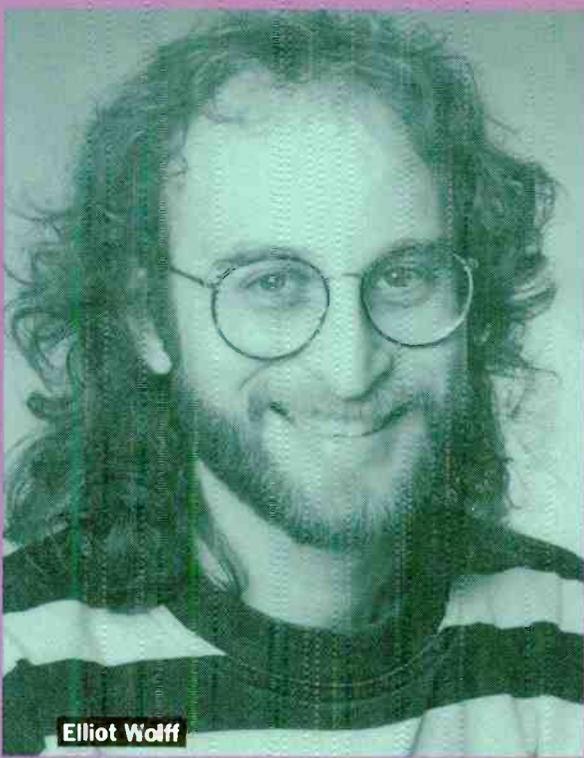
Don Schitz



Angela Winbush



Diane Warren



Elliot Wolff

# Spotlight

# MUSIC Publishing

## If Songwriting for Profit in 1990 Depends More on Marketing Than Music, What Will Become of Pure Writers, Fresh Perspectives, and Tunes That Last?

By KEN TERRY

**T**hinking about pursuing a career as a songwriter? Well, unless you want to move to Nashville and write country music, you ought to learn how to produce or perform, because it is becoming increasingly difficult to get a pop, rock or R&B song placed on an album unless the writer is also a producer or a singer or is well-connected with producers and recording artists.

Even the largest publishers have found that it pays to stock their rosters with the so-called hyphenates—people who are able to fill two or more of the above roles. "For a long time at MCA, our roster has been mostly hyphenates," notes Leeds Levy, president of MCA Music. "We have a handful of pure writers, but most have evolved [into hyphenates] out of pure necessity."

Similarly, Nick Firth, president of BMG Music Publishing, notes, "When it comes to the pop charts, the main thing is straight writers are hard to get [album] cuts on. But you go to the producers and arrange collaborations." And Irwin Robinson, president and chief operating officer of EMI Music Publishing, points out, "We get a lot of cuts by having writers who produce sides on an album, and by teaming up non-producing writers with producers who write."

Levy notes that a well-placed co-writer can make the difference between success and failure. For example, producer Arthur Baker co-penned a song called "Every Beat Of My Heart" with MCA writers Tony Faragher and Lotti Golden. MCA pitched it to Arista for Taylor Dayne, but it was not until Baker played the song for Arista president Clive Davis (who is "the best in being responsive to outside songs") that Dayne was persuaded to record the tune, says Levy.

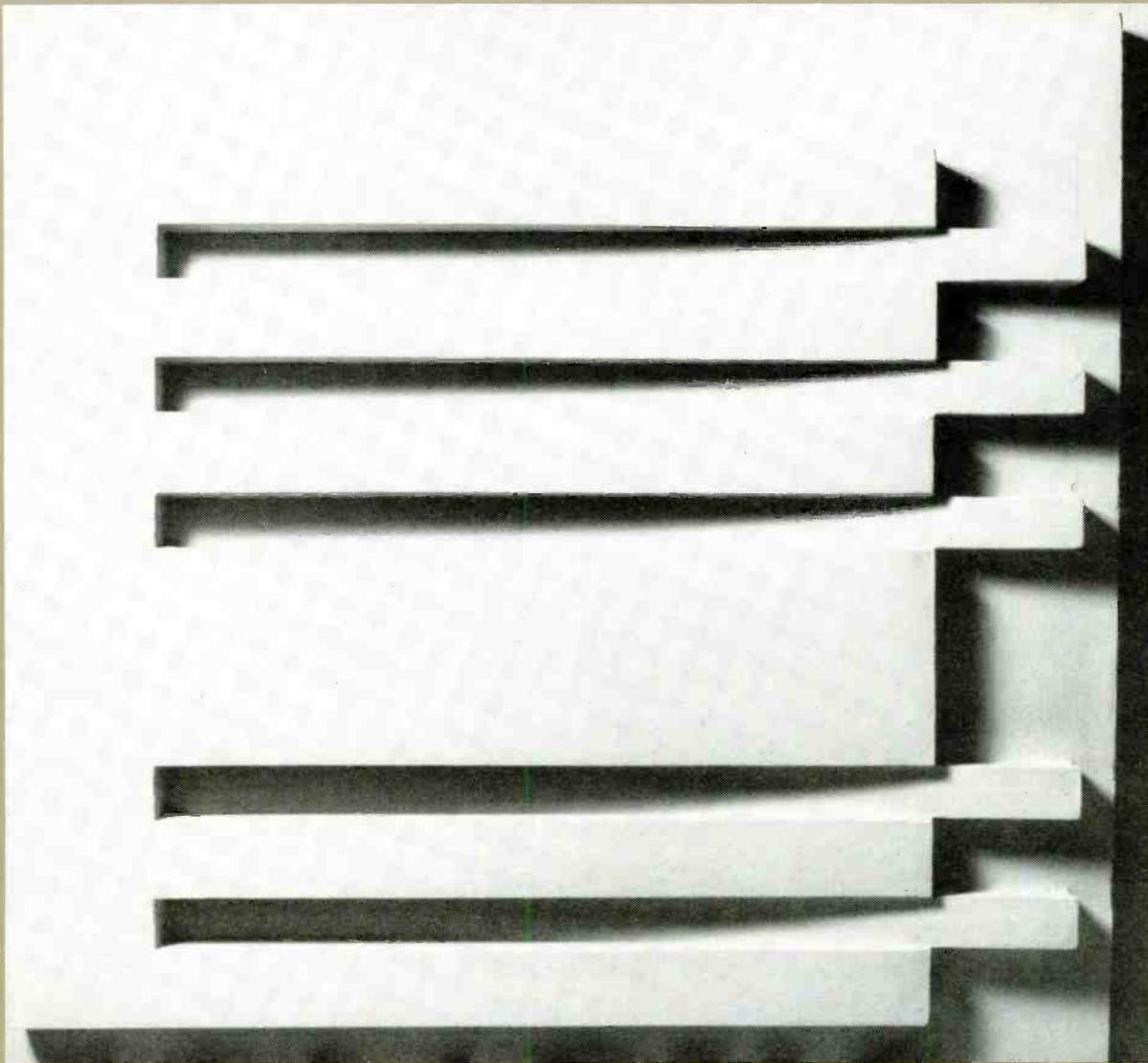
An outside writer can often get some chart action by collaborating with an artist and/or a producer. For instance, Levy notes, MCA writer John McCurry co-wrote top 40 hit "Poison" and one other cut with Alice Cooper and producer Desmond Child. Now is he working with Kane Roberts, a newly signed Geffen artist who used to be in Cooper's band, and he may also write for Child's next solo effort. "That all sprang forth from that one album," Levy points out.

Levy says it is easier to shop a writer than to place a song. MCA sends out something that's "almost like a demo reel—here's what they do, here's who they've worked with, here's some current songs." But, aside from their track record, he adds, "it still comes down to personalities."

Danny Strick, VP/GM of BMG Songs, the publisher's domestic division, prefers to shop around writer/producers. "They can hook up with an artist or an outside writer to get a project," he says. To illustrate his point, he cites the writer/producer team of Kyle Hudinall & John Barnes III, who co-wrote the Good Girls' "Your Sweetness" with the group and produced six cuts on their album.

Pointing to the successes of these and other hyphenates, Nick Firth says, "We try to get our writers to become producers because of this phenomenon. Some of them realize

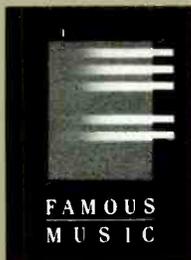
(Continued on page M-14)



For the challenges of the next decade,  
music will provide the stage for universal harmonies.

**THE FAMOUS MUSIC PUBLISHING COMPANIES**

New York · Los Angeles · Nashville



A Paramount Communications Company

If any ad campaign in recent years dramatizes the boom in the use of standard songs in commercials it's the one on behalf of Tott's, the California champagne.

At this writing, the company is using at least three pop oldies in separate commercials to promote the beverage, making a one-word change in their titles to identify the product.

So it's "Tott's (Tea) For Two," "I'm In The Mood For Tott's (Love)" and "Let It Tott's! (Snow) Let It Tott's! (Snow) Let It Tott's! (Snow)." (Snow) Let It Tott's! (Snow)."

In fact, the burgeoning adaptation of oldies for commercials, publishers say, has surfaced as a strong consideration when bids, at ever-escalating prices, are placed for oldline catalogs that are put up for sale.

Although publishers are reluctant to reveal ad fees, campaigns that make standards a central part of their national strategy are said to command annual fees that range from \$25,000 to \$300,000, with an average of about \$75,000.

"For the most part," says Jay Morgenstern, exec VP and GM of Warner-Chappell Music, the publisher of "Tea For Two" and "Let It Snow! . . ." two of the songs in the Tott's commercials, "advertisers find that using a song that's recognizable or a lyric that works well with the message advertisers want to come across with makes more sense than trying to write something and then trying to get the public to become acquainted with it."

"Ad commercials are a pointed reason to go after established catalogs," says Irwin Robinson, president, COO of EMI Music Publishing Worldwide.

While he can't specifically define why evergreens are riper than ever for commercial usage, Johnny Bienstock, exec VP of Freddie Bienstock Enterprises, which incorporates such

## More Oldies Sing a New Tune as Commercials

By IRV LICHTMAN

standard catalogs as E.B. Marks Music and Metromedia Music, says, "There's more activity on getting commercials on established copyrights than there is trying to convince producers and artists to record them."

For Bienstock's firm, dozens of familiar tunes are being put into service to sell such brands as Morton Salt ("April Showers"), Burger King ("Do You Believe In Magic"), Maryland State Lottery ("If I Were A Rich Man"), Hertz Rent-A-Car ("Moon

Over Miami"), New Oatmeal Raisin Crisp Cereal ("What Have They Done To My Song Ma").

Warner-Chappell's Morgenstern, too, sees the beauty in ad usage as a way of reviving a strong income base for old songs.

Besides the Tott's campaign, Warner-Chappell is also the publisher of a piece of music that would seem to make an unlikely musical signature for an ad campaign: George Gershwin's "Rhapsody In Blue," at least a short segment of it.

Now in its first option year, the familiar theme from the Gershwin classic is a good example, says Morgenstern, of his belief that products can be sold with important

musical works without detracting from the essence of their appeal. Morgenstern adds that while in the case of "Rhapsody" the Gershwin estate had to approve its usage, it is a matter of practice to ask permission from a writer or his estate when an ad opportunity arises.

To Morgenstern, commercials can revive interest in songs that appear hopelessly dated in terms of interest from recording companies. That is the case, he cites, of "About A Quarter To Nine," the 1935 Harry Warren-Al Dubin song used for several years as a campaign theme by the watch division of Citizen, replete with a sound-a-like of Al Jolson, who first sang it in the film, "Go Into Your Dance."

EMI's Robinson says he was recently told by an advertising executive that because of the heavy financial burden to be represented in so much media, including the newer cable TV market, advertisers claim they are getting "more bang for buck" in crafting campaigns with evergreens rather than go through the time (and extra expense) needed to establish a musical identity for a product.

Robinson raises another issue that puts new revenue strength into the evergreen-to-commercials field. "PRS [U.K.'s Performance Rights Society] is giving songs used in commercials the same kind of weighting system they give to regular performances. Often, the U.K. market will have the

**'Agencies have realized that they can grab the attention of their target audience with the built-in familiarity of a popular standard. On the other hand, if the agency creates an original song for a product, it may take repeated airings before a song can achieve the instant recognition of a popular song.'**

**SCOTT JAMES, VP  
TV & Film Music, MCA Music**

same product campaigns as are launched in the U.S."

Among the current campaigns with EMI copyrights as the core of their messages are: "Wild Thing" (Kentucky Fried Chicken), "Sometimes When We Touch" (Johnson & Johnson), "Pink Panther Theme" (Owens-Corning). Due soon at this writing are "Never Gonna Let You Go" (Mr. Turkey), "(Wakin') Breakin' Up Is Hard To Do" (GE Clock Radios), "Sing Sing Sing" (American Express) and "Hawaii 5-O" (Continued on page M-10)

## Euro Indie Publishers Challenge Conglomerates on Creative Front

By NIGEL HUNTER

As the last decade of the 20th century begins, the music publishing sector of the entertainment industry has resolved itself into two distinct areas.

There are the conglomerates, mega-sized multinational groupings such as Warner-Chappell, EMI Music Publishing after swallowing SBK Songs, and the increasingly acquisitive PolyGram International Music Publishing. And there are the smaller, independent operators, of much more modest catalog proportions and infinitely smaller financial resources.

Ironies abound. PolyGram re-establishing itself at great cost as a major player in the publishing world a few years after divesting itself of arguably the greatest catalog of all—Chappell—in order to fund the development of the compact disk. EMI Music Publishing acquiring SBK Songs and also the SBK top executives, who have largely displaced their EMI counterparts and are running the combined show.

The independent publishers have scant time to contemplate life's ironies, however. They now face a situation where they can be outbid every time when competing to sign new talent if a major has also set its sights on the same act. The motivation of the majors is mostly market share as it is for the major record companies. If you're that big, you must be

seen to be that big when the quarterly and annual chart analyses are published. Also, you must beat your rival giants to the signature on the dotted line and open wide the check book in order to do so.

Such wheeling and dealing is obviously beyond the capabilities of the smaller publishers. Even if they could afford it, most of them wouldn't want to subscribe to the principle that, if you throw enough of a certain substance against the wall, some of it may stick profitably.

**'Smaller publishers shouldn't even think of competing with the majors. They can't compete on the money side, but they certainly can creatively. Small publishers still have a great future because songwriters need personal contact and attention.'**

**MICHAEL KARNSTEDT, MD  
Peer Music, West Germany**

"Smaller publishers shouldn't even think of competing with the majors," states Michael Karnstedt, MD of Peer Music in West Germany. "They can't compete on the money side, but they certainly can creatively. Small publishers still have a great future because songwriters need personal contact and attention."

Karnstedt thus identifies a considerable problem for the majors on which the minors can capitalize. Half a million copyrights-plus represent a formidable task to absorb into a compatible computerized administration system, to say nothing of trying to exploit them properly. Multinational publishing staffers cannot possibly be familiar with all the catalogs under their roof and are not helped by the fact that their predecessors, who did know the catalogs and the writers, have probably been let go.

The writers in turn can get restless when dealing with a

whole new team of strangers where their friends used to be, strangers who aren't too sure who they are or what they've written and achieved. There are already signs that some writers intend to move when contracts permit to smaller publishers who do know them and have the time and ability to work their material.

Steve Lewis, MD of Virgin Music (Publishers) in the U.K., believes this top-heavy situation among the majors is a cause for concern.

"The game of constant musical chairs in the publishing business is a real danger," he says. "It results in the majors having no stability or familiarity with their catalogs and existing writers."

Mamoru Murakami, president of Nichion in Japan, acknowledges the advantage of the majors with their large catalog resources in terms of obtaining cover versions and exploiting songs commercially for TV advertising.

"But, regardless of the size of the publisher, survival is possible if the publisher has the power and creativeness to produce successful artists," Murakami asserts. "I definitely regard it to be essential and pertinent for any music publisher today to find and sign their own songwriting/performing artists with a long-range view."

Willem J. van Kooten, who heads Nanada Music in the Netherlands, supports that policy.

"It really is essential—and hopefully economically viable in the end—to sign and develop your own talent," he confirms. "We did exactly this with a Dutch hard rock band called Sleeze Beez. It took us more than three years and cost a lot of money, but we've just signed a worldwide license-production deal with Atlantic Records, excluding the Benelux countries for which we retain rights. The Sleeze Beez album will be released in February on Atlantic in the U.S. and Canada. The band is making a video in January and starts (Continued on page M-18)

# Music Publishing

Seven of the top 10 Pop Songwriters of the year double as producers. Four of the 10 also fared well as recording artists in 1989. In fact, just two of the top 10—Diane Warren and Daryl Simmons—are considered primarily *pure* writers, although Warren did receive co-producing credit for Cher's rendition of "If I Could Turn Back Time."

Warren places second behind Maurice Starr, the man behind the New Kids On The Block phenomenon. Starr ranked #4 on Billboard's 1989 Top Pop Producers list; New Kids was the Top Pop Group of the year. The versatile and prolific Warren, however, penned the Top Pop Single—Chicago's "Look Away." Three of her other tunes also placed in the top 40 of the year—"Blame It On The Rain" (#21), "When I See You Smile" (#34), and "If I Could Turn Back Time" (#35).

Dominating the top songwriters list, though, is the Kenneth "Babyface" Edmonds/Antonio "L.A." Reid juggernaut. The two were the No. 1 pop producers in '89, producing and writing many of the hits for Bobby Brown (#2 pop artist) and Karyn White, among others. Joining them in the top 10 is frequent writing partner Daryl Simmons.

Making his third appearance on the top pop songwriters list is Richard Marx. He placed #12 in '88 and

#10 in '89. Debbie Gibson also is a three-time winner, as is Warren. Gibson ranked #6 in '88 and #3 in '89; Warren was #14 in '88, moving up to #6 in '89.

Making back-to-back showings, with their ranking for '89 are: Babyface (#4); Starr (#9); Reid (#14); Simmons (#17); and Elliot Wolff (#18). Wolff also penned two of top 10 singles of the year: "Straight Up" (#4) and "Cold Hearted" (#6).

And debuting on the chart are Per Gessle of Roxette and producer/writer Oliver Leiber.

## 1. MAURICE STARR

- "You Got It (The Right Stuff)"—New Kids On The Block—Columbia—Maurice Starr, Michael Jonzun—(Maurice Starr, ASCAP/SBK April, ASCAP)
- "I'll Be Loving You (Forever)"—New Kids On The Block—Columbia—Maurice Starr, Michael Jonzun—(SBK April, ASCAP)
- "Hangin' Tough"—New Kids On The Block—Columbia—Maurice Starr—(Maurice Starr, ASCAP/SBK April, ASCAP)



Oliver Leiber

## THE TOP POP SONGWRITERS OF THE YEAR

This is a recap chart of the top Hot 100 songwriters during the eligibility period of Jan. 7, 1989 to Dec. 23, 1989. The list was compiled according to chart position and the number of weeks each song spent on the Hot 100 chart. If a song has more than one songwriter, the points accumulated for each song are equally divided among co-writers. The order in which information appears is songwriter, song title, recording artist, record label, producer, co-writer, publisher, performing rights organization.

- "Ghost Town"—Cheap Trick—Epic—Ritchie Zito—(Co-writer Rick Nielsen—Consenting Adult, BMI/Realsongs, ASCAP/Screen Gems-EMI, BMI)
- "Through The Storm"—Aretha Franklin & Elton John—Arista—Narada Michael Walden—(Co-writer Albert Hammond—Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP)
- "It Isn't, It Wasn't, It Ain't Never Gonna Be"—Aretha Franklin & Whitney Houston—Arista—Narada Michael Walden—(Co-writer Albert Hammond—Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP)

- "If I Could Turn Back Time"—Cher—Geffen—D. Warren, G. Roche—(Realsongs, ASCAP)
- "And The Night Stood Still"—Dion—Arista—Dave Edmunds—(Realsongs, ASCAP)
- "When I See You Smile"—Bad English—Epic—Ritchie Zito—(Realsongs, ASCAP)
- "Blame It On The Rain"—Milli Vanilli—Arista—Frank Farian—(Realsongs, ASCAP)
- "If You Asked Me To (From 'Licence To Kill')"—Patti LaBelle—MCA—S. Levine—(Fullness, ASCAP/EMI Blackwood, BMI/U.A., ASCAP)
- "Just Like Jesse James"—Cher—Geffen—Desmond Child—(Co-writer Desmond Child—(Realsongs, ASCAP/EMI April, ASCAP/Desmobile, ASCAP)

- "When The Night Comes"—Joe Cocker—Capitol—C. Midnight—(Co-writers Adams, Vallance—(Irving, ASCAP/Adams Communications, BMI/Calypto Tunes, BMI/Realsongs, ASCAP)
- "The Same Love"—The Jets—Atco—David Z., D. Powell—(Realsongs, ASCAP)

## 3. KENNETH 'BABYFACE' EDMONDS

- "The Way You Love Me"—Karyn White—Warner Bros.—L.A. Reid, Babyface—(Co-writers L.A. Reid, Daryl Simmons—Kear, BMI/Hip Trip, BMI/Green Skirt, BMI)
- "The Lover In Me"—Sheena Easton—MCA—L.A. Reid, Babyface—(Co-writers L.A. Reid, Daryl Simmons—Hip Trip, BMI/Kear, BMI/Green Skirt, BMI)
- "Dial My Heart"—The Boys—Motown—L.A. Reid, Babyface—(Co-writers L.A. Reid, Daryl Simmons—Kear, BMI/Hip Trip, BMI)
- "Roni"—Bobby Brown—MCA—L.A. Reid, Babyface—(Kear, BMI/Hip Trip, BMI)
- "Don't Be Cruel"—Bobby Brown—MCA—L.A. Reid, Babyface—(Co-writers L.A. Reid, Daryl Simmons—Hip Trip, BMI/Kear, BMI/Wil-He, BMI)



Debbie Gibson



Per Gessle of Roxette

- L.A. Reid, Babyface—(Co-writer L.A. Reid,—Kear, BMI/Hip Trip, BMI)
- "On Our Own" (From "Ghostbusters II")—Bobby Brown—MCA—L.A. Reid, Babyface—(Co-writers L.A. Reid, Daryl Simmons—Kear, BMI/Hip Trip, BMI/Green Skirt, BMI)
- "It's No Crime"—Babyface—Solar—L.A. Reid, Babyface—(Co-writers L.A. Reid, Daryl Simmons—Hip Trip, BMI/Kear, BMI/Green Skirt, BMI)
- "Rock Wit'cha"—Bobby Brown—MCA—L.A. Reid, Babyface—(Co-writer Daryl Simmons—Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI)
- "Heat Of The Moment"—After 7—Virgin—L.A. Reid, Babyface—(Co-writer L.A. Reid—Hip Trip, BMI/Kear, BMI)
- "Tender Lover"—Babyface—Solar—L.A. Reid, Babyface—(Co-writers L.A. Reid, P. Smith—Hip Trip, BMI/Kear, BMI/Jenn-A-Bug, ASCAP)

## 4. RICHARD MARX

- "Surrender To Me" (From "Tequila Sunrise")—Ann Wilson & Robin Zander—Capitol—Ritchie Zito—(Co-writer R. Vanelli—Rockwood, BMI/Security Hogg, ASCAP/United Artists, ASCAP/SBK April, ASCAP/United Lion, BMI/SBK Blackwood, BMI)
- "Edge Of A Broken Heart"—Vixen—EMI—Richard Marx—(Co-writer Fee Waybill—Chi-Boy, ASCAP/Feesongs, BMI)
- "Satisfied"—Richard Marx—EMI—Richard Marx, D. Cole—(Chi-Boy, ASCAP)
- "Right Here Waiting"—Richard Marx—EMI—Richard Marx, D. Cole—(Chi-Boy, ASCAP)
- "Angelia"—Richard Marx—EMI—Richard Marx, D. Cole—(Chi-Boy, ASCAP)
- "Nothin' To Hide"—Poco—RCA—Richard Marx—(Co-writer B. Gaitsch—Chi-Boy, ASCAP/Edge Of Fluke, BMI)

## 5. ELLIOT WOLFF

- "Straight Up"—Paula Abdul—Virgin—Elliot Wolff, K. Cohen—(Virgin, ASCAP/Wolff, ASCAP)
- "Cold Hearted"—Paula Abdul—Virgin—Elliot Wolff, K. Cohen—(Elliot Wolff, ASCAP/Virgin, ASCAP)

## 6. ANTONIO 'L.A.' REID

- "The Way You Love Me"—Karyn White—Warner Bros.—L.A. Reid, Babyface—(Co-writers Babyface, Daryl Simmons—Kear, BMI/Hip Trip, BMI/Green Skirt, BMI)
- "The Lover In Me"—Sheena Easton—MCA—L.A. Reid, Babyface—(Co-writers Babyface, Daryl Simmons—Hip Trip, BMI/Kear, BMI/Green Skirt, BMI)
- "Dial My Heart"—The Boys—Motown—L.A. Reid, Babyface—(Co-writers Babyface, Daryl Simmons—Kear, BMI/Hip Trip, BMI)
- "Don't Be Cruel"—Bobby Brown—MCA—L.A. Reid, Babyface—(Co-writers Babyface, Daryl Simmons—Hip Trip, BMI/Kear, BMI/Wil-He, BMI)
- "Superwoman"—Karyn White—Warner Bros.—L.A. Reid, Babyface—(Co-writers Babyface, Daryl Simmons—Hip Trip, BMI/Kear, BMI/Green Skirt, BMI)
- "Every Little Step"—Bobby Brown—MCA—L.A. Reid, Babyface—(Co-writer Babyface,—Kear, BMI/Hip Trip, BMI)
- "Secret Rendezvous"—Karyn White—Warner Bros.—



Richard Marx

- "Cover Girl"—New Kids On The Block—Columbia—Maurice Starr—(Maurice Starr, ASCAP/EMI April, ASCAP)
- "This One's For The Children"—New Kids On The Block—Columbia—Maurice Starr—(Maurice Starr, ASCAP/EMI April, ASCAP)

## 2. DIANE WARREN

- "Look Away"—Chicago—Reprise—Ron Nevison—(Realsongs, ASCAP)

- "Superwoman"—Karyn White—Warner Bros.—L.A. Reid, Babyface—(Co-writers L.A. Reid, Daryl Simmons—Hip Trip, BMI/Kear, BMI/Green Skirt, BMI)
- "Every Little Step"—Bobby Brown—MCA—L.A. Reid, Babyface—(Co-writer L.A. Reid,—Kear, BMI/Hip Trip, BMI)
- "Secret Rendezvous"—Karyn White—Warner Bros.—L.A. Reid, Babyface—(Co-writers L.A. Reid, Daryl Simmons—Kear, BMI/Hip Trip, BMI/Green Skirt, BMI)
- "Nothin' (That Compares 2 U)"—The Jacksons—Epic—

- L.A. Reid, Babyface—(Co-writers Babyface, Daryl Simmons—Kear, BMI/Hip Trip, BMI/Green Skirt, BMI)
- "Nothin' (That Compares 2 U)"—The Jacksons—Epic—L.A. Reid, Babyface—(Co-writer Babyface—Kear, BMI/Hip Trip, BMI)
- "On Our Own" (From "Ghostbusters II")—Bobby Brown—MCA—L.A. Reid, Babyface—(Co-writers Babyface, Daryl Simmons—Kear, BMI/Hip Trip, BMI/Green Skirt, BMI)

(Continued on page M-10)

**S C A P**  
OCIETY OF COMPOSERS, AUTHORS & PUBLISHERS

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PUBLISHERS. YOU DON'T OFTEN SEE THEM IN THE  
SPOTLIGHT BECAUSE THEY'RE ALWAYS MAKING SURE A  
SONGWRITER'S MUSIC IS THERE INSTEAD.

**A S C A P**

AMERICAN SOCIETY OF COMPOSERS, AUTHORS & PUBLISHERS

# Music Publishing

**E**ight of the Top Black Songwriters of the year are also producers. And five of the 10 saw chart action as recording artists in 1989.

The amazing Kenneth "Babyface" Edmonds and Antonio "L.A." Reid, Billboard's No. 1 Pop and Black Singles Producers in 1989, hold down the top two songwriting spots. The dynamic duo were responsible for a hefty percentage (12 for Babyface, 9 for L.A.) of Billboard's year-end Top Black Singles, including the No. 1 title of the year, Karyn White's "Superwoman." The latter tune was also written by frequent collaborator Daryl Simmons.

Another potent writer/producer team, Jimmy "Jam" Harris III and Terry Lewis, put their Minneapolis magic to work for a variety of artists, including New Edition and Janet Jackson. Their efforts resulted in #6 Black Singles Producers honors, as well as #9 songwriter credits. A fellow Twin Cities citizen, Prince, shows up as #13 producer and #8 songwriter.

Other producer/writers include Gene Griffin (#3, #4); Angela Winbush (#12, #3); Full Force (#5, #6); and Frankie Beverly of Maze.

Four of the top 10 black songwriters also are on the top 10 pop songwriters list: Babyface, L.A., Simmons, and Diane Warren. Prince and Full Force have appeared on the top pop songwriters list in previous years.

## THE TOP BLACK SONGWRITERS OF THE YEAR

This is a recap chart of the top Hot Black Singles songwriters during the eligibility period of Jan. 7, 1989 to Dec. 23, 1989. The list was compiled according to chart position and the number of weeks each song spent on the Hot Black Singles chart. If a song has more than one songwriter, the points accumulated for each song are equally divided among co-writers. The order in which information appears is songwriter, song title, recording artist, record label, producer, co-writer, publisher, performing rights organization.

r. "Tender Lover"—Babyface—Solar—L.A. Reid, Babyface—(Co-writers L.A. Reid, P. Smith—Hip Trip, BMI/Kear, BMI/Jenn-A-Bug, ASCAP)

### 2. ANTONIO 'L.A.' REID

a. "Superwoman"—Karyn White—Warner Bros.—L.A. Reid, Babyface—(Co-writers Babyface, Daryl Simmons—Hip Trip, BMI/Kear,

### 1. KENNETH 'BABYFACE' EDMONDS

- "Superwoman"—Karyn White—Warner Bros.—L.A. Reid, Babyface—(Co-writers L.A. Reid, Daryl Simmons—Hip Trip, BMI/Kear, BMI/Green Skirt, BMI)
- "Roni"—Bobby Brown—MCA—L.A. Reid, Babyface—(Kear, BMI/Hip Trip, BMI)
- "The Lover In Me"—Sheena Easton—MCA—L.A. Reid, Babyface—(Co-writers L.A. Reid, Daryl Simmons—Hip Trip, BMI/Kear, BMI/Green Skirt, BMI)
- "Dial My Heart"—The Boys—Motown—L.A. Reid, Babyface—(Co-writers L.A. Reid, Daryl Simmons—Kear, BMI/Hip Trip, BMI)
- "The Way You Love Me"—Karyn White—Warner Bros.—L.A. Reid, Babyface—(Co-writers L.A. Reid, Daryl Simmons—Kear, BMI/Hip Trip, BMI/Green Skirt, BMI)
- "Lucky Charm"—The Boys—Motown—L.A. Reid, Babyface—(Co-writers G. Scelsa, Daryl Simmons—Hip Trip, BMI/Kear, BMI/Little House, ASCAP)
- "Every Little Step"—Bobby Brown—MCA—L.A. Reid, Babyface—(Co-writer L.A. Reid, Kear, BMI/Hip Trip, BMI)
- "Love Saw It"—Karyn White—Warner Bros.—L.A. Reid, Babyface—(Co-writers L.A. Reid, Daryl Simmons—Kear, BMI/Hip Trip, BMI/Green Skirt, BMI)
- "Days Like This"—Sheena Easton—MCA—L.A. Reid, Babyface—(Co-writer L.A. Reid—Kear, BMI/Hip Trip, BMI)
- "In The Mood"—Gerald Albright—Atlantic—Gerald Albright—(Co-writer Daryl Simmons—Kear, BMI/Hip Trip, BMI/Chic, BMI)
- "A Little Romance"—The Boys—Motown—L.A. Reid, Babyface—(Co-writers S. Johnson, C. Muldrow—Hip Trip, BMI/Kear, BMI/Mister Johnson's Jams, BMI/Tammi, BMI/Pera, BMI)
- "Nothin' (That Compares 2 U)"—The Jacksons—Epic—L.A. Reid, Babyface—(Co-writer L.A. Reid, Kear, BMI/Hip Trip, BMI)
- "Secret Rendezvous"—Karyn White—Warner Bros.—L.A. Reid, Babyface—(Co-writers L.A. Reid, Daryl Simmons—Kear, BMI/Hip Trip, BMI/Green Skirt, BMI)
- "On Our Own" (From "Ghostbusters II")—Bobby Brown—MCA—L.A. Reid, Babyface—(Co-writers L.A. Reid, Daryl Simmons—Kear, BMI/Hip Trip, BMI/Green Skirt, BMI)
- "It's No Crime"—Babyface—Solar—L.A. Reid, Babyface—(Co-writers L.A. Reid, Daryl Simmons—Hip Trip, BMI/Kear, BMI/Green Skirt, BMI)
- "Heat Of The Moment"—After 7—Virgin—L.A. Reid, Babyface—(Co-writer L.A. Reid—Hip Trip, BMI/Kear, BMI)
- "Rock Wit'cha"—Bobby Brown—MCA—L.A. Reid, Babyface—(Co-writer Daryl Simmons—Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI)

BMI/Green Skirt, BMI)

- "The Lover In Me"—Sheena Easton—MCA—L.A. Reid, Babyface—(Co-writers Babyface, Daryl Simmons—Hip Trip, BMI/Kear, BMI/Green Skirt, BMI)
- "Dial My Heart"—The Boys—Motown—L.A. Reid, Babyface—(Co-writers Babyface, Daryl Simmons—Kear, BMI/Hip Trip, BMI)
- "The Way You Love Me"—Karyn White—Warner Bros.—L.A. Reid, Babyface—(Co-writers Babyface, Daryl Simmons—Kear, BMI/Hip Trip, BMI/Green Skirt, BMI)
- "Every Little Step"—Bobby Brown—MCA—L.A. Reid, Babyface—(Co-writer Babyface—Kear, BMI/Hip Trip, BMI)
- "Love Saw It"—Karyn White—Warner Bros.—L.A. Reid, Babyface—(Co-writers Babyface, Daryl Simmons—Kear, BMI/Hip Trip, BMI/Green Skirt, BMI)
- "Days Like This"—Sheena Easton—MCA—L.A. Reid, Babyface—(Co-writer Babyface—Kear, BMI/Hip Trip, BMI)
- "Nothin' (That Compares 2 U)"—The Jacksons—Epic—L.A. Reid, Babyface—(Co-writer Babyface, Kear, BMI/Hip Trip, BMI)
- "Secret Rendezvous"—Karyn White—Warner Bros.—L.A. Reid, Babyface—(Co-writers Babyface, Daryl Simmons—Kear, BMI/Hip Trip, BMI/Green Skirt, BMI)
- "On Our Own" (From "Ghostbusters II")—Bobby Brown—MCA—L.A. Reid, Babyface—(Co-writers Babyface, Daryl Simmons—Kear, BMI/Hip Trip, BMI/Green Skirt, BMI)
- "It's No Crime"—Babyface—Solar—L.A. Reid, Babyface—(Co-writers Babyface, Daryl Simmons—Hip Trip, BMI/Kear, BMI/Green Skirt, BMI)
- "Heat Of The Moment"—After 7—Virgin—L.A. Reid, Babyface—(Co-writer Babyface—Hip Trip, BMI/Kear, BMI)
- "Tender Lover"—Babyface—So-



Terry Lewis, Janet Jackson, Jimmy Jam

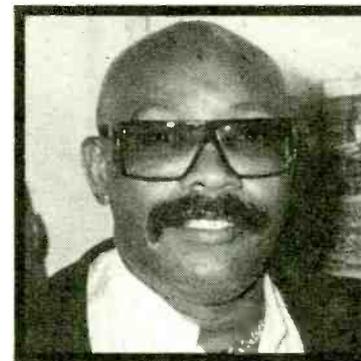


Prince

lar—L.A. Reid, Babyface—(Co-writers Babyface, P. Smith—Hip Trip, BMI/Kear, BMI/Jenn-A-Bug, ASCAP)

### 3. ANGELA WINBUSH

- "Something In The Way"—Stephanie Mills—MCA—Angela Winbush—(Angel Notes, ASCAP/WB, ASCAP)
- "Spend The Night (Ce Soir)"—The Isley Brothers—Warner Bros.—Angela Winbush, Isley Brothers—(Angel Notes, ASCAP/WB, ASCAP)
- "It's The Real Thing"—Angela Winbush—Mercury—Angela Winbush—(Angel Notes, ASCAP/WB, ASCAP)
- "You'll Never Walk Alone"—The Is-



Gene Griffin

ley Brothers Featuring Ronald Isley—Warner Bros.—Angela Winbush—(Angel Notes, ASCAP/WB, ASCAP)



Frankie Beverly of Maze



Full Force



Daryl Simmons

### 4. GENE GRIFFIN

- "Him Or Me"—Today—Motown—Teddy Riley, Gene Griffin—(Co-writers W. Adams, L. Singletary, L. Drakeford, L. McClain—Cal-Gene, BMI/Virgin Songs, BMI)
- "Teddy's Jam"—Guy—Uptown—Teddy Riley, Gene Griffin—(Co-writer Teddy Riley—Cal-Gene, BMI/Virgin Songs, BMI/Zomba, ASCAP)
- "My Prerogative"—Bobby Brown—MCA—Gene Griffin—(Co-writer Bobby Brown—Cal-Gene, BMI/Virgin Songs, BMI/Bobby Brown, ASCAP/Unicity, ASCAP)
- "Girl I Got My Eyes On You"—Today—Motown—Gene Griffin—(Co-writers W. Wesley, L. Singletary, L. McClain—Cal-Gene, BMI/Virgin Songs, BMI)
- "Don't Take My Mind On A Trip"—Boy George—Virgin—Gene Griffin—(Cal-Gene, BMI/Virgin Songs, BMI)
- "I Like"—Guy—MCA—Teddy Riley, Gene Griffin—(Co-writers Teddy Riley, A. Hall, T. Gatling—Cal-Gene, BMI/Virgin Songs, BMI)
- "Made To Be Together"—Deja—Virgin—Teddy Riley, Gene Griffin—(Co-writer C. Jones—Virgin Songs, BMI/Cal-Gene, BMI)
- "It's Real"—James Ingram—Warner Bros.—Gene Griffin—(Co-writers James Ingram, K. Frank, B. Hankerson)
- "Take It Off"—Today—Motown—Teddy Riley, Gene Griffin—(Co-writers W. Adams, L. Singletary, L. Drakeford, L. McClain—Cal-Gene, BMI/Virgin Songs, BMI)
- "My Fantasy" (From "Do The Right Thing")—Teddy Riley Featuring Guy—

(Continued on page M-14)

You're only as good as the company you keep.



*Wayne Kirkpatrick*

*Keith Thomas*

*Keith Brown*

*Amy Grant*

*Michael W. Smith*

*Brown Bannister*

*Gary Chapman*

*Chris Rodriguez*

*Renee Garcia*

*Jerry McPherson*

*Rick Cua*

*Tom Hemby*

*Chris Harris*

*Mark Heimermann*

*Kim Hill*

*Billy Sprague*

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# Music Publishing

Nashville is a song town, and appropriately, two veteran writers—Don Schlitz and Harlan Howard—bookend the Top Country Songwriters list. And in variance from this year's Top Pop and Black Songwriters lists, only two of the country writers—Steve Wariner and Walt Aldridge—handled production duties.

Five of the 10 writers charted as recording artists. Frequent Schlitz collaborator Paul Overstreet, formerly of the group SKO, scored with several solo efforts. '80's lady K.T. Oslin is the only female writer on the list. Rounding out the artist/writer group are Dwight Yoakam, Wariner, and Aldridge, who records with the group Shooter.

Aldridge also ranked the highest among this top 10 group of writers on Billboard's 1989 year-end Top Country Singles chart, penning the No. 3 song of the year, Conway Twitty's "She's Got A Single Thing In Mind."

Finally, this year's #7 tunesmith, Kostas, had his first charted single in 1989—Patty Loveless's "Timber I'm Falling In Love," which held the No. 1 spot on the Hot Country Singles chart for three weeks in a row.



Paul Kennerley



K.T. Oslin



Harlan Howard



Bob McDill



Kostas



Walt Aldridge

## THE TOP COUNTRY SONGWRITERS OF THE YEAR

This is a recap chart of the top Hot Country Singles songwriters during the eligibility period of Jan. 7, 1989 to Dec. 23, 1989. The list was compiled according to chart position and the number of weeks each song spent on the Hot Country Singles chart. If a song has more than one songwriter, the points accumulated for each song are equally divided among co-writers. The order in which information appears is songwriter, song title, recording artist, record label, producer, co-writer, publisher, performing rights organization.

### 1. DON SCHLITZ

- a. "Deeper Than The Holler"—Randy Travis—Warner Bros.—Kyle Lehning—(Co-writer Paul Overstreet—Scarlet Moon, BMI/Screen Gems-EMI, BMI/Don Schlitz, ASCAP/MCA, ASCAP)
- b. "Long Shot"—Baillie & The Boys—RCA—Kyle Lehning—(Co-writer G. Scruggs—Don Schlitz, ASCAP/Irving, BMI/Almo, ASCAP)
- c. "When You Say Nothing At All"—Keith Whitley—RCA—Garth Fundis, Keith Whitley—(Co-writer Paul Overstreet—Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP)
- d. "I'll Be Lovin' You"—Lee Greenwood—MCA—Jimmy Bowen, Lee Greenwood—(Co-writer Paul Overstreet—MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI)
- e. "She Deserves You"—Baillie & The Boys—RCA—Kyle Lehning—(Co-writers K. Baillie, M. Bonagura—Colgems-EMI, ASCAP/Don Schlitz, ASCAP)
- f. "Like Father Like Son"—Lionel Cartwright—MCA—T. Brown, S. Smith—(Co-writer Paul Overstreet—Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP)
- g. "Sowin' Love"—Paul Overstreet—RCA—James Stroud—(Co-writer Paul Overstreet—Screen Gems-EMI, BMI/Scarlet Moon, BMI/Don Schlitz, ASCAP)
- h. "If I Never See Midnight Again"—Sweethearts Of The Rodeo—Columbia—Steve Buckingham—(Co-writer C. Bickhardt—MCA, ASCAP/Don Schlitz, ASCAP/Colgems-EMI, ASCAP)
- i. "Houston Solution"—Ronnie Milsap—RCA—Ronnie Milsap, Ron Galbraith, Tom Collins—(Co-writer Paul Overstreet—Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP)
- j. "And So It Goes"—John Denver & the Nitty Gritty Dirt Band—Universal—Randy Scruggs, Nitty Gritty Dirty Band—(Co-writer Paul Overstreet—Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP)
- k. "A Mountain Ago"—Mason Dixon—Capitol—B. Logan—(Co-writer Paul Overstreet—MCA, ASCAP/Don Schlitz, ASCAP/Scarlet Moon, BMI/Screen Gems-EMI, BMI)
- l. "You'll Never Be Sorry"—The Bellamy Brothers—MCA/Curb—T. Brown—(Co-writers Howard Bellamy, David Bellamy—Bellamy Bros., ASCAP/Don Schlitz, ASCAP)
- m. "Say What's In Your Heart"—Restless Heart—RCA—Tim DuBois, S. Hendricks, Restless Heart—(Co-writer D. Lowery—Don Schlitz, ASCAP/Shedhouse, ASCAP/PolyGram International, ASCAP)
- n. "When It's Gone"—Nitty Gritty Dirt Band—Universal—Randy Scruggs, Nitty Gritty Dirt Band—(Co-writer J. Fadden—Jim Boy, ASCAP/Bug, BMI/Don Schlitz, ASCAP)
- o. "My Arms Stay Open All Night"—Tanya Tucker—Capitol—Jerry Crutchfield—(Co-writer—Paul Overstreet—

- Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP)
- p. "The Center Of My Universe"—The Bellamy Brothers—MCA/Curb—T. Brown—(Co-writers David Bellamy, Howard Bellamy—Bellamy Bros., ASCAP/Don Schlitz, ASCAP)

### 2. PAUL OVERSTREET

- a. "Deeper Than The Holler"—Randy Travis—Warner Bros.—Kyle Lehning—(Co-writer Don Schlitz—Scarlet Moon, BMI/Screen Gems-EMI, BMI/Don Schlitz, ASCAP/MCA, ASCAP)
- b. "Love Helps Those"—Paul Overstreet—MTM—James Stroud—(Scarlet Moon, BMI)
- c. "When You Say Nothing At All"—Keith Whitley—RCA—Garth Fundis, Keith Whitley—(Co-writer Don Schlitz—Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP)
- d. "Old Kind Of Love"—Ricky Skaggs—Epic—Ricky Skaggs—(Scarlet Moon, BMI)
- e. "I'll Be Lovin' You"—Lee Greenwood—MCA—Jimmy Bowen, Lee Greenwood—(Co-writer Don Schlitz—MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI)
- f. "Like Father Like Son"—Lionel Cartwright—MCA—T. Brown, S. Smith—(Co-writer Don Schlitz—Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP)
- g. "Sowin' Love"—Paul Overstreet—RCA—James Stroud—(Co-writer Don Schlitz—Screen Gems-EMI, BMI/Scarlet Moon, BMI/Don Schlitz, ASCAP)
- h. "Houston Solution"—Ronnie Milsap—RCA—Ronnie Milsap, Ron Galbraith, Tom Collins—(Co-writer Don Schlitz—Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP)
- i. "Cotton Pickin' Time"—The Marcy Bros.—Warner Bros.—Ron Haffkine—(Co-writer Even Stevens—Debdave, BMI/Briarpatch, BMI)
- j. "And So It Goes"—John Denver & the Nitty Gritty Dirt Band—Universal—Randy Scruggs, Nitty Gritty Dirty Band—(Co-writer Don Schlitz—Screen Gems-EMI, BMI/

- Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP)
- k. "A Mountain Ago"—Mason Dixon—Capitol—B. Logan—(Co-writer Don Schlitz—MCA, ASCAP/Don Schlitz, ASCAP/Scarlet Moon, BMI/Screen Gems-EMI, BMI)
- l. "All The Fun"—Paul Overstreet—RCA—James Stroud—(Co-writer T. Dunn—Scarlet Moon, BMI)
- m. "My Arms Stay Open All Night"—Tanya Tucker—Capitol—Jerry Crutchfield—(Co-writer—Don Schlitz—Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP)

### 3. K.T. OSLIN

- a. "Hold Me"—K.T. Oslin—RCA—Harold Shedd—(Wooden Wonder, SESAC)
- b. "Hey Bobby"—K.T. Oslin—RCA—Harold Shedd—(Wooden Wonder, SESAC)
- c. "Who But You"—Anne Murray—Capitol—Kyle Lehning—(Co-writers Black, Bourke—Chappell & Co., ASCAP/Serenity Manor, ASCAP/Tri-Chappell, SESAC)
- d. "This Woman"—K.T. Oslin—RCA—Harold Shedd—(Wooden Wonder, SESAC)
- e. "Didn't Expect It To Go Down This Way"—K.T. Oslin—RCA—Harold Shedd—(Wooden Wonder, SESAC)

### 4. BOB McDILL

- a. "Song Of The South"—Alabama—RCA—Alabama, J. Leo—(Jack & Bill, ASCAP)
- b. "Big Wheels In The Moonlight"—Dan Seals—Capitol—Kyle Lehning—(Co-writer Dan Seals—Jack & Bill, ASCAP/Ranger Bob, ASCAP/Pink Pig, BMI)
- c. "Real Old-Fashioned Broken Heart"—The Bama Band—B. Johnston, A. Johnston—(Jack & Bill, ASCAP)
- d. "They Rage On"—Dan Seals—Capitol—Kyle Lehning—(Co-writer Dan Seals—PolyGram International, ASCAP/Ranger Bob, ASCAP/Pink Pig, BMI)
- e. "Old Flame, New Fire"—Burch Sisters—Mercury—D. Johnson—(Co-writer P. Harrison—PolyGram International, ASCAP/Ranger Bob, ASCAP/Unichappell, BMI)
- f. "I've Been Loved By The Best"—Don Williams—RCA—Don Williams, Garth Fundis—(Co-writer P. Harrison—PolyGram International, ASCAP/Ranger Bob, ASCAP/Careers, BMI)
- g. "If This Ain't Love (There Ain't No Such Thing)"—Grayghost—Mercury—P. Sullivan—(Co-writer J. Weatherly—PolyGram International, ASCAP/Ranger Bob, ASCAP/Bright Sky, ASCAP)

### 5. PAUL KENNERLEY

- a. "Blue Side Of Town"—Patty Loveless—MCA—T. Brown—(Co-writer Hank DeVito—Almo, ASCAP/Little Memo/Irving, BMI)

(Continued on page M-20)

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WILLIAM ROBERT LAIRD

Bobby Brown  
"I Remember When"  
—New Kids On  
The Block  
Milli Vanilli  
"With Every Beat Of My  
Heart"—Taylor Dayne  
"Poison"—Alice Cooper  
"My Arms Stay Open All  
Night"—Tanya Tucker  
MC Lyte  
"One Promise Too Late"—Reba  
McEntire  
"Personality"—Kashif  
"Any Love"—Luther Vandross  
"STOMP (Move Jack Your Body)"  
—KYZE  
"Walk The Dinosaur"—Was Not  
Was  
Colonel Abrams  
Alex Brown  
Desiree Coleman

Starship  
Tom Petty  
INXS  
"Soldier Of Love"  
—Donny Osmond  
"The Places You Find  
Love"—Quincy  
Jones  
Stephanie Mills  
"Deeper Than The  
Holler"—Randy  
Travis  
"Everytime I Try To  
Say Goodbye"  
—Cheryl Lynn  
"Sacred Emotion"  
Donny Osmond

David Sanborn  
Al Jarreau  
"Just Because"  
—Anita Baker  
"I Can't Com-  
plain"  
—Patti  
LaBelle  
"Man In The Mirror"  
—Michael Jackson  
"State Of Attraction"—Paula  
Abdul  
Leon Sylvers  
Robbie Nevil  
Victor Bailey  
El DeBarge  
Mary's Danish  
Little Caesar  
Three Times Dope  
Adeva  
Halo James

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## NEW TUNE

(Continued from page M-3)

(Pizza Hut).

Famous Music president Bob Fead says that standard copyrights have become "important vehicles for advertisers to communicate powerful sell messages because of their inherent simplicity, warm texture and [catchy] melodies. There is a tendency to evoke a strong sense of nostalgia, which, coupled with brilliant visual imagery, creates strong impact." Current commercials drawing from a catalog more than 50 years old include "That's Amore" (Folonari Wine), "Call Me Irresponsible" (AT&T), "Mission Impossible" (Spray & Wash Stain Remover and Oldsmobile) and "I'm In The Mood For Love" (along with Tott's, it's also used by Philips Light Bulbs).

At MCA Music, Scott James, VP of film and TV music, says interest in commercials is leaning heavily on '60s copyrights in both foreign and domestic arrangements. Two examples he cites are "Go Where You Wanna Go" for a fast food chain and "Secret Agent Man" for a toy company.

"Agencies have realized," says James, "that they can grab the attention of their target audience with the built-in familiarity of a popular standard. On the other hand, if the agency creates an original song for a product, it may take repeated airings before the song can achieve the instant recognition of a popular song."

Although most feel that it's difficult to harm a well-known copyright refashioned to fit the requirements of a commercial, James says he is "concerned" about "burnout caused by overexposure and poorly done adaptations or parodies. I think the overall effect has been beneficial to the ad agencies, songwriters, music publishers, and record companies."

There was a time when major songwriters refused permission for their songs to be used to sell products—and even today such writers as Bob Dylan and Jackson Browne will not authorize such usage. But, for the most part, the catalogs of evergreen-laden companies are available for duty as pitchmen. The money is good, of course. However, there's a point of view that declares that no matter to what degree a

great song may be re-oriented its hold on the public remains as strong as ever.

## TOP POP SONGWRITERS

(Continued from page M-4)

- Skirt, BMI)
- j. "It's No Crime"—Babyface—Solar—L.A. Reid, Babyface—(Co-writers Babyface, Daryl Simmons—Hip Trip, BMI/Kear, BMI/Green Skirt, BMI)
  - k. "Heat Of The Moment"—After 7—Virgin—L.A. Reid, Babyface—(Co-writer Babyface—Hip Trip, BMI/Kear, BMI)
  - l. "Tender Lover"—Babyface—Solar—L.A. Reid, Babyface—(Co-writers Babyface, P. Smith—Hip Trip, BMI/Kear, BMI/Jenn-A-Bug, ASCAP)

### 7. PER GESSLE

- a. "The Look"—Roxette—EMI—Clarence Ofwerman—(Jimmy Fun, BMI)
- b. "Dressed For Success"—Roxette—EMI—Clarence Ofwerman—(Jimmy Fun, BMI)
- c. "Listen To Your Heart"—Roxette—EMI—Clarence Ofwerman—(Co-writer Persson—Jimmy Fun, BMI)

### 8. OLIVER LEIBER

- a. "Forever Your Girl"—Paula Abdul—Virgin—Oliver Leiber—(Virgin, ASCAP/Oliver Leiber, ASCAP)
- b. "(It's Just) The Way That You Love Me"—Paula Abdul—Virgin—Oliver Leiber—(Virgin, ASCAP/Oliver Leiber, ASCAP)
- c. "Opposites Attract"—Paula Abdul (Duet with the Wild Pair)—Virgin—Oliver Leiber—(Virgin, ASCAP/Ollie Leiber, ASCAP)

### 9. DARYL SIMMONS

- a. "The Way You Love Me"—Karyn White—Warner Bros.—L.A. Reid, Babyface—(Co-writers L.A. Reid, Babyface—Kear, BMI/Hip Trip, BMI/Green Skirt, BMI)
- b. "The Lover In Me"—Sheena Easton—MCA—L.A. Reid,

- Babyface—(Co-writers L.A. Reid, Babyface—Hip Trip, BMI/Kear, BMI/Green Skirt, BMI)
- c. "Dial My Heart"—The Boys—Motown—L.A. Reid, Babyface—(Co-writers L.A. Reid, Babyface—Kear, BMI/Hip Trip, BMI)
- d. "Don't Be Cruel"—Bobby Brown—MCA—L.A. Reid, Babyface—(Co-writers L.A. Reid, Babyface—Hip Trip, BMI/Kear, BMI/Wil-He, BMI)
- e. "Superwoman"—Karyn White—Warner Bros.—L.A. Reid, Babyface—(Co-writers L.A. Reid, Babyface—Hip Trip, BMI/Kear, BMI/Green Skirt, BMI)
- f. "Secret Rendezvous"—Karyn White—Warner Bros.—L.A. Reid, Babyface—(Co-writers L.A. Reid, Babyface—Kear, BMI/Hip Trip, BMI/Green Skirt, BMI)
- g. "On Our Own" (From "Ghostbusters II")—Bobby Brown—MCA—L.A. Reid, Babyface—(Co-writers L.A. Reid, Babyface—Kear, BMI/Hip Trip, BMI/Green Skirt, BMI)
- h. "It's No Crime"—Babyface—Solar—L.A. Reid, Babyface—(Co-writers L.A. Reid, Babyface—Hip Trip, BMI/Kear, BMI/Green Skirt, BMI)
- i. "Rock Wit'cha"—Bobby Brown—MCA—L.A. Reid, Babyface—(Co-writer Babyface—Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI)

### 10. DEBBIE GIBSON

- a. "Lost In Your Eyes"—Debbie Gibson—Atlantic—Debbie Gibson—(Creative Bloc, ASCAP/Deborah Ann's, ASCAP)
- b. "Electric Youth"—Debbie Gibson—Atlantic—F. Zarr—(Creative Bloc, ASCAP/Deborah Ann's, ASCAP)
- c. "No More Rhyme"—Debbie Gibson—Atlantic—F. Zarr—(Deborah Ann's, ASCAP/Walden Music, ASCAP)
- d. "We Could Be Together"—Debbie Gibson—Atlantic—Debbie Gibson, F. Zarr—(Deborah Ann's, ASCAP/Walden Music, ASCAP)

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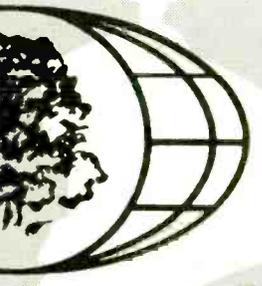
# SECUTIVE



OUR MOST VALUABLE PLAYERS—  
OUR WRITERS



OUR CHEERLEADERS



# International

Donna Hilley

## TOP BLACK SONGWRITERS

(Continued from page M-6)

Motown—Teddy Riley, Gene Griffin—(Co-writer Aquart—Cal-Gene, BMI/Virgin, BMI)

- i. "You Found Another Guy"—Boy George—Virgin—Gene Griffin—(Co-writers V. Bell, Middleton—Cal-Gene, BMI/Virgin Songs, BMI)
- j. "Spend The Night"—Guy—Uptown—Teddy Riley, Gene Griffin—(Co-writers Teddy Riley, Aaron Hall—Virgin Songs, BMI/Zomba Music, ASCAP/Virgin Music, ASCAP)
- k. "2300 Jackson Street"—The Jacksons—Epic—Jacksons, Teddy Riley, Gene Griffin—(Co-writers Jackie Jackson, Jermaine Jackson, Tito Jackson, Randy Jackson—Sigge, BMI/Ranjack, BMI/Rat Trap, BMI/Virgin Songs, BMI/Cal-Gene, BMI/SBK April, ASCAP)
- l. "Going Crazy"—Deja—Virgin—Teddy Riley, Gene Griffin—(Co-writer L. Drakeford—Cal-Gene, BMI/Virgin Songs, BMI)
- m. " 'Bout Dat Time"—Pieces Of A Dream—EMI—Gene Griffin, P. Middleton—(Co-writers Harmon, Lloyd, Cannandy, Middleton, Joseph—Cal-Gene, BMI/Virgin Songs, BMI/1989 Outernational, ASCAP/Colgems-EMI, ASCAP)
- n. "Right And Hype"—Abstrac—Reprise—Gene Griffin, M. Riley—(Co-writer M. Riley—Cal-Gene, BMI/Virgin Songs, BMI)

### 5. DARYL SIMMONS

- a. "Superwoman"—Karyn White—Warner Bros.—L.A. Reid, Babyface—(Co-writers L.A. Reid, Babyface—Hip Trip, BMI/Kear, BMI/Green Skirt, BMI)
- b. "The Lover In Me"—Sheena Easton—MCA—L.A. Reid, Babyface—(Co-writers L.A. Reid, Babyface—Hip Trip, BMI/Kear, BMI/Green Skirt, BMI)
- c. "Dial My Heart"—The Boys—Motown—L.A. Reid, Babyface—(Co-writers L.A. Reid, Babyface—Kear, BMI/Hip Trip, BMI)
- d. "One Love"—George Howard—MCA—George Howard—(Co-writer Rayford Griffen—Galen Griffen, BMI/Asphalt, BMI)
- e. "The Way You Love Me"—Karyn White—Warner Bros.—L.A. Reid, Babyface—(Co-writers L.A. Reid, Babyface—Kear, BMI/Hip Trip, BMI/Green Skirt, BMI)
- f. "Lucky Charm"—The Boys—Motown—L.A. Reid, Babyface—(Co-writers G. Scelsa, Babyface—Hip Trip, BMI/Kear, BMI/Little House, ASCAP)
- g. "Love Saw It"—Karyn White—Warner Bros.—L.A. Reid, Babyface—(Co-writers L.A. Reid, Babyface—Kear, BMI/Hip Trip, BMI/Green Skirt, BMI)
- h. "In The Mood"—Gerald Albright—Atlantic—Gerald Albright—(Co-writer Babyface—Kear, BMI/Hip Trip, BMI/Chic, BMI)
- i. "Secret Rendezvous"—Karyn White—Warner Bros.—L.A. Reid, Babyface—(Co-writers L.A. Reid, Babyface—Kear, BMI/Hip Trip, BMI/Green Skirt, BMI)
- j. "On Our Own" (From "Ghostbusters II")—Bobby Brown—MCA—L.A. Reid, Babyface—(Co-writers L.A. Reid, Babyface—Kear, BMI/Hip Trip, BMI/Green Skirt, BMI)
- k. "It's No Crime"—Babyface—Solar—L.A. Reid, Babyface—(Co-writers L.A. Reid, Babyface—Hip Trip, BMI/Kear, BMI/Green Skirt, BMI)
- l. "Rock Wit'cha"—Bobby Brown—MCA—L.A. Reid, Babyface—(Co-writer Babyface—Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI)
- m. "Slow Down"—Karyn White—Warner Bros.—S. Harvey—(Co-writers Karyn White, S. Harvey—Kings Kid, BMI/Warner-Tamerlane, BMI/Green Skirt, BMI)
- n. "Don't Cha Think"—After 7—Virgin—Derock, Kayo—(Co-writers D. Parks, Kayo—Hip Trip, BMI/Kear, BMI/Green Skirt, BMI)

### 6. FULL FORCE

- a. "I Wanna Have Some Fun"—Samantha Fox—Jive—Full Force—(Forceful, BMI/Willesden, BMI)
- b. "Thanks For My Child"—Cheryl "Pepsi" Riley—Columbia—Full Force—(Forceful, BMI/Willesden, BMI)
- c. "Me, Myself And I"—Cheryl "Pepsi" Riley—Columbia—Full Force—(Forceful, BMI/Willesden, BMI)
- d. "Little Jackie Wants To Be A Star"—Lisa Lisa & Cult Jam—Columbia—Full Force—(Forceful, BMI/Willesden, BMI/My! My!, BMI)
- e. "Every Little Thing About You"—Cheryl "Pepsi" Riley With Full Force—Columbia—Full Force—(Forceful, BMI/Willesden, BMI)
- f. "Just Git It Together"—Lisa Lisa & Cult Jam—Columbia—Full Force—(Forceful, BMI/Willesden, BMI/My! My!, BMI)

- g. "Ain't My Type Of Hype"—Full Force—Columbia—Full Force—(Forceful, BMI/Willesden, BMI)
- h. "Kiss Your Tears Away"—Lisa Lisa & Cult Jam—Columbia—Full Force—(Forceful, BMI/Willesden, BMI/My! My!, BMI)
- i. "Friends B-4 Lovers"—Full Force—Columbia—Full Force—(Forceful, BMI/Willesden, BMI)

### 7. DIANE WARREN

- a. "All I Want Is Forever" (From "Tap")—James "J.T." Taylor & Regina Belle—Epic—Narada Michael Walden—(Realsongs, ASCAP)
- b. "Through The Storm"—Aretha Franklin & Elton John—Arista—Narada Michael Walden—(Co-writer Albert Hammond—Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP)
- c. "It Isn't, It Wasn't, It Ain't Never Gonna Be"—Aretha Franklin & Whitney Houston—Arista—Narada Michael Walden—(Co-writer Albert Hammond—Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP)
- d. "If You Asked Me To (From "Licence To Kill")—Patti LaBelle—MCA—S. Levine—(Fullness, ASCAP/EMI Blackwood, BMI/U.A., ASCAP)
- e. "Blame It On The Rain"—Milli Vanilli—Arista—Frankarian—(Realsongs, ASCAP)

### 8. PRINCE

- a. "Batdance" (From "Batman")—Prince—Warner Bros.—Prince—(Controversy, ASCAP)
- b. "Partyman"—Prince—Warner Bros.—Prince—(Controversy, ASCAP)
- c. "Yo Mister"—Patti LaBelle—MCA—Prince—(Controversy, ASCAP/WB, ASCAP)
- d. "Scandalous!"—Prince—Warner Bros.—Prince—(Controversy, ASCAP/WB, ASCAP)

### 9. JIMMY 'JAM' HARRIS III & TERRY LEWIS

- a. "Can You Stand The Rain"—New Edition—MCA—Jimmy Jam, Terry Lewis—(Flyte Tyme, ASCAP)
- b. "Everything I Miss At Home"—Cherrelle—Tabu—Jimmy Jam, Terry Lewis—(Flyte Tyme, ASCAP/Avant Garde, ASCAP)
- c. "Affair"—Cherrelle—Tabu—Jimmy Jam, Terry Lewis—(Flyte Tyme, ASCAP/Tunesmith, BMI/Avant Garde, ASCAP)
- d. "(What Can I Say) To Make You Love Me"—Alexander O'Neal—Tabu—Jimmy Jam, Terry Lewis—(Flyte Tyme, ASCAP/Avant Garde, ASCAP)
- e. "What More Can I Do For You"—Cherrelle—Tabu—Jimmy Jam, Terry Lewis—(Flyte Tyme, ASCAP/Avant Garde, ASCAP)
- f. "N.E. Heart Break"—New Edition—MCA—Jimmy Jam, Terry Lewis—(Flyte Tyme, ASCAP)
- g. "Miss You Much"—Janet Jackson—A&M—Jimmy Jam, Terry Lewis—(Flyte Tyme, ASCAP)
- h. "State Of Attraction"—Rhonda Clark—Tabu—Jimmy Jam, Terry Lewis—(Flyte Tyme, ASCAP/Avant Garde, ASCAP)
- i. "Rhythm Nation"—Janet Jackson—A&M—Jimmy Jam, Terry Lewis—(Co-writer Janet Jackson—Black Ice, BMI/Flyte Tyme, ASCAP)
- j. "Not Thru Being With You"—Michael Jeffries With Karyn White—Warner Bros.—J. Johnson, Jimmy Jam, Terry Lewis—(Flyte Tyme, ASCAP)

### 10. FRANKIE BEVERLY

- a. "Joy And Pain"—Donna Allen—Oceana—L. Pace—(Amazement, BMI)
- b. "Can't Get Over You"—Maze Featuring Frankie Beverly—Warner Bros.—Frankie Beverly—(Amazement, BMI)
- c. "Silky Soul"—Maze Featuring Frankie Beverly—Warner Bros.—Frankie Beverly—(Amazement, BMI)

## SONGWRITING FOR PROFIT

(Continued from page M-1)

that, because of the changing business, they have to produce."

Strick gives other examples of BMG's commitment to writer/producers: Jay Logan, who produced Michael Jeffries for Warner Bros., started out as a session player and arranger for Narada Michael Walden; Vanice Thomas, a former Hush producer, is being developed as a writer, producer, and artist; Rhett Lawrence, another former session musician, is writing with new Columbia act Maria and producing a track on her album; Laythan Armor produced four sides on Island's new Will Downing album and also co-wrote with the artist.

Les Bider, president of Warner-Chappell, also has taken note of the trend toward hyphenates, citing such multi-faceted individuals as David Foster and Richard Marx. "We're finding more and more writers who are also producers," he says.

Bider adds, however, that it is still possible to get a successful cover on a great outside song. That was proved, he notes, by Bette Midler's hit with Warner-Chappell's "Wind Beneath My Wings," which had been previously covered by Garry Morris, Lee Greenwood, Lou Rawls, and Gladys Knight.

EMI Music has also obtained covers on a number of hit songs by outside writers, including Tina Turner's "Steamy Windows" (Tony Joe White); Luther Vandross's "Here And Now" (Terry Steele/David Elliott); "Don't Know Much" by Linda Ronstadt featuring Aaron Neville (Barry Mann/Cynthia Weill/Tom Snow); and Martika's cover of the Carole King chestnut, "I Feel The Earth Move."

On the other hand, Chicago's "What Kind Of Man Would I Be" was co-penned by the group's producer, Chas Sanford, with outside writers Bobby Caldwell and J. Scheff, and producer Desmond Child co-wrote Cher's "Just Like Jesse James" with Diane Warren. Both songs are owned by EMI.

Bider contends that the growth of hyphenates "makes our job harder. The music publisher used to be the center of the song world. . . Now we have to reach out to producers and A&R men and present songs to them, because they're not coming to us.

"It's getting harder for us, because not only are we sitting with a vast back catalog, but with current writers who are bringing in new songs every week."

Regardless of whether the songs are written by pure tunesmiths or hyphenates, Bider adds, it is becoming harder to create new standards than it used to be "because [the public has] such a short attention span that songs don't spend as long on the charts."

Another problem for publishers is their lack of control over which album tracks are selected as singles. For example, Geffen Music writers such as Brenda Russell and Dennis McCUSKY have placed songs on recent albums by well-known artists like Eddie Money, James Ingram, Al Jarreau, Teddy Pendergrass, and Chaka Khan. But none of those albums sold especially well, and Geffen Music president Ronny Vance blames that partly on the fact that his writers' tunes were not selected as the artists' initial singles.

"I think Ingram, Jarreau, and Chaka can have hits," says Vance. "But it has to be competitive—it can't be that sleepy stuff. . . A lot of songs we placed on those records were the more aggressive-sounding songs. They came out as second and third singles after the albums were just about finished. So we went down with the ship."

Vance stresses that Geffen did benefit from those titles to some degree and also did quite well in 1989 with Edie Brickell & New Bohemians and the recent Stephen Sondheim catalog. As a result, the young publishing firm took in \$2 million during the first three quarters of the year.

"But that \$2 million could have been \$5 million if those artists I mentioned had sold records."

To try to make sure that Geffen Music is better represented with contemporary artists this year, Vance has signed some self-contained acts such as Keedy (Arista), Apollo Smile (Geffen Records), and the Sundays. But he insists he is not becoming more oriented to bands. "I still have an unquenchable thirst for great songs and songwriters," he declares.

Other publishers also confess they are frustrated by their inability to get their writers' tracks released as singles, but most are resigned to the situation. "We haven't had the luxury for a long time of being able to say to a producer or A&R man, 'you can have this song, but unless it's going to be a single, you can't have an exclusive, I'm going to show it to someone else,'" notes EMI's Robinson.

Similarly, Warner-Chappell's Bider states, "It's hard enough to get a song on an album, let alone worry about whether it's going to be selected as a single. This business still has a very high failure rate."

Levy of MCA says that his company "recently had a lot of say in a particular project, because we co-financed the record." But even in that case, he adds, "if the [label] promotion department is excited about another single, it's crazy to go with [your] track. You can't buy that kind of enthusiasm."

"If we can place a strong track on an artist's album, that's the first order of business, and we define that as success," concludes Levy. "It's nice if [our writers] can get a hit single, but if they can strengthen the album, that's their contribution, and the artist and manager will invite them back to work on the next album."

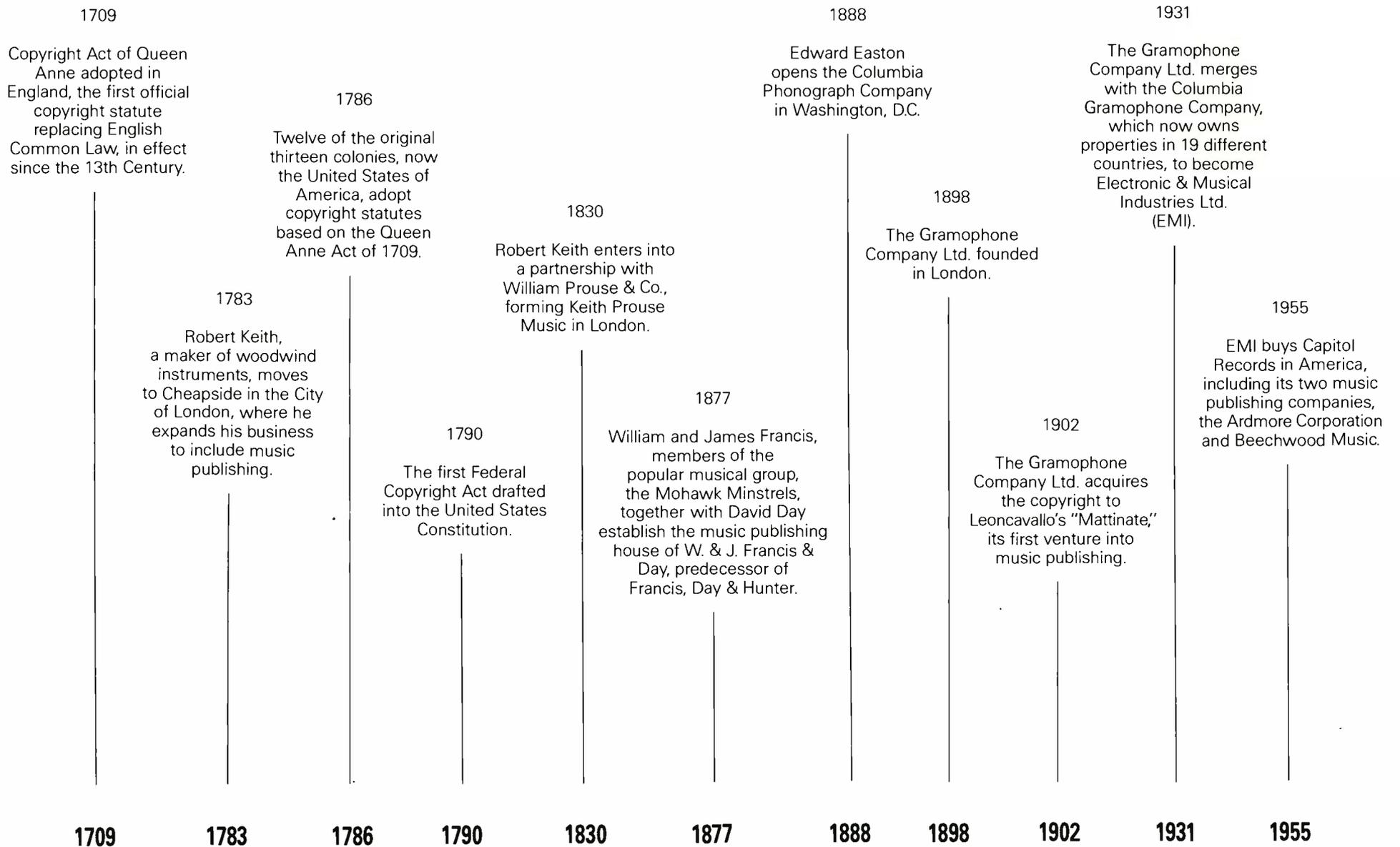
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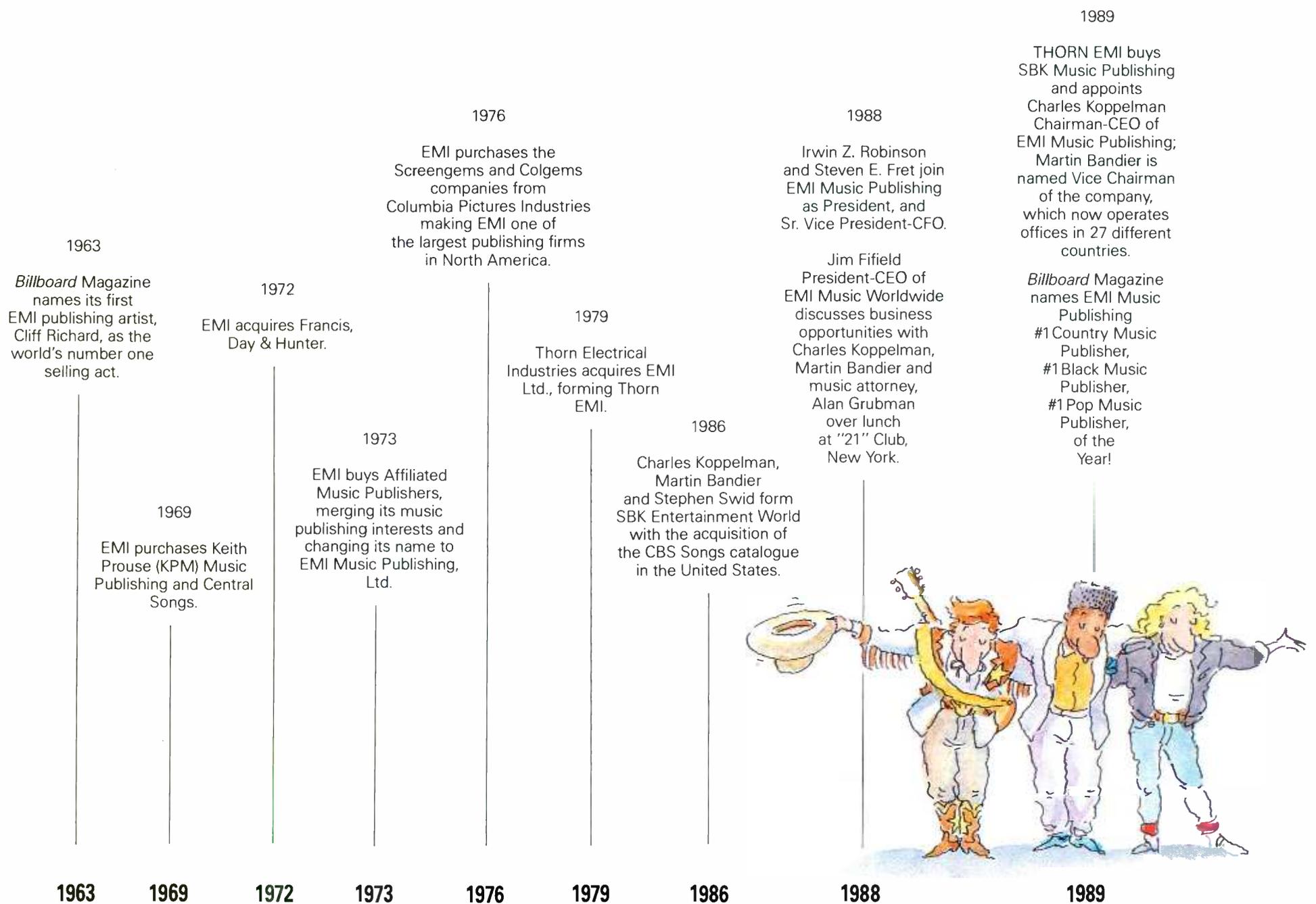
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# Music Publishing

## EURO INDIE PUBLISHERS

(Continued from page M-3)

touring the U.S. coinciding with the album release."

Olivier Toussaint, founder of Delphine Music in France and one of its main writers, regards the 1990s as a decade of opportunity for the smaller independent publishers. Delphine favors having independent associates in other territories, with sub-publishing agreements with Budde Music (Germany), Zomba (U.K.), Taiyo (Japan) and TBM (Netherlands) among others.

"The Delphine Group offers all services dreamed of by songwriter/performers," enthuses Toussaint. "Four recording studios, one of which has a complete Midi system, a publishing company and a record company, all located in the

heart of Paris close to the Champs-Elysees. This comprehensive arrangement is indeed favorable to the birth of many new talents."

Among Delphine's artist roster are pianist Richard Clayderman, guitarist Nicolas de Angelis, trumpet star Jean-Claude Borelly and orchestral maestro Bruno Ribera.

Peer Music also values in-house facilities for its writer-performers, and is in process of establishing recording studio adjuncts to its branch offices around the world. Michael Karnstedt in Germany has achieved notable success with in-house recordings by the Goombay Band and others. He sees this extension as also useful in activating back catalog as well as for grooming new talent and recording their work to master standard.

Dennis Collopy is MD of both EG Music and EG Records in the U.K. He anticipates another major transformation for

music publishing during this decade with a shift in income from the current bias toward mechanicals to performance revenue, boosted by the expanding new outlets of cable and satellite television. Collopy predicts the U.K. and the U.S. will face sterner competition from the Europeans, especially the French and Italians, and is sure there is a future for the smaller independent firms, provided they adapt and equip themselves suitably.

"However, I believe only the stronger, smaller independent publishers will survive, and they have to look at new ways of competing," he points out. "I think there will be a proliferation of unions between independents in different countries. The major advantage for the independents is their ability to be more flexible and also offer a high quality, worldwide service because they are not locked into a static global operation. They can provide top quality representation for their writers in every market of the world because they actually choose their local representatives as opposed to inheriting them."

Rolf Budde of the eponymous German company shares Toussaint's optimism for the closing years of this century and Collopy's evaluation of personal attention.

"I strongly believe that the small and medium-sized publishing companies will become more and more attractive entities serving writer-performers as creative partners in helping them become successful," Budde avers. "This is because the multinational conglomerates and the big record companies are less and less able to service writers and artists on an individual basis. The smaller independent publishers will not only survive but gain a lot of strength in the 1990s."

Maurizio Bettelli, MD of Ala Bianca Music in Italy, points to the ponderous nature of the multinationals and also confirms Collopy's prediction of pan-European associations between independents.

"We think a small independent company can be quicker in making decisions than a major," he states. "Sometimes the loss of time can mean the loss of business. We are European in our thinking, working with other independent companies like ours. We want to create a new way, molding together a good feeling, rhythm and sound to fight the American music invasion."

Specialization is another route for independent publishers to take which the large conglomerates seldom consider. Two British publishers, Tony Hall and John Nice, have concentrated on specific areas of repertoire with good effect. Hall's Brampton Music is strong on black dance music.

"I've always tried to be involved with music I personally like," the 19-year publishing veteran reveals. "The fight for soul music is still a hard one, not least because it's become merged into the dance category."

Hall is another advocate of the do-it-yourself policy for independent publishers. One of his proteges is Dave James, an accomplished producer who has several major record companies interested in him as an artist as well on account of the quality of his voice on his demos.

"I encourage any good writer with a reasonable voice to become an artist or at least a producer as well to originate their own recorded material," Hall says. "It's so hard to get covers these days in view of the greed in the business. The conglomerates bother me, especially on account of the silly money advances they pay. Writers want specialized attention, but they can still be tempted to sign with a major who offers to install a recording studio in their home."

Hall thinks the time of the singer-songwriter may return in the 1990s, and he's looking for those capable of delivering good melodies and lyrics which will still be around beyond the turn of the century. He is not enthused about some current forms of music.

"I hope to wake up one morning and find that rap and sampling have disappeared. Sampling is totally immoral. All the artists, musicians and producers who came up with the original ideas are having them ripped off. Sampling is also a symptom of creative poverty."

John Nice's Valentine Music Group is strong in two contrasting areas: country and military music. The latter is recorded and published through its Bandleader Music subsidiary headed by Jed Kears, who has cornered a modest but consistently lucrative area of the music market.

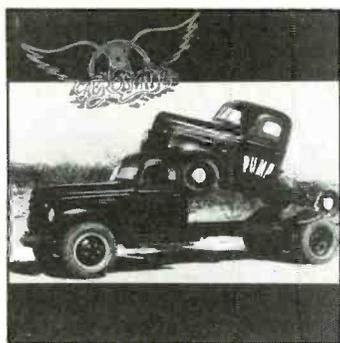
"I'm looking forward to the 1990s with a great deal of optimism and excitement," declares Nice. "The independent publishers who are already established will survive more easily because of the greater individual attention and service we can give."

Nice, however, is not enthusiastic about finding and grooming new writers and subsidizing them until they are ready to be launched.

"It's much better to commission established non-contracted writers or find and sign individual songs from writ-

(Continued on page M-20)

### GEFFEN RECORDS



### GEFFEN THEATER



### GEFFEN FILM...



## ...AND GEFFEN MUSIC PUBLISHING

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### Stephen Sondheim

"Into The Woods"

Songs For The Film *Dick Tracy*

Recorded by Madonna

### Edie Brickell And New Bohemians

"What I Am"

### Brenda Russell

"Piano In The Dark"

"Dinner With Gershwin"

Recorded by Donna Summer

### Jesse Harms

"Walk On Water"

Recorded by Eddie Money

### Dennis Matkosky

"We've Saved The Best For Last"

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M I D E M S T A N D

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## COUNTRY SONGWRITERS

(Continued from page M-8)

- b. "Heartbreak Hill"—Emmylou Harris—Reprise—R. Bennett, Emmylou Harris—(Co-writer Emmylou Harris—Sorghum, ASCAP/Irving, BMI)
- c. "Young Love (Strong Love)"—The Judds—Curb/RCA—Brent Maher—(Co-writer K. Robbins—Irving, BMI/Colter Bay, BMI)
- d. "Heaven Only Knows"—Emmylou Harris—Reprise—R. Bennett, Emmylou Harris—(Irving, BMI)
- e. "Let Me Tell You About Love"—The Judds—Curb/RCA—Brent Maher—(Co-writers C. Perkins, Brent Maher—Brick Hithouse, BMI/Irving, BMI/SBK April, ASCAP/Wel-

- beck, ASCAP/Blue Quill, ASCAP)
- f. "One Man Woman"—The Judds—Curb/RCA—Brent Maher—(Irving, BMI)

### 6. STEVE WARINER

- a. "Hold On (A Little Longer)"—Steve Wariner—MCA—Jimmy Bowen, Steve Wariner—(Co-writer R. Hart—Steve Wariner, BMI/Irving, BMI)
- b. "Where Did I Go Wrong"—Steve Wariner—MCA—Jimmy Bowen, Steve Wariner—(Steve Wariner, BMI/Irving, BMI)
- c. "I Got Dreams"—Steve Wariner—MCA—Jimmy Bowen, Steve Wariner—(Co-writer B. LaBounty—Steve Wariner, BMI/Screen Gems-EMI, BMI/Irving, BMI)
- d. "When I Could Come Home To You"—Steve Wariner—MCA—Jimmy Bowen—(Co-writer Roger Murrah—Steve



Dwight Yoakam



Steve Wariner

Wariner, BMI/Tom Collins, BMI/Murrah, BMI/Irving, BMI)

### 7. KOSTAS

- a. "Timber I'm Falling In Love"—Patty Loveless—MCA—T. Brown—(Songs Of PolyGram, BMI)
- b. "The Lonely Side Of Love"—Patty Loveless—MCA—T. Brown—(Songs Of PolyGram, BMI/Blue Five, BMI)
- c. "Don't Leave Her Lonely Too Long"—Marty Stuart—MCA—R. Bennett, T. Brown—(Co-writer Marty Stuart—Songs Of PolyGram, BMI)

### 8. WALT ALDRIDGE

- a. "Borderline"—The Shooters—Epic—Walt Aldridge—(Rick Hall, ASCAP)
- b. "If I Ever Go Crazy"—The Shooters—Epic—Walt Aldridge—(Co-writer S. Aldridge—Rick Hall, ASCAP)
- c. "She's Got A Single Thing In Mind"—Conway Twitty—MCA—Jimmy Bowen, Conway Twitty, Dee Henry—(Rick Hall, ASCAP)
- d. "Never Say Never"—T. Graham Brown—Capitol—Ron Chancey—(Co-writer Tom Brasfield—Rick Hall, ASCAP)
- e. "You Just Can't Lose 'Em All"—The Shooters—Epic—Walt Aldridge—(Co-writers J. Jarrard, L. Palas—Rick Hall, ASCAP/WB, ASCAP/New Crew, ASCAP/New John, ASCAP/Alabama Band, ASCAP)

### 9. DWIGHT YOAKAM

- a. "I Sang Dixie"—Dwight Yoakam—Reprise—P. Anderson—(Coal Dust West, BMI)
- b. "I Got You"—Dwight Yoakam—Reprise—P. Anderson—(Coal Dust West, BMI)
- c. "Buenas Noches From An Empty Room"—Dwight Yoakam—Reprise—P. Anderson—(Coal Dust West, BMI)

### 10. HARLAN HOWARD

- a. "I Wish That I Could Fall In Love Today"—Barbara Mandrell—Capitol—Tom Collins, F. Foster—(Beechwood, BMI)
- b. "Above And Beyond"—Rodney Crowell—Columbia—T. Brown, Rodney Crowell—(Tree, BMI)
- c. "She's Gone, Gone, Gone"—Glen Campbell—Universal—Jimmy Bowen, Glen Campbell—(Tree, BMI)

## EURO INDIE PUBLISHERS

(Continued from page M-18)

ers."

Martin Costello, MD of Complete Music in the U.K. which concentrates largely on contemporary material, is also confident that independent publishers can weather the conglomerate storm.

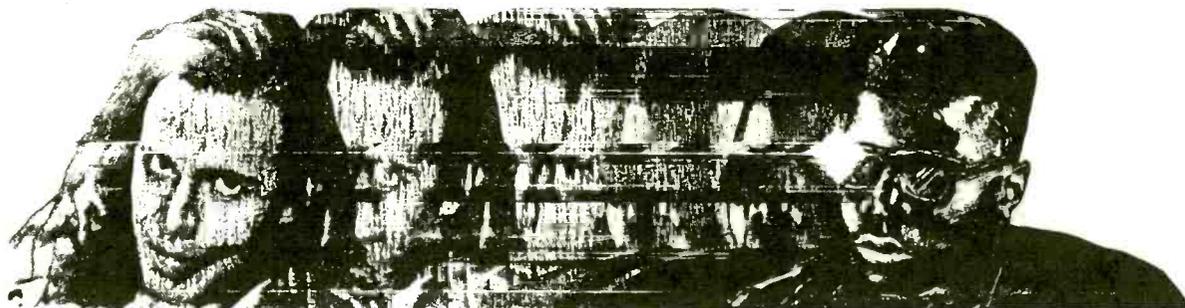
"The smaller independents can survive provided they are prepared to continue to work a lot harder than the major corporations with regard to the promotion and development of new writers," states Costello. "It will obviously still be very difficult to sign proven writers/artists in the light of the majors' current obsession with market share. The multinationals obviously have access to huge sums of money, and it is plain that their main concern is to increase their individual share of the market by any means possible, usually through straight acquisitions and at almost any cost."

Unlike Nice, Costello believes in finding and grooming writer-performer talent. "This method of operation is the mainstay of our business," he adds. "We worked with the likes of The The, Everything But The Girl, Blancmange and 10,000 Maniacs for a long time—in some cases, years—before they achieved any substantial commercial success."

Anders Moren of Misty Music in Sweden shares Costello's views. "Music publishers have taken a larger role in the development of new talent, and I feel this will be even more important in the 1990s," Moren remarks. "The part of the music publisher has already changed radically from the days of sheet music, and the record companies are more interested in artists who are already developed."

"Most of the major publishers will continue to fight for market share and because of this they will continue to try to buy up independent companies. With the majors getting larger and fewer, there will always be a need for the independent publishers who can compete by means other than financial in order to have a developing business."

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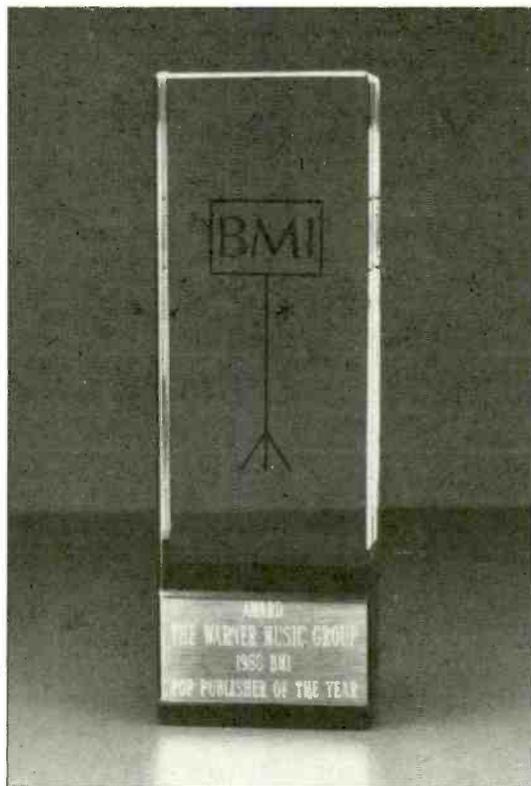
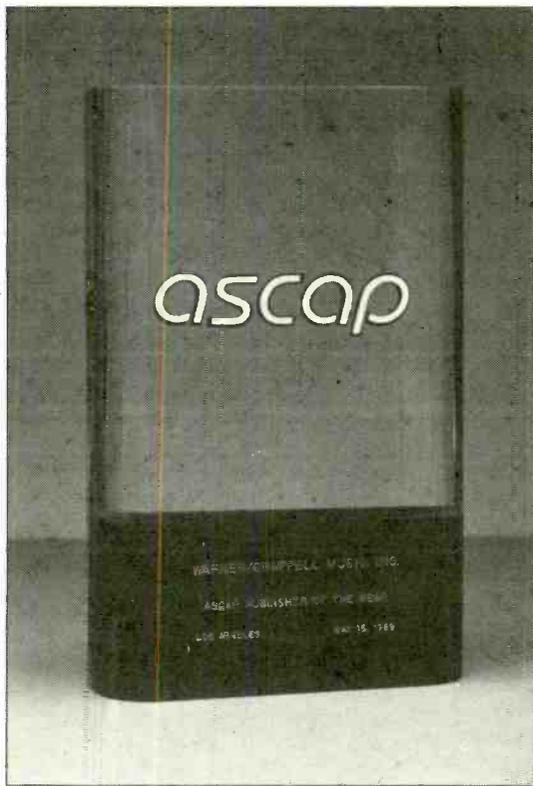
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# Hooters 'Zig Zag' Back Into Spotlight Aim For Int'l Hit After Sophomore Miss

■ BY SCOTT BRODEUR

PHILADELPHIA—The Hooters thought global on "Zig Zag," the Philadelphia band's third release for Columbia Records.

From the travel-piece lyrics to an unorthodox marketing approach and the picture of a globe on the album sleeve, the band members and their label have committed themselves to making the Hooters a big international name.

Lyrics on the folk-oriented album address *glasnost*, the Berlin Wall, and the happenings in Tiananmen Square last summer.

"I think we were definitely influenced by some of the things we saw while we were on the road, especially in other countries," says Rob Hyman, the singer/keyboardist who shared

songwriting duties with guitarist/singer Eric Bazilian and producer Rick Chertoff. "Those images made their way onto our record in a prominent way."

The album's first U.S. single, "500 Miles," a reworking of the folk standard popularized by Peter, Paul & Mary in 1964, includes an added verse about the student demonstrations in China. The Hooters brought in Peter, Paul & Mary to sing background on the single, which features a reggae backbeat and powerful slide guitar.

That mix of reggae rhythms, rich harmonies, and prominent guitar is a throwback to the group's early days before the deal with Columbia. It is also a departure from the band's sophomore miss with 1987's "One Way Home."

Sales of the second album dropped off significantly from the group's Columbia debut, "Nervous Night," which went platinum and featured four hit singles.

The stumble prompted the band to change its approach toward songwriting and recording, Hyman says.

"We attacked this album a whole different way," Hyman says. "The songs aren't about dancing and cars.

They're about real-life situations that we see staring at us every day, like homelessness and violence in the streets.

"Even the way we recorded the album was different for us. We recorded the acoustic guitar and vocals first and then added the rest of the instruments and built the songs that way. That's sort of working from the inside out, and we're really happy with how it worked out."

Meanwhile, promotion of the album has been almost as inside-out.

The band, which replaced former bass player Andy King—he left to strike out solo—with Fran Smith, set out on an extensive U.S. tour in support of Stevie Nicks well before the new album was released.

Once the record was in stores, however, the Hooters went to Europe for a three-week promotional tour, where they did media interviews but performed no concerts. The band is looking at a U.S. ballroom theater tour to begin sometime this month.

"We've definitely made an effort with the new album to reach other markets," Hyman says. "We have a growing audience in other countries.

(Continued on page 40)



**Brave Faces.** Madison Square Garden presents Paul McCartney with its Gold Ticket award for selling out four nights in the New York arena, Dec. 11-12, 14-15, during the first leg of his U.S. tour. The Gold Ticket is presented to artists who draw more than 100,000 people to Garden concerts. Joining McCartney at the presentation, from left, are ICM agent Alex Kochan; MSG president and CEO Richard H. Evans; promoter Ron Delsener; and ICM agent Jeff Rowland.

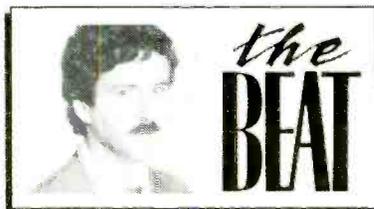
## Grammys Still Lag Behind Pop Parade; Dylan At Toad's; Kix's Gold 'Fuse'

CONSIDER HOW younger pop fans would look upon this year's crop of Grammy nominations, announced Jan. 11 by the National Academy of Recording Arts and Sciences in simultaneous press conferences at the Hard Rock Cafe in New York and the Beverly Hilton in Beverly Hills, Calif. Would they feel like pop fans must have in, say, 1965 when the Beatles, the Rolling Stones, Bob Dylan, and the Supremes dominated the charts—and a best-new-album nod went to Frank Sinatra? With voting by the NARAS membership of established music professionals, the Grammy picks can't help but be dominated still by pop's established old guard rather than its vanguard. That's not as drastic a split as it once was, perhaps. And certainly any veteran rock fan would cheer for this year's crop of nominees for top awards, including Don Henley, Bonnie Raitt, Tom Petty, the Traveling Wilburys, Billy Joel, and Bette Midler. (The Beat would guess the Fine Young Cannibals slipped into this old-guard pack because of their Motown-ish roots.) But outside of the best-new-artist category, the Grammys still rely on specialized (and less prestigious) genre nominations to give attention to those acts truly dominating pop today. So Guns N' Roses gets a hard-rock nod and Bobby Brown and Janet Jackson pick up R&B nominations while these acts, among others, reflect the state of pop music more than their veteran counterparts.

**FREEWHEELIN'.** Something was happening here, and no one knew quite what it was. The guy was smiling, taking requests, shaking a few hands, leading the crowd in a clap-along. This was Bob Dylan? Warming up for an international tour, Dylan and a three-piece band led by guitarist/sidekick G.E. Smith turned in a marvelously offbeat, marathon performance Dec. 12 before a few hundred fans at Toad's Place in New Haven, Conn., the same showcase club visited by the Rolling Stones last August. Club owner Mike Spoerndle, who booked the rare date with Jim Koplik of Cross Country Concerts, said he knew Dylan was enjoying himself when his crew asked if Bob could play four sets. And he did, rocking until 2:20 a.m., running through nearly 50 songs, from classics ("All Along The Watchtower," "Like A Rolling Stone") to rarities ("Leopardskin Pillbox Hat," "One More Cup Of Coffee") to a wild assortment of covers, including a ragged but unforgettable version of Bruce Springsteen's "Dancing In The Dark."

**ON THE LINE:** The deal isn't done yet but the Beat

hears Lucinda Williams is looking at a move to RCA at the invitation of label prez Bob Buziak... Drive, She Said, the studio duo of singer/guitarist Al Fritsch and keyboardist/songwriter Mark Mangold, have assembled a touring band to showcase their CBS Associated debut album and signed with Premier Talent... EMI has signed Second Self, an acoustic rock quartet from Detroit. The band's debut, "Mood Ring," is due in March... The Lemonheads from Boston and the Red Cross from Hawthorne, Calif., are new to Atlantic's alternative roster... Patrick Masone and Jay Malla of Laguna Moon Enterprises, who co-manage Arista's Babylon A.D. with Malla Entertainment, have signed Bang The Drum.



by Thom Duffy

**INSIDE JOB:** Billboard sister publication Amusement Business has published the 1990 Cavalcade Of Acts & Attractions, a 400-plus-page directory featuring more than 12,000 listings of acts and shows, promoters, agents, and managers. Copies are available for \$45. Call: 615-321-4251... Billboard Books has published Music & Technology by H.P. Newquist, a 198-page look at the dazzling new world of MIDI, musical computer software, digital instruments, and more.

**ON THE BEAT:** Despite persistent post-Stones, post-Who rumors of a Led Zeppelin reunion tour, Robert Plant obviously has other plans. His next Atlantic album, "Manic Nirvana," is due this spring, with a U.S. tour to follow... Paul Shaffer, nominated for two Grammys for tracks from his Capitol album "Coast To Coast," quipped to "Late Night" cohort David Letterman that he'd been dropped by the label. A Capitol source says Shaffer had a one-disk deal, which the label opted not to renew... Atlantic feted Kix in New York to mark the hard rockers' first gold album, "Blow My Fuse," the payoff of nearly a decade of touring and development for the group. Mark Puma of the Freefall Management Group confirms that "Fuse" has topped 800,000 in sales and a platinum disk seems certain as Kix takes to the road next month with Whitesnake... The Jan. 25 edition of the CBS news show "48 Hours" will focus on Paul McCartney's return to the U.S. concert stage. It follows "48 Hours'" recent hard-hitting close-up on beauty pageants. The Beat can't help but wonder: Does this mean Dan Rather is after Mary Hart's job?

Assistance in preparing this column was provided by David Wykoff in Boston.

## 'Success' Elusive To Parker

■ BY EVELYN McDONNELL

NEW YORK—On his 1988 album "The Mona Lisa's Sister," Graham Parker's first recording for RCA, the British singer/songwriter sang a bitter lament titled "Success."

Ironically, that album re-established Parker as one of pop's most poetic statesmen—12 years after his "Howling Wind" album was hailed as the debut disk of 1976.

On several levels, Parker is a success. Creatively, he has overcome the stagnation that imperiled his career in the '80s, as "Human Soul," his new album for RCA, proves. The trio of albums he has released in two years on RCA—including the live "Alone In America"—has established Parker as a veteran performer whose artistry

can be banked on. This respectability gives him a degree of freedom and autonomy.

"I'm in a great position," Parker says. "I've done three records for RCA and not one person from RCA turns up at the studio to see if I'm doing good or bad. And that's basically what I want."

Parker's reputation among critics and fans ensures modest but strong amounts of U.S. sales and airplay, particularly at alternative and album-rock stations. (In Europe, his following is more cultist; in England, "Human Soul" has been released by indie Demon Records instead of RCA.)

The stardom "that shimmers," as "Success" put it, still eludes and bedevils Parker, however. "I've got

(Continued on page 39)

## Michael Penn Hits With 'Myth' RCA Artist Finds Multiformat Favor

■ BY MELINDA NEWMAN

NEW YORK—Many labels consider a new artist a success if a single from a debut release makes any chart. Imagine RCA's delight, then, when "No Myth" from Michael Penn's debut album, "March," appeared on four charts simultaneously. The song is still climbing the Hot 100 Singles, Album Rock Tracks, Hot Adult Contemporary, and Modern Rock Tracks charts.

"This is the first time I've ever seen this happen on all four charts," says Butch Waugh, RCA VP of promotion. "Bruce Hornsby's 'That's Just The Way It Is' and Mr. Mister's 'Broken Wings' were both on three charts, but they didn't make modern rock."

"March" was released late last summer and languished a little while RCA decided on the right course of action. "All along we felt like 'No Myth' was the first cut, but we just weren't real sure," Waugh says. So the label sent college and alternative stations a three-cut 12-inch, with "No Myth" appearing alone on one side and two other tracks on side two. "At this point no one really knew who he was yet, and we were still trying to find the right thing for the album, but we felt like college and alternative was the best way to go because they're always open to fresh, new music," says Waugh.

Once "No Myth" started showing action on the Modern Rock chart in late October, Waugh and his staff

(Continued on page 40)



**Top Dogs.** The Raindogs from Boston hit the Lone Star Roadhouse in New York to showcase their Atco Records debut, "Lost Souls," due out this month. It is the label's first release of the new year. Pictured in the front row, from left, are VP of operations Margo Knesz; Johnny Cunningham, Raindogs; Mark Cutler, Raindogs; VP/GM Harry Palmer; Atco president Derek Shulman; Emerson Torrey, Raindogs; VP of promotion Craig Lambert; and Jim Reilly, Raindogs. In the back row, from left, are Darren Hill, Raindogs; A&R director Steve Gett; and Ted Green, executive VP of administration and operations.

## ARTIST DEVELOPMENTS

### THE BOOK ON THE FURS

"I think records that are very immediate, you often get off them quickly, too," says Richard Butler, vocalist and lyricist for the Psychedelic Furs. "When an album takes a while to get to like, it stays with you longer."

Butler is talking about the lean and brooding "Book Of Days," the first all-new set of Furs material in three years. He, bassist brother Tim, guitarist John Ashton, and drummer Vince Ely have toured the U.S. for the first time in two years and are spending this month and next on the road in England.

The four are the core who formed the band 10 years ago. After "Midnight To Midnight" and its semihit, "Heartbreak Seat," the Furs shed

saxman Mars Williams and drummer Paul Garisto and brought Ely back to the fold.

"We needed time to re-establish what we were doing and decide which direction we wanted," says Butler. "The direction of 'Midnight To Midnight' didn't feel like one we could pursue. We wanted to make a record that wasn't very produced-sounding. We wanted to spend as little time in the studio as possible, not give it enough time to get boring."

"Book Of Days" took six weeks to record and, after their tour ends this spring, the Furs plan to record more new material—including more "exposed," acoustic tunes, such as "Torch." Butler says the new recording "captures something the band does particularly well, a certain mood we get in songs like 'Torch' and 'Shine.' It's a mood of introspection."

"Having done different kinds of records, with Todd Rundgren and Keith Forsey, we've learned a lot—which we've used on this record," says Butler. "It seems we're working better as a band, that we're able to write songs more easily."

CARLO WOLFF

### PUSSYCATS JOIN CRUE

Faster Pussycat is set to join Elektra metal label mate Motley Crue on the road next month as a new single from the band's "Wake Me When It's Over" album heads to radio.

The L.A.-based quintet released the follow-up disk to its 1987 debut last fall and reaped immediate album rock response to the leadoff single, "Poison Ivy."

The band—composed of singer Taimé Downe, guitarists Greg Steele and Brent Muscat, bassist Eric Stacy, and newly recruited drummer Frankie Banali (Quiet Riot, W.A.S.P.)—formed in 1985 and soon began working the L.A. club circuit. Two years later, Pussycat signed with Elektra and opened for major acts like Guns N' Roses, Alice Cooper, and David Lee Roth. It was primarily that exposure that helped create a sales base for the band, since it initially received little video or radio attention. A year of touring coupled with new producer John Jansen (Britny Fox, Lou Reed) have allowed the Cats to polish a sound

the group admits was once a bit raw. "Because of the constant playing, our style has matured," says Downe. "Getting a hold of the right producer was the biggest delay with this album. Now everyone should know where the title came from. We went through eight or nine producers until we decided on John," he adds, "and we've grown a lot since the last album. This time we added some sax and piano and our style has changed a little. Even though our sound is meaner now, we've tried to vary our style by including some ballads and dirty, bluesy songs."

The band has filmed a video for "House Of Pain," which will be the follow-up single to "Poison Ivy."

JIM RICHLIANO

### WISHING ON A STAR

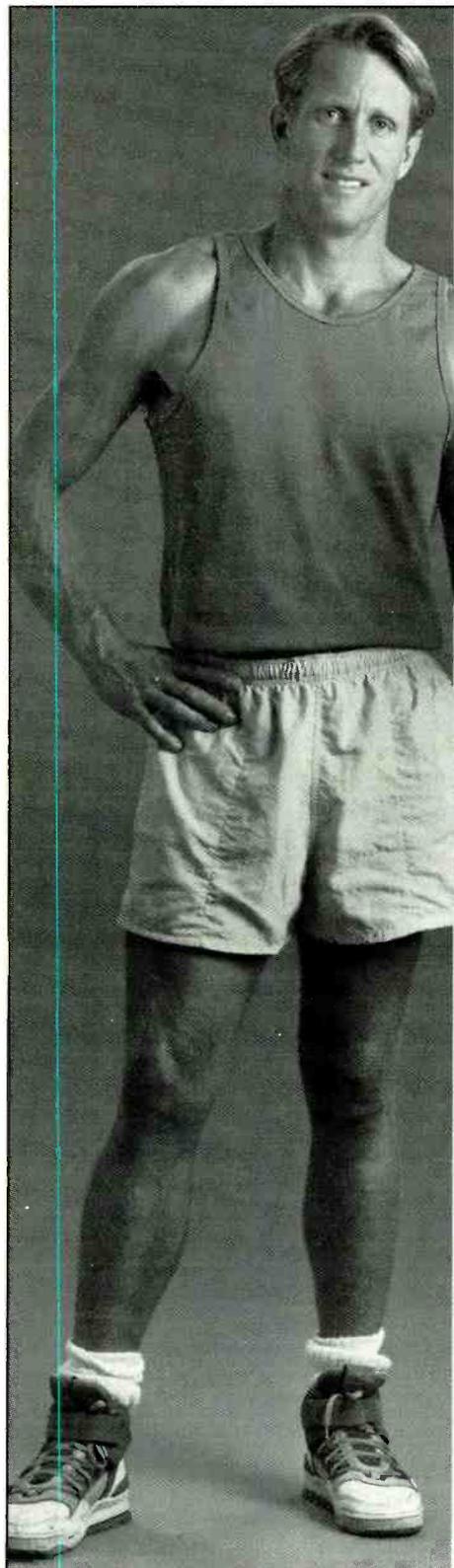
The flurry of pop comebacks and recycled hits in the past year created an apt environment for the return of Shooting Star, the Kansas City, Mo., quintet that enjoyed two minor Hot 100 hits in the early '80s with "Hollywood" and "You've Got What I Need." Resurfacing last summer with its first album in four years, an independently produced compact disk "Touch Me Tonight: The Best Of Shooting Star," the band reignited the interest of hometown fans, who bought a reported 6,000 copies of the disk in five days. That prompted Enigma Records to sign the group and promote "Touch Me Tonight" nationally.

Shooting Star's career dates back to 1978, when the band became the first U.S. act to sign with Virgin Records in the U.K. Although the group's chart success was modest, its albums became collectors' items after the group disbanded in 1985.

Now, with the addition of three new members—vocalist Keith Mitchell, keyboardist Dennis Laffoon, and drummer Rod Lincoln—founding members Van McLain and Ron Verlin hope the initial buzz experienced in Kansas last summer will help gain them a national audience.

Although the single "Touch Me Tonight" failed to reach the top of the charts, Enigma plans to keep Shooting Star in the public eye with a rerecorded release of "Hollywood" and an upcoming album of new material this spring.

J.R.



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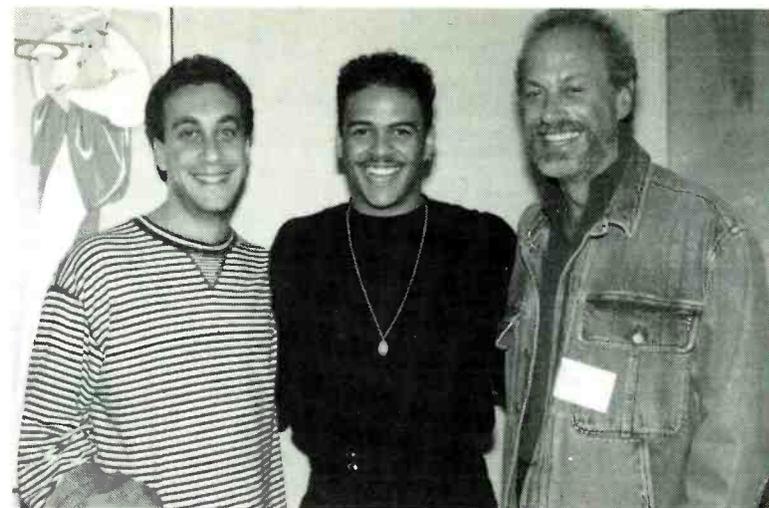
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'Adventures' Backstage. With his Geffen album "Adventures In Paradise" rising up the Top Black Albums chart, Christopher Williams (center) is greeted after a performance at the Universal Amphitheatre in Los Angeles by Geffen A&R rep Michael Rosenblatt (left) and Geffen president Ed Rosenblatt.

**TALENT  
IN ACTION**

**AEROSMITH**

*Boston Garden, Boston*

**F**RESH from a successful European tour, the Bad Boys of Boston returned home with a renewed focus at this Dec. 30 show, the first of three sold-out nights.

Now hard-rock champions in their own right with their second Geffen album, "Pump," in the top 10, the members of Aerosmith offered a show marking many band firsts. The set boasted a multitiered city rooftop scene, complete with skylights, antennas, and smoking chimneys—all props used by singer Steve Tyler. Adjunct tour member Tom Gimbel ably added keyboards, backing vocals, and harmonica to the mix.

Most notably, the band threw the weight of its set on its more recent material, including six songs each from "Permanent Vacation" and "Pump," and delivered its blistering hard rock with a consistent and impressive level of energy—a stark contrast to the loose and often uneven shows of the group's pre-clean-up era.

The classic hits came in the second

half, starting with "Mama Kin" and ending with "Walk This Way." The band harked back to its earliest Boston days with "Season Of Wither," featuring Tyler and lead guitarist Joe Perry on stools centerstage.

The band—especially Tyler's screeching voice and Perry's fiery guitar—continues to improve after 20 years together, and this show certainly was a triumph of commitment and inspiration over the passing of time. **DAVE WYKOFF**

**TREVOR RABIN**

*The Bottom Line, New York*

**W**HAT BEGAN AS a sound programmer's nightmare was salvaged by Trevor Rabin's stellar, if somewhat overblown, musicianship at this showcase for the Yes man's new Elektra album, "Can't Look Away."

The opening number, "Cover Up," was embarrassingly interrupted by two false starts when a taped music intro suddenly stopped.

Even when it did get under way, the song came off as uninspired Yes-derived material with bassist Jim Simmons obtrusively overemoting on backup vocals. Rabin followed with "Sorrow (Your Heart)," a surprisingly well-done, township jive-fashioned number slightly marred by a poor

sound mix.

Unfortunately, the rest of the set lapsed into the leaden, plodding, progressive rock format of the opening number, with only recent single "Something To Hold On To" standing out on song merits. Long instrumental introductions, though well-executed, were interchangeable. Lou Molino III's drum solo was an unnecessary workout, while a speed-picked guitar solo seemed designed mainly to show that Rabin could do it. More effective was an acoustic guitar bit in which his metallic picking netted a banjo-like sound.

Rabin's Yes classic "Owner Of A Lonely Heart" was a great encore. Keyboardist Mark Mancina deserves credit for punching all the right buttons in achieving record-perfect effects. **JIM BESSMAN**

**L.A. WALDEN**

*Top Of The Gate, New York*

**T**HE MINIMALIST quality of the stage at an L.A. Walden performance is at first unnerving—no drum kit, no guitars, virtually no instruments save a couple of synthesizers, racks of electronic equipment, a pair of Yamaha digital mixing consoles, and, prominently featured at the stage-front, an Apple Macintosh II computer serving as an electronic concertmaster. There are no musicians—at least no live ones.

The potential starkness of this electronic landscape is quickly belied by the rich, human sounds that emerge from the "orchestra" as the lights go up. The sound produced by Walden's arsenal is miles away from the electronic Muzak traditionally linked with the phrase "computer music." Rather than purposefully "spacey" sounds, Walden's compositions—written in collaboration with a number of other composers—employ

samples taken from a wide range of classical, pop, and orchestral music, as well as environmental sounds. The dramatic difference is heightened even further when Walden, a striking, reed-slender woman, takes center stage and unleashes a voice of considerable power, clarity, and presence.

Walden and her producers/arrangers Jennifer Cohen and Jeff Waxman have managed to pull off a tricky feat—bringing warmth and humanity to a stage without the benefit of interaction among human musicians. Strangely enough, it works, and the songs, with their uplifting lyrics and strong melodies, embrace the audience so directly and honestly that the lack of a traditional backup band is quickly accepted.

Walden's one-woman stage show is actually eight songs from a larger work, "Love's Labour Found," that is ultimately intended for the Broadway stage. **STEVE DUPLER**

**NEW ON THE CHARTS**

"Whole Wide World" is the kind of song that could give instant visibility to an unknown artist. Like "Holiday" and "Straight Up," two early songs that helped establish the careers of Madonna and Paula Abdul, the RCA pop nugget has an infectious quality that makes it immediately accessible to top 40 radio.

A'me Lorain, a 22-year-old singer from Simi Valley, Calif., was asked to perform the song for the film "True Love," a box-office bomb that left little hope for its accompanying soundtrack.

Lorain's first Hot 100 single, co-written and produced by Elliot Wolff ("Straight Up"), was initially ignored when "True Love" failed to generate interest but was revived after it became a club hit in Boston and New York. A San Francisco DJ heard "World" on a trip to New York, saw potential in it, and convinced a fellow jock to help break the single across the country.

It has since picked up more than 30 radio stations and debuted above tunes by such well-known artists as

Belinda Carlisle.

Currently, Lorain is recording material for her first album, due in March. **JIM RICHLIANO**



**A'ME LORAIN.**

**'SUCCESS' STILL ELUSIVE TO GRAHAM PARKER**

*(Continued from page 37)*

pretty good footholds in a few areas," the man behind the ever-present shades says, "but a single—CHR and stuff—it's like another world. It shouldn't be like that, but it is.

"When you put out a record you don't put it out just to reach fans, you put it out in the hope that other people will hear it and say 'wow, that's good.' You try to affect people. So it's always frustrating."

The single "Big Man On Paper" has climbed up the Modern Rock Tracks chart and Alan Grunblatt,

RCA's senior director of marketing, believes the track may have a longer shelf life. If not, RCA may release a second single. "We're aiming for top 40" early this year, Grunblatt says. "You want to sell as many Graham Parker records as possible. If we can get a hit single without compromising Graham Parker, great."

Parker still longs for that kind of success. "It's a pity that singles are going out, because I always thought that was the essence of pop music," he says.

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**CERTIFIED PUBLIC ACCOUNTANTS**

## Talent Buyers Meet At Texas Conclave Fairs & Expos Show Draws Country Music Agents

BY BOB MILLARD

DALLAS—Vendors for racing pigs and petting zoos mixed in hallways with agents from large country music booking concerns as talent buyers for some 55 county fairs and another 15-18 expositions scheduled in Texas this year shopped for attractions at the Texas Assn. of Fair and Expositions convention here Jan. 4-6.

The market was for free stage entertainment—as opposed to the extra-ticket major-name acts that account for the talent budget at the Houston Livestock Show and most of the State Fair of Texas—which explained the mix of attractions offered. Sellers included representatives of such companies as the Buddy Lee Agency as well as agents for acts in the \$1,200-\$7,500 per night range. The meeting was held at the Marriott Quaram Hotel in North Dallas.

According to TAF&E president Bud O'Shieles, the average county

fair budget at this meet was \$10,000-\$15,000, making this conclave a marketplace representing combined bookings of \$700,000-\$1 million. O'Shieles' Benton County Fair was one of the better funded of the small events, cutting deals with

### 'A local band can draw as well as Barbara Mandrell'

regional talent for four nights of entertainment on a \$20,000 pocket-book.

Few acts with national name value were seen in the showcases—former CBS Records artist Charly McClain and regional rock nostalgia review Vince Vance & the Valiants were the most recognizable—but agency suites buzzed with potential deals on a number of new country music faces. Music, comic magicians, one-man bands, acts with nostalgia value, and "clean" family presentations of many types drew attention from the predominantly

conservative buyers.

Though urban centers in this state are seeing some economic recovery due to diversification of industrial and service sectors, much of the old Texas oil patch is still somewhat depressed. This stagnant condition may have permanently changed the talent-buying policies of the small- and medium-sized rural Texas and Louisiana fairs. Moving away from extra-ticket and high-dollar star talent in the past several years has apparently not hurt the gate, and has definitely improved some fairs' profit margins.

"I cut out name talent a few years ago, and what I found out is that a local band with radio station sponsorship drew about as well as Barbara Mandrell did," said Bob Murdock, 40-year veteran of the East Texas Fair in Tyler.

The three-day event included a number of educational seminars focused on economic, promotional, and management topics. Total registration, which included buyers, vendors, agents, and representatives of showcasing acts, was 425.

### MICHAEL PENN MAKES A NAME FOR HIMSELF

(Continued from page 37)

turned their attention to AC and album rock stations simultaneously. And in December, the song bowed on the Hot 100 Singles chart, although RCA had not planned to push it that way until after Christmas. The song has also gotten strong support from MTV, VH-1, and other video channels.

The breakthrough at top 40 radio also gave RCA free rein to take Penn's story to the consumer press. Reluctant to have stories focus only

on Penn's famous brother, actor Sean, RCA VP of communications Dennis Fine held off on exposing him outside the music press until there were other angles to discuss.

"Obviously he has a famous brother; Michael doesn't not acknowledge Sean. But the question was how to make him stand on his own as a musician, not as someone with a famous sibling," says Fine. "The trick was to go to editors who would write about his music." Now that Penn's music has taken hold, Fine is going to the mainstream press. "There hasn't been a People piece on him yet, but there will be. If it had been done six months ago, that he's Sean's brother would have been the angle. Now his music is emerging in its own right and the piece will focus on Michael."

Now that RCA has experienced the across-the-board success with Penn, Waugh says such action bodes well for similar artists on the roster. "If Michael Penn can happen like this, it can happen with a lot of artists. This could open the door for acts like the Silencers and Peter Murphy."

### HOOTERS THINK GLOBAL

(Continued from page 37)

But the U.S. is still a major market and we want to do well there as well. We felt robbed on the last album because it did better in other countries than it did here."

The band's yearning to gain back its U.S. audience is heard loudly on the anthemic reverie "Beat Up Guitar," an autobiographical song filled with images of Philadelphia and garage-band dreams.

"That's a song about the Hooters," Hyman says, "and about everyone who refuses to give up on their dreams no matter what those dreams are or where they live in the world."

## AB BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BILLY JOEL	Veterans Memorial Arena, Hartford Civic Center, Hartford, Conn.	Jan. 2, 4-5, 8	\$1,445,674 \$22.50	63,926 sellout	Cross Country Concerts
AEROSMITH SKID ROW	Boston Garden, Boston	Dec. 30- Jan. 1	\$889,245 \$25.50/\$20.50	38,740 sellout	Don Law Co.
AEROSMITH SKID ROW	Arena, Springfield Civic Center, Springfield, Mass.	Dec. 27, Jan. 9	\$366,345 \$22.50	16,928 18,300	Cross Country Concerts
A FRESH AIRE CHRISTMAS: MANHATTAN STEAMROLLER	Orpheum Theatre, Omaha, Neb.	Dec. 26-31	\$358,326 \$18.50/\$16.50/ \$14.50	22,072 sellout	Sound Trak
NEW KIDS ON THE BLOCK DINO COVER GIRLS	Bradley Center, Milwaukee	Jan. 10	\$346,807 \$19	18,735 sellout	Stardate Prods.
NEW KIDS ON THE BLOCK DINO COVER GIRLS	Rosemont Horizon, Rosemont, Ill.	Jan. 12	\$318,922 \$18.50	18,045 sellout	Jam Prods.
NEW KIDS ON THE BLOCK DINO COVER GIRLS	Market Square Arena, Indianapolis	Jan. 14	\$315,555 \$18.50	17,057 sellout	Sunshine Promotions
AEROSMITH SKID ROW	Providence Civic Center, Providence, R.I.	Jan. 12	\$310,500 \$22.50	13,800 sellout	Frank J. Russo
MOTLEY CRUE WARRANT	Reunion Arena, Dallas	Jan. 7	\$297,799 \$18.50	19,000 sellout	Stone City Attractions
MOTLEY CRUE WARRANT	The Summit, Houston	Jan. 14	\$273,375 \$18.50	15,442 sellout	PACE Concerts
MANHATTAN TRANSFER HARRY SHEARER	Fox Theatre, Detroit	Dec. 31	\$209,388 \$27.50	7,898 9,660	Brass Ring Prods.
AEROSMITH SKID ROW	Glens Falls Civic Center, Glens Falls, N.Y.	Jan. 10	\$182,250 \$22.50	8,100 sellout	Frank J. Russo Metropolitan Entertainment Cross Country Concerts Northeast Concerts
KENNY G	Sunrise Musical Theatre, Sunrise, Fla.	Dec. 29	\$175,996 \$23	8,090 sellout	Fantasma Prods.
MOTLEY CRUE WARRANT	Arena, Henry B. Gonzalez Convention Center, San Antonio, Texas	Jan. 5	\$165,211 \$17.50/\$16.50	10,953 sellout	Stone City Attractions
ROBERT TOWNSEND'S PARTNERS IN CRIME: ROBERT TOWNSEND HOWARD HEWETT DAMON WAYANS TOMMY DAVIDSON BRAD SANDERS JOHN WITHERSPOON	UIC Pavilion, Univ. of Illinois, Chicago	Dec. 31	\$164,538 \$26.50	6,209 9,200	Al Kennedy Prods.
LYNYRD SKYNYRD	George M. Sullivan Sports Arena, Anchorage, Alaska	Dec. 29	\$133,032 \$23	5,784 8,751	Northern Stage Co.
THE CULT BONHAM DANGEROUS TOYS	Reunion Arena, Dallas	Jan. 14	\$121,009 \$18.50	6,994 9,663	PACE Concerts
STEVE RAY VAUGHAN & DOUBLE TROUBLE ROOMFUL OF BLUES	The Ritz, New York	Dec. 31	\$105,640 \$40/\$35/ \$30/\$25	3,688 sellout	Metropolitan Entertainment
LOUIE ANDERSON	Northrop Memorial Auditorium, Univ. of Minnesota, Minneapolis	Dec. 31	\$102,535 \$22.50/\$19.50	4,641 4,800	SRO Prods.
HOOTERS	Tower Theatre, Upper Darby, Pa.	Dec. 28-29	\$101,476 \$17.50/\$15.50	6,144 sellout	Electric Factory Concerts
KENNY G	Festival Hall, Tampa Bay Performing Arts Center, Tampa, Fla.	Dec. 28	\$96,440 \$20	4,970 sellout	Fantasma Prods.
THE CULT BONHAM DANGEROUS TOYS	Arena, Seattle Center, Seattle	Jan. 4	\$92,540 \$17.50	5,426 sellout	Media One
MERLE HAGGARD CONWAY TWITTY GEORGE JONES	Orange Pavilion, Nat'l Orange Showgrounds, San Bernardino, Calif.	Jan. 14	\$87,185 \$19.50	4,875 sellout	Jayson Promotions
THE CULT BONHAM DANGEROUS TOYS	Municipal Coliseum, Lubbock Memorial Civic Center, Lubbock, Texas	Jan. 12	\$85,664 \$16	5,354 6,600	Stardate Concerts PACE Concerts
THE CULT BONHAM DANGEROUS TOYS	El Paso County Coliseum, El Paso, Texas	Jan. 11	\$84,992 \$16.50	5,151 7,700	Stardate Concerts PACE Concerts

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### RESTORATION OF BROOKLYN'S HISTORIC

#### LOEW'S KINGS THEATER

#### REQUEST FOR EXPRESSIONS OF INTEREST

The historic Loew's Kings Theater, a classic 1930s movie palace in the heart of Brooklyn, is available for restoration and redevelopment. The Public Development Corporation (PDC), on behalf of the City of New York, is requesting expressions of interest for the re-use of this spectacular 3,195-seat theater as a major performance or entertainment-related facility. Located at the intersection of Flatbush and Tilden Avenues, the theater is immediately adjacent to the site of a planned 700-car parking lot, and includes 5,000 square feet of retail space along Flatbush Avenue. Proposals may include secondary retail or other uses but must preserve the architectural integrity of the theater.

For a copy of the RFEI, which outlines development goals and submission requirements, contact David Dishy, project manager, at (212) 619-5000 extension 2425. All proposals must be submitted to New York City Public Development Corporation, 161 William Street, New York, NY 10038 by 5:00 P.M., April 13, 1990.



City of New York  
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Sally B. Hernandez-Pinero, Deputy Mayor  
for Finance and Economic Development



New York City Public Development Corporation  
Roger C. Altman, Chairman  
Cassandra DePreta, First Executive Vice President

# Canada Will Tout Its Talent At CRS Nation's Country Music Assn. Plans Events

BY DEBBIE HOLLEY

NASHVILLE—The Canadian Country Music Assn. is making big plans to make a big splash at the 21st annual Country Radio Seminar, Feb. 28-March 3 at the Opryland Hotel here. Among the goings on, the CCMA will conduct a board of directors meeting, host a seminar luncheon, present Canadian talent to broadcasters and other seminar attendees, and operate a booth in the seminar's exhibit hall.

According to Paul Mascioli, president of the CCMA as well as his own Prestige Entertainment Agencies, Ltd. in Vancouver, British Columbia, 1990 marks the first year the organization has participated in CRS "and we have some pretty exciting plans."

The board of directors meetings will be held Wednesday, prior to seminar registration, and Sunday, following the seminar's Saturday evening conclusion.

The Canadian organization is spon-

soring the Saturday luncheon, during which four of Canada's 1989 CCMA award winners will be showcased: Family Brown, Gary Fjellgaard and Linda Kidder, and George Fox. Four award winners, that is, encompassed in three acts—Fjellgaard won the male-vocalist-of-the-year award, and

**'We're going to try to make attendees aware of who we are and what we do'**

together with Kidder won for vocal duo of the year. "We're bringing the bulk of our performing award winners with us, the only one missing is k.d. lang," says Mascioli.

Canadian hopes are high for opening doors to the entertainment circles in the U.S. Mascioli believes few of North America's broadcasters are aware of the talent in Canada simply because they are seldom exposed to it. "It is our aim to bridge the international gap," says Mascioli. "And, CRS was an opportune place for board meetings and support and representation of some of Canada's foremost country talent."

The CCMA booth will offer attendees additional information about Canadian country music and its artists. "We're going to try to wave the flag a little bit and make attendees aware of who we are, what we do, and why we're there," says Mascioli. "Hopefully, it's the first step in doing some long-term business with everybody."

Mascioli cited the "step before we get to the broadcasters" as the problem Canadian artists constantly tackle. He said Canadian artists who do get signed in the States get airplay and "fare as well as the next guy or better. We can hold our own, but it's getting the deals," says Mascioli, "getting signed to the U.S. labels. [Canadian artists] can sign with a multinational in Canada—just for Canada—and it is easier to get the deal extended to Europe than it is to the United States."

George Fox, however, recently finalized a U.S. deal with Warner Bros. His first single is scheduled for mid-February, the album in April.

Mascioli sums up his CRS goals by saying, "I'm hoping that the exposure to the powers that be in Nashville will open their eyes to these that are our brightest stars in Canada today—the ones that are winning awards, the ones that deserve to be taken note of around the world."

CCMA board members slated to attend include Mascioli; L. Harvey Gold, president of Western World Communications, Vancouver; Barry Brown, of Family Brown, Ottawa; Tom Tomkins, program director CFGM, Toronto; Bill Maxim, president of Magnum Music, Edmonton, Alberta; Dave Charles, president of Joint Communications Corp., Toronto; Nancy Gyokeres, director of public relations, PROCAN, Toronto; Carroll Baker, entertainer, Guelph, Ontario; and Jason Sniderman, VP of Roblan Record Distributors, Toronto. Also planning to attend is Sheila Hamilton, assistant executive director of the CCMA.



**Reba Reaps.** During a reception at MCA/Nashville, Reba McEntire received a platinum album for her "Greatest Hits" album and a gold award for her "Sweet Sixteen" album, which also earned her a plaque for achieving the No. 1 position on Billboard for 13 consecutive weeks—an all-time record for a female country music artist. Celebrating, from left, are Tony Brown, VP and A&R chief, MCA; Al Teller, chairman of the MCA Music Entertainment Group; McEntire; Bruce Hinton, president of MCA/Nashville; and Narvel Blackstock, McEntire's husband and manager. (Photo: Beth Gwinn)

## Grammy Noms Show Nashville's Diversity Music Town Artists Named In 10 Genre Categories

GRAMMY GRABBERS GATHER: Nashville and its various genres of music made an impressive splash with the announcement of the nominees for the 32nd annual Grammy Awards. Larry Henley and Jeff Silbar co-wrote "Wind Beneath My Wings," one of the five finalists for song of the year. It also earned Bette Midler nominations for record of the year and best female pop vocal performance. The late Nashville rocker Roy Orbison was nominated for best pop male vocal performance for his hit single "You Got It," and, with his fellow Wilburys, is in the running for album of the year and best rock performance by a duo or group with vocal with "Traveling Wilburys Volume One."

BeBe & CeCe Winans are up for best R&B performance by a duo or group with vocal for "Celebrate New Life." The Nashville-based MCA Master Series puts Music City in the jazz limelight again as Larry Carlton's album "On Solid Ground" earns a shot at best jazz fusion performance honors. The Nitty Gritty Dirt Band has come full circle with a nomination for its "Will The Circle Be Unbroken, Vol. 2" as best country performance by a duo or group with vocal, and for the title cut as best country vocal collaboration. Vol. 1 of the album gained the Dirt Band a nomination back in 1972. Bruce Hornsby gets a surprise Grammy nomination for best bluegrass recording with "The Valley Road," a track from the Dirt Band's "Circle" album. Among his competitors are bluegrass inventor Bill Monroe and the Doug Dillard Band.

A potent field is vying for the best-country-female-vocal-performance Grammy: k.d. lang, Emmylou Harris, Rosanne Cash, Dolly Parton, and Kathy Mattea. An equally powerful lineup runs for the male performance trophy: Rodney Crowell, Keith Whitley, Randy Travis, Clint Black, and Lyle Lovett. Two ex-Byrds are flying high: Chris Hillman and Roger McGuinn are cited for "You Ain't Going Nowhere" for best country vocal collaboration, a category also populated by ex-Beatle Ringo Starr and Buck Owens with their duet single "Act Naturally." "There's A Tear In My Beer" by Hank Williams Jr. and Hank The Elder is a three-time winner in the nominations arena: vocal collaboration, country song, and music video (Ethan Russell, video director;

Russell and Joanne Gardner, video producers). Among the favorites for country song are Crowell's "After All This Time" and the Clint Black/Hayden Nicholas composition "A Better Man." John Hiatt joins the competition with "She Don't Love Nobody" recorded by the Desert Rose Band. Sandi Patti and Take 6 are front-runners in the gospel field while Delbert McClinton has been nominated in the contemporary-blues-recording category for his "Live From Austin" album. Old friend Guy Clark is up for best contemporary folk recording with his "Old Friends" album, while the traditional-folk category has the album "Blind Dog" by Norman & Nancy Blake as a contender.

Pop, rock, jazz, blues, folk, bluegrass, R&B, gospel, country, and video Grammys could come Nashville's way at the Feb. 21 Grammy Awards. The diversity and depth of Nashville's music has never been more apparent.

**MONEY TALKS, CONLEE WALKS:** Some artists get flowers brought to the stage, the Oak Ridge Boys get chocolates, George Strait gets boots, and John Conlee receives... money. The trend started last summer when the 16th Avenue Records artist belted out "Busted." Members of the audience starting throwing dollar bills on stage. More than \$60 was collected the first time, and, to date, more than \$1,000 has been tossed on stage. Conlee has decided to donate the money to the Feed The Children organization.

**SPOTLIGHT ON INDIES:** One of the finest up-and-coming country singers in the nation, Jerry Jaramillo, will appear with his road group, the Nashville Express, at Kiva Auditorium in Albuquerque, N.M., Jan. 31. The occasion is a rally for Casey Luna, who is running for lieutenant governor of New Mexico. Opening for Jaramillo will be Elmer Fudpucker. Special guests will be the staff of radio station KWYN Santa Fe, N.M. DJ Jake Berry will host Jaramillo's show... Doug Kershaw will perform before one of the biggest audiences of his career when he entertains during half time of the Super Bowl in New Orleans Jan. 28. Kershaw will sing his "Diggy Diggy Lo" during a segment on Cajun music.



by Gerry Wood



## TNN To Add 4 Clip Shows

NASHVILLE—The Nashville Network will add four more music video shows in late March, bringing the network's weekly total of video offerings to 31 hours. In January, TNN introduced "VideoMorning," a live, three-hour, Monday-Friday program. Prior to the introduction of "VideoMorning," TNN aired only three and a half hours of video each week.

TNN's commitment to music videos as a viewer-luring programming source underscores the fact that there has been a general increase in country video showcases of late (Billboard, Jan. 20).

The new shows are "Music Row Video," "VideoGold," "Country Beat," and "Country Standard Time."

"Music Row Video," an hourlong, Monday-Friday offering, will feature contemporary country hits and have a TV control-room setting.

The live, hourlong "VideoGold," which will also be broadcast each weekday, is a countdown show whose rankings are built on surveys of country radio stations around the nation.

Like "VideoGold," "Country Beat" is a live, 60-minute program that will air on Saturdays. It will, according to a TNN press release, feature "up-beat music videos from the cutting edge of country music."

"Country Standard Time" will

spotlight vintage country videos and will include facts and trivia about the selections. The hourlong show will be telecast Monday-Friday.

The daily shows debut March 26, while "VideoGold" starts March 31.

C. Paul Corbin, TNN's director of programming, says the country music industry will spend an estimated \$10 million on videos this year.



**ZZ Yoakam?** Dwight Yoakam, who has paired with such artists as k.d. lang and Buck Owens, might spawn rumors as he meets with Billy Gibbons of ZZ Top. Collaboration speculation aside, Gibbons came backstage to visit with Yoakam during a recent performance on his "Just Lookin' For A Hit" tour. (Photo: Alan Austin)

# HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	2	11	<b>NOBODY'S HOME</b> J.STROUD,M.WRIGHT (C.BLACK)	CLINT BLACK RCA 9078-7
2	2	1	14	<b>MY ARMS STAY OPEN ALL NIGHT</b> J.CRUTCHFIELD (P.OVERSTREET, D.SCHLITZ)	TANYA TUCKER CAPITOL 44469
3	3	4	10	<b>STATUE OF A FOOL</b> S.BUCKINGHAM (J.CRUTCHFIELD)	RICKY VAN SHELTON COLUMBIA 38 73077/CBS
4	4	10	8	<b>SOUTHERN STAR</b> B.BECKETT,ALABAMA (R.MURRAH, S.DEAN, R.ALVES)	ALABAMA RCA 9083-7
5	7	8	15	<b>WHEN I COULD COME HOME TO YOU</b> J.BOWEN (S.WARINER, R.MURRAH)	STEVE WARINER MCA 53738
6	6	7	17	<b>IT'S YOU AGAIN</b> J.BOWEN,S.EWING (S.EWING, M.GEIGER, W.MULLIS)	SKIP EWING MCA 53732
7	10	16	13	<b>START ALL OVER AGAIN</b> P.WORLEY,E.SEAY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53746/MCA
8	13	15	10	<b>ONE MAN WOMAN</b> B.MAHER (P.KENNERLEY)	THE JUDDS CURB/RCA 9077-7/RCA
9	12	17	8	<b>ON SECOND THOUGHT</b> R.LANDIS (E.RABBITT)	EDDIE RABBITT CAPITOL 44527
10	8	6	16	<b>MANY A LONG &amp; LONESOME HIGHWAY</b> R.CROWELL,T.BROWN (R.CROWELL, W.JENNINGS)	RODNEY CROWELL COLUMBIA 38-73042/CBS
11	16	21	10	<b>WHERE'VE YOU BEEN</b> A.REYNOLDS (J.VEZNER, D.HENRY)	KATHY MATTEA MERCURY 876 262-7
12	20	28	7	<b>NO MATTER HOW HIGH</b> J.BOWEN (E.STEVENS, J.SCARBURY)	THE OAK RIDGE BOYS MCA 53757
13	5	3	16	<b>IT AIN'T NOTHIN'</b> G.FUNDIS,K.WHITLEY (T.HASELDEN)	KEITH WHITLEY RCA 9059-7
14	15	22	9	<b>OVERNIGHT SUCCESS</b> J.BOWEN,G.STRAT (S.D.SHAFFER)	GEORGE STRAIT MCA 53755
15	9	11	18	<b>THAT JUST ABOUT DOES IT</b> B.MONTGOMERY (M.D.BARNES, V.GOSDIN)	VERN GOSDIN COLUMBIA 38 69084/CBS
16	11	5	21	<b>OUT OF YOUR SHOES</b> B.BECKETT (J.WOOD, P.RYAN, S.SPIVEY)	LORRIE MORGAN RCA 9016-7
17	25	25	13	<b>I CAN'T TURN THE TIDE</b> K.LEHNING (M.BONAGURA, K.BAILLIE, C.BICKHARDT)	BAILLIE AND THE BOYS RCA 9076-7
18	24	26	16	<b>IN MY EYES</b> T.BROWN,S.SMITH (L.CARTWRIGHT)	LIONEL CARTWRIGHT MCA 53723
19	17	14	19	<b>A WOMAN IN LOVE</b> R.MILSAP,R.GALBRAITH,T.COLLINS (D.MILLET, C.WRIGHT)	RONNIE MILSAP RCA 9027-7
20	19	24	17	<b>THERE YOU ARE</b> F.FOSTER (M.REID, K.FLEMING)	WILLIE NELSON COLUMBIA 38-73015/CBS
21	21	13	20	<b>TWO DOZEN ROSES</b> R.HALL,R.BYRNE (R.BYRNE, M.MCANALLY)	SHENANDOAH COLUMBIA 38 69061/CBS
22	28	32	10	<b>LEAVE IT ALONE</b> W.WALDMAN (B.LLOYD, R.FOSTER)	THE FORESTER SISTERS WARNER BROS. 7-22773
23	14	9	18	<b>TILL I CAN'T TAKE IT ANYMORE</b> N.LARKIN (C.OTIS, J.BURTON)	BILLY JOE ROYAL ATLANTIC 7-88815
24	31	34	6	<b>LITTLE GIRL</b> J.BOWEN,R.MCENTIRE (K.FRANCESCHI, Q.POWERS)	REBA MCENTIRE MCA 53763
25	22	18	21	<b>IF TOMORROW NEVER COMES</b> A.REYNOLDS (K.BLAZY, G.BROOKS)	GARTH BROOKS CAPITOL 44430
26	23	19	20	<b>I'VE BEEN LOVED BY THE BEST</b> D.WILLIAMS,G.FUNDIS (B.MCDILL, P.HARRISON)	DON WILLIAMS RCA 9017-7
27	35	43	7	<b>KEEP IT IN THE MIDDLE OF THE ROAD</b> T.DUBOIS,R.SHARP (S.LEMAIRE, J.P.PENNINGTON)	EXILE ARISTA 9911
28	36	38	8	<b>HEARTBREAK HURRICANE</b> R.SKAGGS,S.BUCKINGHAM (J.RUSHING, L.CORDLE)	RICKY SKAGGS EPIC 34 73078/CBS
29	18	12	17	<b>WHO'S LONELY NOW</b> P.WORLEY,E.SEAY (K.BROOKS, D.COOK)	HIGHWAY 101 WARNER BROS. 7-22779
30	32	36	7	<b>FAST MOVIN' TRAIN</b> S.HENDRICKS,T.DUBOIS,RESTLESS HEART (D.LOGGINS)	RESTLESS HEART RCA 9115-7
31	26	23	17	<b>WHEN IT'S GONE</b> R.SCRUGGS,NITTY GRITTY DIRT BAND (J.FADDEN, D.SCHLITZ)	NITTY GRITTY DIRT BAND MCA 66023
32	41	54	4	<b>CHAINS</b> T.BROWN (H.BYNUM, B.RENEAU)	PATTY LOVELESS MCA 53764
33	37	39	9	<b>IF YOU WANT TO BE MY WOMAN</b> M.HAGGARD,M.YEARY,K.SUESOV (M.HAGGARD)	MERLE HAGGARD EPIC 34 73076/CBS
34	30	29	23	<b>ALL THE FUN</b> J.STROUD (P.OVERSTREET, T.DUNN)	PAUL OVERSTREET RCA 9015-7
35	29	27	19	<b>THERE GOES MY HEART AGAIN</b> H.DUNN,C.WATERS (L.WILSON, W.PERRY, J.DIFFIE)	HOLLY DUNN WARNER BROS. 7-22796
36	27	20	18	<b>SHE'S GONE, GONE, GONE</b> J.BOWEN,G.CAMPBELL (H.HOWARD)	GLEN CAMPBELL CAPITOL 66024
37	48	48	9	<b>TIME'S UP</b> SOUTHERN PACIFIC & CARLENE CARTER (W.WALDMAN, H.STINSON, K.WELCH)	CARLENE CARTER WARNER BROS. 7-22714
38	46	55	6	<b>SOONER OR LATER</b> B.BECKETT (S.LONGACRE, B.FOSTER, B.LABOUNTY)	EDDY RAVEN CAPITOL 44528

Products with airplay gains this week. ♦ Videoclip availability. • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	39	41	22	<b>COUNTRY CLUB</b> G.BROWN (C.JONES, D.LORD)	TRAVIS TRITT WARNER BROS. 7-22882
40	34	31	23	<b>YELLOW ROSES</b> R.SKAGGS (D.PARTON)	DOLLY PARTON COLUMBIA 38-69040/CBS
41	51	62	4	<b>SEEIN' MY FATHER IN ME</b> J.STROUD (P.OVERSTREET, T.DUNN)	PAUL OVERSTREET RCA 9116-7
42	33	30	19	<b>IT'S JUST A MATTER OF TIME</b> R.PERRY (B.BENTON, B.HENDRICKS, C.OTIS)	RANDY TRAVIS WARNER BROS. 7-28841
43	49	47	14	<b>IF YOUR HEART SHOULD EVER ROLL THIS WAY AGAIN</b> B.HALVERSON,R.BENNETT (A.CUNNINGHAM, M.IRWIN)	JO-EL SONNIER RCA 9014-7
44	57	69	3	<b>NOT COUNTING YOU</b> A.REYNOLDS (G.BROOKS)	GARTH BROOKS CAPITOL 44492
45	47	58	10	<b>TELL ME WHY</b> S.FISHELL (G.DAVIES, H.STINSON)	JANN BROWNE CURB 10568
46	38	37	25	<b>HIGH COTTON</b> J.LEO,ALABAMA (R.MURRAH, S.ANDERS)	ALABAMA RCA 8948-7
47	40	33	16	<b>SIMPLE MAN</b> J.STROUD (C.DANIELS, J.GAVIN, C.HAYWARD, T.DIGREGARIO)	THE CHARLIE DANIELS BAND EPIC 34-73030/CBS
48	42	44	23	<b>THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU)</b> J.E.NORMAN (G.BURR, E.KAZ)	KENNY ROGERS REPRISE 7-22828/WARNER BROS.
49	45	46	21	<b>THE LONELY SIDE OF LOVE</b> T.BROWN (KOSTAS)	PATTY LOVELESS MCA 53702
50	52	57	13	<b>AMY'S EYES</b> J.BRADLEY (T.BROWN, J.P.HUNT)	CHARLEY PRIDE 16TH AVENUE 70435
51	43	40	24	<b>BAYOU BOYS</b> B.BECKETT (F.J.MEYERS, T.SEALS, E.RAVEN)	EDDY RAVEN CAPITOL 66016
52	44	45	22	<b>THE RACE IS ON</b> R.L.SCRUGGS,M.MILLER (D.ROLLINS)	SAWYER BROWN CAPITOL/CURB 44431/CAPITOL
53	50	52	14	<b>QUIT WHILE I'M BEHIND</b> P.WORLEY,E.SEAY (B.CASWELL, V.THOMPSON)	JENNIFER MCCARTER & THE MCCARTERS WARNER BROS. 7-22763
54	53	50	25	<b>ACE IN THE HOLE</b> J.BOWEN,G.STRAT (D.ADKINS)	GEORGE STRAIT MCA 53693
55	54	56	22	<b>TIL LOVE COMES AGAIN</b> J.BOWEN,R.MCENTIRE (B.REGAN, E.HILL)	REBA MCENTIRE MCA 53694
56	NEW	1		<b>HARD ROCK BOTTOM OF YOUR HEART</b> K.LEHNING (H.PRESTWOOD)	RANDY TRAVIS WARNER BROS. 7-19935
57	62	68	8	<b>WHO'S GONNA KNOW</b> J.BOWEN,C.TWITTY,D.HENRY (R.MAINEGRA, J.GRIFFIN, R.YANCEY)	CONWAY TWITTY MCA 53759
58	55	49	22	<b>NEVER HAD IT SO GOOD</b> J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER, J.JENNINGS)	MARY CHAPIN CARPENTER COLUMBIA 38-69050/CBS
59	56	51	24	<b>BURNIN' OLD MEMORIES</b> A.REYNOLDS (L.BOONE, G.NELSON, P.NELSON)	KATHY MATTEA MERCURY 874 672-7
60	68	72	4	<b>QUITTIN' TIME</b> J.JENNINGS,M.C.CARPENTER (R.ROYER, R.LINN)	MARY CHAPIN CARPENTER COLUMBIA 38 73202/CBS
61	60	61	26	<b>LET IT BE YOU</b> R.SKAGGS,S.BUCKINGHAM (K.WELCH, H.STINSON)	RICKY SKAGGS EPIC 34 68995/CBS
62	66	—	2	<b>HERE IN THE REAL WORLD</b> K.STEGALL,S.HENDRICKS (A.JACKSON, M.IRWIN)	ALAN JACKSON ARISTA 9922
63	63	64	10	<b>THE GREAT DIVIDE</b> P.WORLEY,E.SEAY,G.BROWN (J.LINDLEY, R.TRAVIS)	GENE WATSON WARNER BROS. 7-22751
64	61	59	24	<b>AN AMERICAN FAMILY</b> J.BOWEN (B.CORBIN)	THE OAK RIDGE BOYS MCA 53705
65	73	—	2	<b>OKLAHOMA SWING</b> T.BROWN (V.GILL, T.DUBOIS)	VINCE GILL WITH REBA MCA 53780
66	65	66	12	<b>SHE'S GOT A MAN ON HER MIND</b> C.WRIGHT,III,J.CHARLTON (C.WRIGHT, B.SPENCER)	CURTIS WRIGHT AIRBORNE 75746/MCA
67	67	65	9	<b>SHE'S A LITTLE PAST FORTY</b> B.KILLEN,R.MCDOWELL,J.MEADOR (R.MCDOWELL, B.KILLEN, J.P.PENNINGTON)	RONNIE MCDOWELL CURB 10558
68	58	53	8	<b>HE'S ALIVE</b> R.SKAGGS (D.FRANCISCO)	DOLLY PARTON COLUMBIA 38-73200/CBS
69	64	63	18	<b>WALK SOFTLY ON THIS HEART OF MINE</b> THE KENTUCKY HEADHUNTERS (B.MONROE, J.LANDERS)	THE KENTUCKY HEADHUNTERS MERCURY 874 744-7
70	NEW	1		<b>JUST AS LONG AS I HAVE YOU</b> D.WILLIAMS,G.FUNDIS (D.LOGGINS, J.D.MARTIN)	DON WILLIAMS RCA 9119-7
71	72	71	20	<b>NEVER ALONE</b> T.BROWN (V.GILL, R.CASH)	VINCE GILL MCA 53717
72	69	74	11	<b>DON'T LEAVE HER LONELY TOO LONG</b> R.BENNETT,T.BROWN (M.STUART, KOSTAS)	MARTY STUART MCA 53751
73	75	—	2	<b>GO DOWN SWINGIN'</b> J.STROUD (S.RAMOS, J.VANDIVER)	WILD ROSE CAPITOL 44529
74	71	73	10	<b>SHOULDA, COULDA, WOULDVA LOVED YOU</b> P.MCMAKIN (L.TAYLOR, L.WILSON, R.MOORE)	LES TAYLOR EPIC 34 73063/CBS
75	70	67	12	<b>THE CENTER OF MY UNIVERSE</b> T.BROWN (D.BELLAMY, H.BELLAMY, D.SCHLITZ)	THE BELLAMY BROTHERS MCA/CURB 53719/MCA

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COUNTRY  
CORNER



by Marie Ratliff

# Singer George Strait Sees The (Bud) Light, Signs Tour Sponsorship Deal With Brewery

NASHVILLE—Country superstar George Strait's 1990 U.S. tour will be presented by Bud Light, brewed by Anheuser-Busch Inc., according to a recent announcement by Strait and Michael J. Roarty, executive VP and director of marketing, Anheuser-Busch.

The tour, Strait From Bud Light, is scheduled to cover 50 cities and include 52 performances. Marking the first national music tour presented by Bud Light, show dates began Jan. 19 and will run through November 1990.

As part of the agreement, Strait will take part in Anheuser-Busch's "Know When To Say When" ad campaign (the purpose of which is to promote adult consumers who drink beer to do so responsibly), as well as several Bud Light commercials throughout the year. In addition, he will be featured in commercials promoting the tour. The spots are to be similar in style to those promoting previous tours of Phil Collins and Genesis, Steve Winwood, and the "Ultimate Event," starring Frank Sinatra, Liza Minnelli, and Sammy Davis Jr., which the brewery's Michelob brand presented in 1986, 1987, and 1988.

The benefit of sponsoring a country tour was pointed out by Roarty, who cited statistics from the National Assn. of Broadcasters and the Country Music Assn. that show country music as the No. 1 radio format in the nation and 60% of the adult population lis-

tening to country radio. The stats also show 65% of all country radio listeners being between the ages of 25 and 54.

According to these same statistics, the number of full-time coun-

*'Country music appeals to many of the consumers that we target'*

try music stations (2,200) has increased by 92% in the past decade.

"Country music appeals to many of our targeted consumers," said Robert C. Lachky, senior brand manager of Anheuser-Busch's Bud Light brand. "Adults in major

urban areas around the nation are listening more and more to country music, which has evolved into one of today's most versatile music categories."

Current dates confirmed for the tour include February shows in College Station, Beaumont, Corpus Christi, Amarillo, McAllen, and Abilene, Texas; and Fayetteville, Ariz. March has Jacksonville, Fla; Greenville, S.C.; Hampton, Va.; and Winston-Salem and Charlotte, N.C., on the books. And April will take Strait to San Angelo, Texas; Las Cruces and Albuquerque, N.M.; Lubbock, Odessa, and Wichita Falls, Texas; as well as Reno, Nev.; and Fresno, Sacramento, and Bakersfield, Calif.

Strait's Ace In The Hole Band will back him on the tour.

DEBBIE HOLLEY

THE NEW YEAR KICKS OFF with a raft of new releases that have programmers excited about the direction country music is going in 1990. "I see a trend that has the music moving back toward more basic stuff," says PD Rick Stevens, KRRV Alexandria, La. "We used to get records that had digital delay on the drums and it would be hard to program them because what are you going to play before and after a record like that? Now I see the records becoming simpler, prime examples being Clint Black and Garth Brooks."

Brooks' new single, "Not Counting You," which is charted at No. 44 in its third week on the Hot Country Singles chart, has just started to take off in his market, says Stevens. "It's a good stone-country song and we're getting great initial response on it, and the same goes for Jeff Stevens & the Bullets' 'Boomtown' [Atlantic]."

MOST-MENTIONED THIS WEEK: Vince Gill & Reba's "Oklahoma Swing" (MCA). "We're really excited about it," says MD Joe McIntosh, WKY Oklahoma City. "It's a natural for us. Both Vince and Reba are natives of Oklahoma and when you've got the state name in the song title, there's just no way it can miss."

PD Robert E. Lewis, WKML Fayetteville, N.C., agrees. "I think having Reba on the record helps, but it's just that kind of a song—a good swing number that folks can dance to. It also highlights Vince and will give him some good recognition. We're already getting a lot of response to it." "Oklahoma Swing" is charted at No. 65 in its second week on the Hot Country Singles chart.

Lewis is also high on Larry Boone's new Mercury single, "Everybody Wants To Be Hank Williams." "What a great song," says Lewis. "I think it's another '16th Avenue' [the Lacy J. Dalton classic from 1982] type of song, but it has a lot more meaning to it. I'm sure it will be a big one here."

NEW FACES ON THE BLOCK: Jonathan Edwards is sparking some positive reaction at WYYD Roanoke, Va., with the Nanci Griffith-penned song "Listen To The Radio" (Curb). "This record has such a nice springtime sound to it. It helps to elevate people from their winter doldrums," says MD Robynn Jaymes. "He generates not only good phones but also good record sales in this market."

More Edwards support comes from MD Wayne Elliott, KEEY Minneapolis-St Paul. "This is my appeal to my compadres in this business—please give this guy a shot," says Elliott. "He's had a couple of great songs already that have been overlooked, and I just hope the same doesn't happen to this one."

Elliott also sees a hit in Mac McAnally's "Back Where I Come From" (Warner Bros.). "It's a magnificent song—I fell in love with it the first time I heard it and it's had very, very quick response from the listeners." Though this is McAnally's first venture as a country artist, he is already well-known in songwriting circles. One of his co-written songs, "Two Dozen Roses" by Shenandoah, was recently at No. 1 and is still on the chart at No. 21.

MARSHA THORNTON'S "A Bottle Of Wine And Patsy Cline" (MCA) is already in the heavyweight class at KRKT Albany, Ore., according to MD H. David Allen. "This is easily my hottest record," he says. "It's one terrific piece of music and people are just going crazy over it. I took it straight from light to heavy rotation, bypassing the medium category altogether, and people still can't get their fill of hearing it."

KHEY El Paso, Texas, MD Gary Perkins also sees a great future for Thornton's single. "What a great record," he says. "I love it."

## Billboard HOT COUNTRY RADIO BREAKOUTS

1. A BOTTLE OF WINE AND PATSY CLINE MARSHA THORNTON MCA
2. TIME FOR ME TO FLY DOLLY PARTON COLUMBIA
3. RIGHT IN THE WRONG DIRECTION VERN GOSDIN COLUMBIA
4. BACK WHERE I COME FROM MAC McANALLY WARNER BROS.
5. GHOST TOWN ZACA CREEK COLUMBIA
6. THIS HEART SWEETHEARTS OF THE RODEO COLUMBIA
7. ONE STEP OVER THE LINE THE NITTY GRITTY DIRT BAND MCA
8. CROCODILE TEARS LEE ROY PARNELL ARISTA
9. HE'S GOTTA HAVE ME THE GIRLS NEXT DOOR ATLANTIC
10. YOU WOULDN'T KNOW LOVE BARBARA MANDRELL CAPITOL

Hot Country Radio Breakouts is a weekly national compilation of the top ten records which have not yet appeared on the Hot Country Singles chart but are showing growth in radio airplay. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

## Irish Music Fest Set For Cannery Event Also Boasts Exhibits, Dancing

NASHVILLE—Producer and promoter Argyle Bell will stage his second annual Irish Music Festival March 3 at the Cannery here. In addition to music, the festival will feature Irish comedy, dancing, cultural exhibits, and an "Irish shopping mall." The event will run from 4 p.m. to midnight.

Scheduled to perform are the Limerick Rakes, Peter Brady, Davey Lutton, Mary Moran, A Parcel Of Rogues, David Schnauer, Dan Shanahan, and Michael Snow. Other acts are to be added, Bell says.

Information on display space, booth rental, and tickets is available at 615-329-3730.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	International, ASCAP/Ranger Bob, ASCAP/Careers, BMI) CPP/HL	BMI/Hookem, ASCAP) CPP
54 ACE IN THE HOLE (Sweet Tater Tunes, ASCAP)	70 JUST AS LONG AS I HAVE YOU (MCA, ASCAP)	35 THERE GOES MY HEART AGAIN (Zomba, ASCAP/Willesden, BMI/Forest Hills, BMI) CPP	
34 ALL THE FUN (Scarlet Moon, BMI) CLM	27 KEEP IT IN THE MIDDLE OF THE ROAD (Tree, BMI/Pacific Island, BMI) HL	20 THERE YOU ARE (Almo, ASCAP/Brio Blues, ASCAP/Irving, BMI/Eaglewood, BMI) CPP	
64 AN AMERICAN FAMILY (Famous, ASCAP/Bob Corbin, ASCAP) CPP	22 LEAVE IT ALONE (Careers, BMI/BMG Songs, ASCAP) HL/PPP	55 TIL LOVE COMES AGAIN (AMR, ASCAP/New Haven, BMI) CPP	
50 AMY'S EYES (Loose Ends, ASCAP/Prater, ASCAP)	61 LET IT BE YOU (Cross Keys, ASCAP/Silverline, BMI) HL/WBM	23 TILL I CAN'T TAKE IT ANYMORE (Alley, BMI/Trio, BMI/Eden, BMI) HL	
74 ANOTHER PLACE, ANOTHER TIME (Songs Of PolyGram, BMI/Ranger Bob, ASCAP/Unichappell, BMI) HL	24 LITTLE GIRL (W.B.M., SESAC)	37 TIME'S UP (Screen Gems-EMI, BMI/Moon & Stars, BMI/Silverline, BMI/Cross Keys, ASCAP) HL/WBM	
51 BAYOU BOYS (Morganactive, ASCAP/You & I, ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM	49 THE LONELY SIDE OF LOVE (Songs Of PolyGram, BMI/Blue Fire, BMI) HL	21 TWO DOZEN ROSES (Colgems-EMI, ASCAP/Beginner, ASCAP) WBM	
59 BURNIN' OLD MEMORIES (BMG, ASCAP/Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Screen Gems-EMI, BMI) HL/WBM	10 MANY A LONG & LONESOME HIGHWAY (Coolwell, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI)	48 THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) (Gary Burr, ASCAP/Zena, ASCAP) CPP/HL	
75 THE CENTER OF MY UNIVERSE (Bellamy Bros., ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) CPP	2 MY ARMS STAY OPEN ALL NIGHT (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/WBM/CLM	69 WALK SOFTLY ON THIS HEART OF MINE (Bill Monroe, BMI)	
32 CHAINS (Silverline, BMI/Andrite Invasion, BMI/Cross Keys, ASCAP)	58 NEVER HAD IT SO GOOD (Getareajob, ASCAP/Obie Diner, BMI/Bug, BMI) HL	5 WHEN I COULD COME HOME TO YOU (Steve Wariner, BMI/Irving, BMI/Tom Collins, BMI/Murrah, BMI) CPP	
39 COUNTRY CLUB (Triumvirate, BMI) HL	12 NO MATTER HOW HIGH (ESP, BMI) CPP	31 WHEN IT'S GONE (Jim Boy, ASCAP/Bughouse, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) CPP/HL	
73 DON'T LEAVE HER LONELY TOO LONG (Songs Of PolyGram, BMI) HL	1 NOBODY'S HOME (Howlin'Hits, ASCAP) CPP	11 WHERE'VE YOU BEEN (Wrensong, ASCAP/Cross Keys, ASCAP/CBS, ASCAP) HL/WBM	
30 FAST MOVIN' TRAIN (MCA, ASCAP/Emerald River, ASCAP) HL	44 NOT COUNTING YOU (Major Bob, ASCAP)	57 WHO'S GONNA KNOW (Maypop, BMI/James Griffin, BMI/Lucy's Boy, BMI)	
63 THE GREAT DIVIDE (Tennessee Hills, BMI/Three Story, ASCAP) WBM	65 OKLAHOMA SWING (Benefit, BMI/WB, ASCAP/Tim DuBois, ASCAP)	29 WHO'S LONELY NOW (Cross Keys, ASCAP) HL	
56 HARD ROCK BOTTOM OF YOUR HEART (Careers, BMI)	9 ON SECOND THOUGHT (Eddie Rabbitt, BMI) HL	19 A WOMAN IN LOVE (David 'N' Will, ASCAP/Front Burner, ASCAP)	
28 HEARTBREAK HURRICANE (PolyGram International, ASCAP/Amanda-Lin, ASCAP) HL	8 ONE MAN WOMAN (Irving, BMI) CPP	40 YELLOW ROSES (Velvet Apple, BMI) CPP	
71 HELLO TROUBLE (Tree, BMI) HL	16 OUT OF YOUR SHOES (Ha-Deb, ASCAP/Patti Ryan, ASCAP/Mickey James, ASCAP)		
62 HERE IN THE REAL WORLD (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Ten Ten, ASCAP)	14 OVERNIGHT SUCCESS (Acuff-Rose, BMI) CPP		
68 HE'S ALIVE (New Pax Music Press, ASCAP)	53 QUIT WHILE I'M BEHIND (Farm Hand, ASCAP/Debaris, BMI/EMI April, ASCAP/Ides Of March, ASCAP) HL		
46 HIGH COTTON (Shobi, BMI)	60 QUITTIN' TIME (Grog, ASCAP)		
17 I CAN'T TURN THE TIDE (Colgems-EMI, ASCAP) WBM	52 THE RACE IS ON (Tree, BMI/Glad, BMI) HL		
25 IF TOMORROW NEVER COMES (Evanlee, ASCAP/Major Bob, ASCAP)	41 SEEN' MY FATHER IN ME (Scarlet Moon, BMI) CLM		
33 IF YOU WANT TO BE MY WOMAN (Owen Publications, BMI)	67 SHE'S A LITTLE PAST FORTY (Tree, BMI/Pacific Island, BMI) HL		
43 IF YOUR HEART SHOULD EVER ROLL THIS WAY AGAIN (MCA, ASCAP/Ten Ten, ASCAP) HL	36 SHE'S GONE, GONE, GONE (Tree, BMI) HL		
18 IN MY EYES (Silverline, BMI/Long Run, BMI) WBM	66 SHE'S GOT A MAN ON HER MIND (David 'N' Will, ASCAP/WB, ASCAP/Two Sons, ASCAP) WBM		
13 IT AIN'T NOTHIN' (Millhouse, BMI) HL	47 SIMPLE MAN (Cabin Fever, BMI/Miss Hazel, BMI) WBM		
42 IT'S JUST A MATTER OF TIME (Trio, BMI/Alley, BMI/Iza, BMI) HL	38 SOONER OR LATER (W.B.M., SESAC/Screen Gems-EMI, BMI)		
72 IT'S SUCH A SMALL WORLD (Granite, ASCAP/Coolwell, ASCAP) HL	4 SOUTHERN STAR (Tom Collins, BMI/Collins Court, ASCAP) CPP		
6 IT'S YOU AGAIN (Acuff-Rose, BMI/Milene, ASCAP) CPP	7 START ALL OVER AGAIN (Bar None, BMI/Bug, BMI) HL		
26 I'VE BEEN LOVED BY THE BEST (PolyGram	3 STATUE OF A FOOL (Sure Fire, BMI)		
	45 TELL ME WHY (Sweet Bird, BMI/Silverline, BMI) WBM		
	15 THAT JUST ABOUT DOES IT (Hidden Lake,		

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

# TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★ ★ NO. 1 ★ ★					
1	2	2	37	CLINT BLACK ● RCA 9668-1 (8.98) (CD)	KILLIN' TIME
2	1	1	15	RANDY TRAVIS ● WARNER BROS. 25988 (8.98) (CD)	NO HOLDIN' BACK
3	3	3	12	THE CHARLIE DANIELS BAND EPIC 45316/CBS (CD)	SIMPLE MAN
4	4	6	18	REBA MCENTIRE MCA 8034 (8.98) (CD)	REBA LIVE
5	5	4	32	DOLLY PARTON COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
6	8	8	15	DWIGHT YOAKAM REPRISE 25989/WARNER BROS. (8.98) (CD)	JUST LOOKIN' FOR A HIT
7	7	10	32	LORRIE MORGAN RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
8	6	5	16	SAWYER BROWN CAPITOL/CURB 92358/CAPITOL (8.98) (CD)	THE BOYS ARE BACK
9	9	7	67	RICKY VAN SHELTON ▲ COLUMBIA 44221/CBS (CD)	LOVING PROOF
10	10	13	37	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
11	13	12	23	KEITH WHITLEY RCA 9809 (8.98) (CD)	I WONDER DO YOU THINK OF ME
12	11	9	49	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
13	17	14	27	VERN GOSDIN COLUMBIA 45104/CBS (CD)	ALONE
14	14	18	11	THE KENTUCKY HEADHUNTERS MERCURY 838 744-1 (CD)	PICKIN' ON NASHVILLE
15	12	11	48	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
16	18	21	11	RODNEY CROWELL COLUMBIA 45242/CBS (CD)	KEYS TO THE HIGHWAY
17	15	15	48	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
18	16	16	24	WILLIE NELSON COLUMBIA 45046 (CD)	A HORSE CALLED MUSIC
19	22	27	40	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
20	19	19	71	K.T. OSLIN ▲ RCA 8369 (8.98) (CD)	THIS WOMAN
21	20	22	40	THE JUDDS ● CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
22	21	20	36	KENNY ROGERS REPRISE 1-25792/WARNER BROS. (8.98) (CD)	SOMETHING INSIDE SO STRONG
23	25	25	33	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
24	26	24	47	BILLY JOE ROYAL ATLANTIC 91064 (8.98) (CD)	TELL IT LIKE IT IS
25	24	23	140	RANDY TRAVIS ▲ <sup>3</sup> WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
26	27	28	68	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
27	23	26	49	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
28	28	29	75	THE JUDDS ▲ RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
29	30	30	78	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
30	31	33	84	KEITH WHITLEY ● RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
31	32	35	128	PATSY CLINE ▲ <sup>2</sup> MCA 12 (8.98) (CD)	GREATEST HITS
32	29	31	36	REBA MCENTIRE ● MCA 6294 (8.98) (CD)	SWEET SIXTEEN
33	36	42	22	TANYA TUCKER CAPITOL 91814 (8.98) (CD)	GREATEST HITS
34	33	34	36	NITTY GRITTY DIRT BAND MCA 12500 (10.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
35	34	36	15	HIGHWAY 101 WARNER BROS. 25992 (8.98) (CD)	PAINT THE TOWN
36	42	38	91	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
37	43	51	219	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
38	38	37	14	ANNE MURRAY CAPITOL 92072 (8.98) (CD)	GREATEST HITS, VOL. II

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	41	40	151	RICKY VAN SHELTON ▲ COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
40	40	43	12	THE STATLER BROTHERS MERCURY 838 231-1 (CD)	STATLER BROTHERS LIVE - SOLD OUT
41	39	41	18	THE OAK RIDGE BOYS MCA 42311 (8.98) (CD)	AMERICAN DREAMS
42	44	39	24	MARY CHAPIN CARPENTER COLUMBIA 44228/CBS (CD)	STATE OF THE HEART
43	45	44	188	RANDY TRAVIS ▲ <sup>2</sup> WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
44	37	45	205	ALABAMA ▲ <sup>3</sup> RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
45	48	46	14	PAUL OVERSTREET RCA 9717-1 (8.98) (CD)	SOWIN' LOVE
46	50	49	130	K.T. OSLIN ▲ RCA 5924-1 (8.98) (CD)	80'S LADIES
47	35	17	14	RANDY TRAVIS WARNER BROS. 25972 (8.98) (CD)	AN OLD TIME CHRISTMAS
48	46	48	122	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
49	51	52	15	SKIP EWING MCA 42301 (8.98) (CD)	THE WILL TO LOVE
50	49	50	29	RICKY SKAGGS EPIC 45027/CBS (CD)	KENTUCKY THUNDER
51	61	65	45	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE
52	60	58	40	STEVE WARINER MCA 42272 (8.98) (CD)	I GOT DREAMS
53	59	60	45	ROSANNE CASH COLUMBIA 45054/CBS (CD)	HITS 1979 - 1989
54	56	56	13	MARTY STUART MCA 42312 (8.98) (CD)	HILLBILLY ROCK
55	54	59	37	THE CHARLIE DANIELS BAND ▲ EPIC 38795/CBS (CD)	A DECADE OF HITS
56	52	53	103	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
57	57	57	84	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
58	55	64	3	VINCE GILL MCA 42321 (8.98) (CD)	WHEN I CALL YOUR NAME
59	58	55	31	SUZY BOGGUSS CAPITOL 90237 (8.98) (CD)	SOMEWHERE BETWEEN
60	53	54	296	HANK WILLIAMS, JR. ▲ <sup>2</sup> WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
61	65	63	29	MERLE HAGGARD EPIC 44283/CBS (CD)	5:01 BLUES
62	62	66	30	EDDY RAVEN UNIVERSAL 76003/MCA (8.98) (CD)	TEMPORARY SANITY
63	63	71	32	GARY MORRIS UNIVERSAL 76005/MCA (8.98) (CD)	STONES
64	69	73	345	WILLIE NELSON ▲ <sup>2</sup> COLUMBIA KC 237542/CBS (CD)	GREATEST HITS
65	74	69	28	LIONEL CARTWRIGHT MCA 42276 (8.98) (CD)	LIONEL CARTWRIGHT
66	47	32	10	RICKY VAN SHELTON COLUMBIA 45269/CBS (CD)	SINGS CHRISTMAS
67	66	61	89	BILLY JOE ROYAL ● ATLANTIC 90658-1 (8.98) (CD)	THE ROYAL TREATMENT
68	64	72	21	DON WILLIAMS RCA 9656-1 (8.98) (CD)	ONE GOOD WELL
69	RE-ENTRY		44	GEORGE JONES EPIC 44078/CBS (CD)	ONE WOMAN MAN
70	73	—	74	ALABAMA ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
71	RE-ENTRY		128	REBA MCENTIRE ▲ MCA 5979 (8.98) (CD)	GREATEST HITS
72	68	70	12	SHELBY LYNNE EPIC 44260/CBS (CD)	SUNRISE
73	70	75	11	JANIE FRICKIE COLUMBIA 45087/CBS (CD)	LABOR OF LOVE
74	RE-ENTRY		64	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
75	71	74	4	SOUNDTRACK COLUMBIA 45331/CBS (CD)	NEXT OF KIN

○ Albums with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. \*CBS Records and PolyGram Records do not issue a suggested list price for their product.

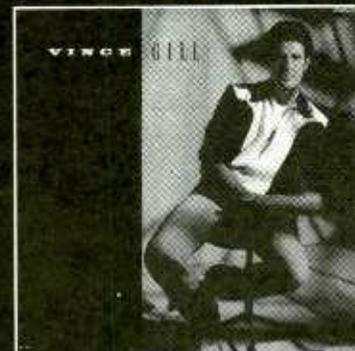
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"When I Call Your Name", MCA-42321

Produced by Tony Brown



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# CMV Debuts Snapshots Shortforms Vid Series Dubbed '4th Configuration'

BY MELINDA NEWMAN

NEW YORK—In an effort to strike while the musical iron is hot, CBS Music Video Enterprises has introduced a new line of shortform home music videos called Snapshots.

Priced to retail for \$9.98-\$12.98, Snapshots are two or three music videos released to the home video market while the album is still hot. "This reinforces video as the fourth configuration," says Debbie Newman, VP of CMV. "The artwork is the same as the album and the video is marketed and merchandised with the release.

"The concept is to appeal to the buyer who hasn't bought a video before... to get the new fan to start collecting," says Newman. "He might not be willing to plunk down \$20 for a longform, but he might be willing to spend \$10 or \$13. It's an impulse buy."

The first two artists to have their Snapshots taken are Kate Bush and Alice Cooper.

Cooper's "Video Trash" contains three videos from his "Trash" album on Epic: "Poison," "House Of Fire," and "Bed Of Nails." The first two songs have been released as singles in the U.S., and the third as a single in Europe.

Bush's "The Sensual World: The Videos" contains three clips—the title track, "Love And Anger," and "This Woman's Work"—as well as portions of an interview with Bush originally done for VH-1.

"These were situations where the videos already existed," Newman says. "We have Alice Cooper internationally, so we could get the 'Bed Of Nails' clip. We only have Kate Bush in the U.S. [on Columbia], but that third video existed for EMI [which handles Bush releases in the rest of the world.] So we were lucky; these were ideal situations. Whenever possible, we're going to try to include among the clips one that isn't available yet."

As in both these cases, Snapshots will also occasionally utilize inter-

views or wraparound footage not readily available elsewhere, but cost and time are considerations.

"At this price point, we can't spend a fortune making these, especially since we don't know how many we're going to sell," Newman says. "All the compilations we do are largely things that already exist. But we do re-lay all the audio from the digital master and spend time making it great quality wise."

Newman says she does not think Snapshots hurt the chance of a longform's success down the road. "I think this whets fans' appetites to buy a longform later. Although it's not inconceivable that down the line we wouldn't come out with a longform that would include some of [the clips used in Snapshots.] These are similar to cassette singles."

Similarly, she also does not think they cannibalize audio sales. "None of our research points to that. The people that are buying these probably already have the album."

More Snapshots are coming, according to Newman. On the way is a two-clip set from Kaoma, capitalizing on the lambada craze. "We're working on more, but the titles aren't firm," Newman says. "We like to release two at a time and build a catalog. We're just starting to solicit these."

In their solicitations, label reps are hoping that the shortforms will help get the product to some retailers who have so far resisted the video format. "There's a price sensitivity; it's very hard to get a \$24.98 [music] item into a rack. And a lot of accounts lock up their videos because of theft."

Instead, CMV is counting on these videos being placed among the regular record stock and on counter tops. "We've created a generic, point-of-purchase, five-count dispenser that will sit on the cash register station," she says. "And we've also made divider cards that can be used in the audio section."

And CMV is in no way slowing its ambitious slate of longform music re-

leases. The two latest releases, both due in stores Feb. 13, are Gloria Estefan & the Miami Sound Machine's "Evolution" and "25 X 5: The Continuing Adventures Of The Rolling Stones." The Miami Sound Machine effort is a 17-clip compilation spanning the group's career from the dance hit "Dr. Beat" to its latest single, "Oye Mi Canto." The Rolling Stones' 130-minute reel includes interviews with the five current members, as well as segments featuring ex-Stones Brian Jones and Mick Taylor. Musically, the video covers nearly 40 songs, from "Good Times, Bad Times" to "Rock And A Hard Place." Suggested retail for both is \$19.98.

"The prices on videos are really coming down," Newman notes. "Our top line now is \$19.98. A year ago we had 'Moonwalker' at \$24.98."



**Together Again.** Phil Collins and Eric Clapton appear in Collins' new video, "I Wish It Would Rain Down," from his latest Atlantic album, "... But Seriously." The clip was directed by FYI's Paul Flattery and Jim Yukich. Pictured, from left, are Flattery, Yukich, Collins, and Clapton.

## THE EYE



by Melinda Newman

**STATE OF THE CHANNEL ADDRESS:** As we noted in Inside Track last week, VH-1 president Ed Bennett has also been named president of "HA!," MTV Networks' comedy channel. How does this affect the music channel? Not a lot, actually. Although some would disagree, Bennett feels the 5-year-old VH-1 is finally running smoothly enough that he is able to assume dual duties. "We feel great about everything we're doing; all our research tells us that we have a big winner." Advertisers obviously feel the same way; according to Bennett, 1989 advertising sales were double 1988's tally. Although the station's Nielsen ratings have remained basically unchanged, Bennett says ratings have picked up in New York and Los Angeles.

Things are going well enough for VH-1 that the channel is discontinuing the part-time launch that it offered several cable operators last year as incentive to take the station. "That was a strategy that we did on a temporary basis last year that we've stopped," says Bennett, adding that many of the cable operators are converting to 24-hour coverage.

Though Bennett's move has only fueled speculation that VH-1 and "HA!" will share a channel, he denies such a notion. "VH-1 is a very valuable asset to this company; we're not launching 'HA!' at the expense of another network. We feel very comfortable that VH-1 has a secure franchise within the cable industry and it would be very foolish of us to endanger that." He adds that according to cable and video industry analyst Paul Kagen & Assoc., VH-1 has a value of between \$100 million and \$130 million.

Bennett does allow that in extreme cases, cable operators will be allowed to put a 12-hour block of "HA!" on VH-1. "I think that's where all the confusion has come in. We said we'll allow part-time coverage of 'HA!' under very limited circumstances, i.e. where the operator has no channel capacity, but this is under last-case, temporary conditions. It's going to be a minuscule number, and as it stands right now, we don't have any commitment for part-time coverage."

While Bennett devotes time to "HA!" and its impending April 1 launch, VH-1's three VPs, Jeff Rowe, Leslye Schaefer, and Juli Davidson, will oversee the channel's day-to-day activities.

Bennett says, "At some point it's very conceivable, if not probable, that there will be a president for each of the networks. We used this strategy when we launched VH-1 and Nickelodeon," adding, "then I can go and re-

lax on the golf course."

For those of you who are tired of seeing the same four "This Is VH-1 Country" episodes, new shows will start airing Feb. 10. Although cut back from 60 to 30 minutes, the format of the show remains the same.

Congratulations to VH-1's "New Visions" for winning as best music series during Jan. 14's ACE Awards for cable excellence. MTV also won two awards: Its "Rockumentaries" captured the best-documentary category and "The Fifth Annual MTV Video Awards" won in the art-direction-for-a-comedy-or-music-special category.

**THE BIG WINNERS** in Hit Video USA's top 30 countdown for 1989 were Columbia and Atlantic, which, combined, accounted for nearly one third of the 30 top videos. Columbia, bolstered by New Kids On The Block, had five videos on the Houston-based outlet's year-end wrap; Atlantic had four clips. No other label had more than two. The top 10 videos: 1. "Toy Soldiers"—Martika (Columbia); 2. "You've Got It (The Right Stuff)"—New Kids On The Block (Columbia); 3. "Express Yourself"—Madonna (Warner Bros.); 4. "Heaven"—Warrant (Columbia); 5. "Straight Up"—Paula Abdul (Virgin); 6. "Right Here Waiting"—Richard Marx (EMI); 7. "Miss You Much"—Janet Jackson (A&M); 8. "Don't Close Your Eyes"—Kix (Atlantic); 9. "She Drives Me Crazy"—Fine Young Cannibals (I.R.S./MCA); and 10. "18 & Life"—Skid Row (Atlantic).

**NEW PROMOTION HEIGHTS:** We're plenty used to videoclips touting movies, but the new Yello clip pushes Shadoe Stevens' new TV show, "Max Monroe: Loose Cannon." Yello's dance hit "Tied Up," which appears on its PolyGram album, "Flag," is the theme song for the show and the video for the song features clips from the CBS program as well as cameos by Stevens and co-star Brian Young. Executive producer for the clip was RockAmerica's own Ed Steinberg, who also manages Yello. Isn't it nice how that all comes together. Of course, this isn't the first time clips have pushed TV shows; Glenn Frey's "You Belong To The City" was used prominently in a "Miami Vice" episode and the subsequent music video utilized scenes from the show.

**MOVING ON:** The production team of Liz Silver and Luke Thornton, formerly of N. Lee Lacy/Associates, has joined Red Car Inc.'s reactivated music video division. Red Car, which has emphasized commercials over the last few years, has moved back into the music area. In the past, the duo has served as producers or executive producers for several clips, including Harry Connick Jr.'s "It Had To Be You," Natalie Cole's "Rest Of The Night," Peabo Bryson's "Show & Tell," and Anderson Bruford Wakeman Howe's "Brother Of Mine."

Assistance in preparing this column was provided by Deborah Russell in Los Angeles.

## VIDEO TRACK

LOS ANGELES

**PHIL COLLINS AND Richard Marx** recently wrapped a pair of FYI video productions with director Jim Yukich and cinematographer Jeff Zimmerman. Collins' newest outing, "I Wish It Would Rain Down," is the second single from his Atlantic album "... But Seriously." The Marx video, "Too Late To Say Goodbye," comes from the EMI artist's "Repeat Offender" release. Paul Flattery and Irene Crinita produced the clips and Jerry Behrens edited.

Elton John's new video, "Sacrifice," is a Limelight production directed by Alek Keshishian. Mike Bodnarczuk produced the clip, which comes from John's MCA release "Sleeping With The Past."

Propaganda Films' Dominic Sena directed Taylor Dayne's latest video, "I'll Be Your Shelter."

The Arista single comes from Dayne's "Can't Fight Fate" album. Arif McGarry produced the shoot, lensed at the Harbor Star Stage and on San Pedro's Terminal Island.

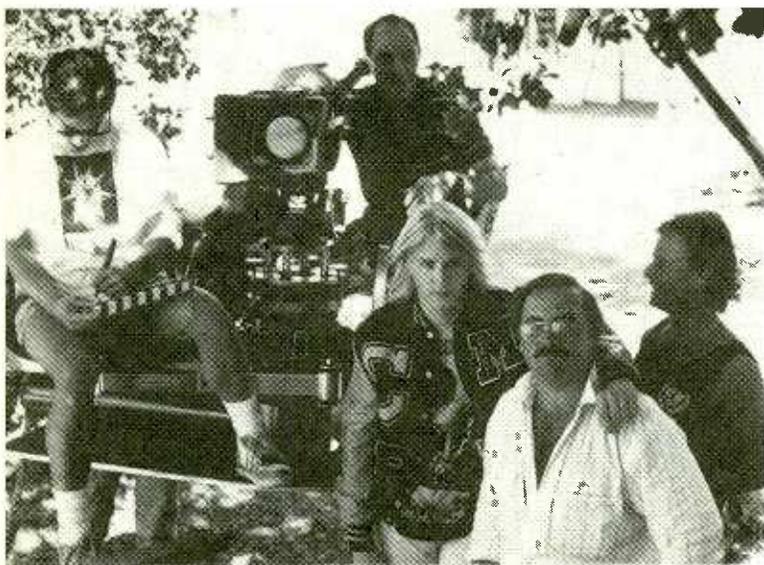
Arista's Babylon A.D. was in the same neighborhood shooting "Bang Go The Bells," a new DNA production directed by Jean Pellerin. Maurice DePas produced and David Naylor served as executive producer.

NEW YORK

**ROCK N' GEE & D.J. SHAWN** rapped along with the bartenders and waiters in New York's Club Spo-dee-o-dee during the shooting of "Swing Beat." Pamela Birkhead directed the new Mercury video for Soundtrack City Inc. Matthew Cole produced.

Classic Concept's Ralph McDaniels directed "Ain't Sayin' (Continued on next page)

# MUSIC VIDEO



**Explosive Combo.** Jim Gillette, center, lead singer for Rhino Records group Nitro, takes off after completing the group's video for "Long Way From Home." Pictured, from left, are Warren Akata, camera assistant; Ken Wiatrak, producer; Gillette; Bob Gallagher, director; and Jacob Yakov Bressler, director's assistant.

## 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.

**THE ALARM**  
Love Don't Come Easy  
Change/L.R.S.  
Sancha Mandy/Midnight Films  
Russell Young

**BOBBY Z**  
Lie By Lie  
Bobby Z/Virgin  
Elizabeth Bailey/Paula Greif Productions  
Paula Greif

**CALLOWAY**  
I Wanna Be Rich  
All The Way/Solar  
Steven Brandman, Lyn Healy/VIVID Productions  
D.J. Webster

**CAMPER VAN BEETHOVEN**  
I Was Born In A Laundromat  
Key Lime Pie/Virgin  
Nancy Bennett, Adam Bernstein/Zeitgeist  
Adam Bernstein

**CLIMIE FISHER**  
Fire On The Ocean  
Coming In For The Kill/Capitol

Roger Hunt/VIVID Productions  
Tony Vanden Ende

**THE CULT**  
Sweet Soul Sister  
Sonic Temple/Sire  
Lisa Hollingshead/The Foundry  
Nigel Dick

**TERENCE TRENT D'ARBY**  
To Know Someone Deeply  
Neither Fish Nor Flesh/Columbia  
Ben Dossett/Windmill Lane  
Meiert Avis

**BILLY JOEL**  
I Go To Extremes  
Storm Front/Columbia  
Elizabeth Bailey/Paula Greif Productions  
Paula Greif

**KISS**  
Forever  
Hot In The Shade/Mercury  
Joseph Sassone/Mark Freedman Productions  
Mark Rezyka

**LOU RAWLS**  
At Last  
At Last/Blue Note  
Tom Calabrese/Planet Pictures  
Charley Randazzo

**TECHNOTRONIC**  
Get Up (Before The Night Is Over)  
Pump Up The Jam—The Album/SBK  
Molotov Bros.  
Liam Kahn

## VIDEO TRACK

(Continued from preceding page)

Nothin'," a mod, '60s/hippie clip for Epic's Divine Styler. Lionel C. Martin and Sabrina Gray produced.

Alternative funk band Menace wrapped shooting on "Doghouse," the title track from its album on Jump Street Records. Gary Samuels directed the Manhattan-based shoot and Karen Howell produced.

### OTHER CITIES

**MOTLEY CRUE BLEW INTO** Galveston, Texas, to lens "Without You," a performance/concept video directed by O Pictures' Blanche White. The epic extravaganza is set in the ornate surroundings of an old theater and opera house. Kim Dempster and Sharon Oreck produced the Elektra video from the band's "Dr.

Feelgood" album. Acme Pictures' Wayne Miller recently directed "Everybody Wants To Be Hank Williams" for Mercury artist Larry Boone. Miller reeled footage of Boone performing with his band in a Nashville tavern. Joanne Gardner produced the clip, which comes from Boone's "Down That River Road" album.

## ACTIONMART

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AS OF JANUARY 27, 1990

# Billboard THE CLIP LIST

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



Continuous programming  
1775 Broadway, New York, NY 10019

### ADDS

Bad English, Price Of Love  
Edie Brickell & New Bohemians, A Hard Rain's A-Gonna Fall  
Tracy Chapman, Born To Fight  
Jane Child, Don't Want To Fall In Love  
Diving For Pearls, Gimme Your Good Lovin'  
Enuff Z'nuff, Fly High Michelle  
The Grateful Dead, Just A Little Light  
The Jesus & Mary Chain, Head On  
Billy Joel, I Go To Extremes  
L.A. Guns, Never Enough

### BUZZ BIN

Depeche Mode, Personal Jesus  
Psychedelic Furs, House

### HEAVY

Paula Abdul, Opposites Attract  
Aerosmith, Janie's Got A Gun  
B-52's, Roam  
Phil Collins, Another Day In Paradise  
Lou Gramm, Just Between You And Me  
Motley Crue, Kickstart My Heart  
Michael Penn, No Myth  
Tom Petty, Free Fallin'  
Skid Row, I Remember You  
Rod Stewart, Downtown Train  
Tesla, Love Song

### ACTIVE

Babyface, Tender Lover  
Neneh Cherry, Heart  
Eric Clapton, Pretending  
Alice Cooper, House Of Fire  
Bob Dylan, Political World  
The Front, Fire  
Great White, House Of Broken Love  
Quincy Jones, I'll Be Good To You  
Lenny Kravitz, Let Love Rule  
Alannah Myles, Black Velvet  
Nuclear Valdez, Summer  
Roxette, Dangerous  
Michelle Shocked, On The Greener Side  
Tears For Fears, Woman In Chains  
Technotronic Featuring Felly, Pump Up The Jam  
Stevie Ray Vaughan, The House Is Rockin'  
Warrant, Sometimes She Cries  
Jody Watley, Everything

### MEDIUM

Animal Logic, There's A Spy (In The House Of Love)  
Melissa Etheridge, Let Me Go  
Peter Himmelman, 245 Days  
Living Colour, Funny Vibe (Version 1)  
Ziggy Marley & The Melody Makers, One Bright Day  
McAuley Schenker Group, Anytime  
Ian McCullough, Proud To Fall  
Joe Satriani, Big Bad Moon  
Scorpions, I Can't Explain

### BREAKOUTS

Faith No More, Epic  
Ace Frehley, Do Ya  
Giant, Innocent Days  
Junkyard, Simple Man



13 Hours Weekly  
2806 Opryland Dr., Nashville, TN 37214

### CURRENT

Keith Whitley, It Ain't Nothin'  
K.T. Oslin, Didn't Expect It To Go Down This Way  
Ricky Van Shelton, Statue Of A Fool  
Skip Ewing, If A Man Could Live On Love Alone  
Jann Browne, Tell Me Why  
Lorrie Morgan, Out Of Your Shoes  
Restless Heart, Fast Movin' Train  
Oak Ridge Boys, No Matter How High  
Jo-Ei Sonnier, If Your Heart Should Ever Roll This Way  
David Lynn Jones, Lonely Town  
Baillie And The Boys, I Can't Turn The Tide  
Larry Boone, Everybody Wants To Be Hank Williams  
Willie Nelson, There You Are  
Rodney Crowell, Many A Long & Lonesome Highway  
Kathy Mattea, Where've You Been  
Billy Joe Royal, Till I Can't Take It Anymore  
Exile, Keep It In The Middle Of The Road  
Wild Rose, Go Down Swingin'  
Mark Collie, Something With A Ring To It  
Dolly Parton, He's Alive  
Charley Pride, Amy's Eyes  
Highway 101, Who's Lonely Now  
Alan Jackson, Here In The Real World



Continuous programming  
1775 Broadway, New York, NY 10019

### ADDS

Rolling Stones, Almost Hear You Sigh  
Kate Bush, Sensual World  
Sara Hickman, Simply  
Jon Anderson, Far Far Cry  
Black Velvet Band, Let It Slow

### FIVE STAR VIDEO

Tracy Chapman, Born To Fight  
Eric Clapton, Pretending  
Shawn Colvin, Steady On  
Terence Trent D'Arby, To Know Someone Deeply  
Bob Dylan, Political World  
Nanci Griffith, I Don't Want To Talk  
Daniel Lanois, Jolie Louise  
Michael Penn, No Myth  
Tom Petty, Free Fallin'  
Iggy Pop, Living On The Edge Of The Night

### ARTIST DEVELOPMENT

Edie Brickell & New Bohemians, A Hard Rain's...  
Julie Cruise, Rockin' Back Inside My Heart  
Melissa Etheridge, Let Me Go  
Peter Himmelman, 245 Days  
Lenny Kravitz, Let Love Rule  
Poco, Nothin' To Hide  
Bonnie Raitt, Have A Heart  
The Roches, Big Nuthin'  
Vonda Shepard, Don't Cry Ilene  
Michelle Shocked, On The Greener Side  
Soul II Soul, Jazzie's Groove  
Judson Spence, Drift Away  
The Subdudes, Any Cure



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### CURRENT

The Alarm, Sold Me Down The River  
Nuclear Valdez, Summer  
Eric Clapton, Pretending  
Grapes Of Wrath, All The Things I Wasn't  
Hugh Harris, Alice  
The Creatures, Standing There  
The Smithereens, A Girl Like You  
Rolling Stones, Rock And A Hard Place  
The Walking Wounded, Raging Winds Of Time  
Billy Squier, Don't Let Me Go  
Warren Zevon, Run Straight Down  
Giant, Innocent Days  
10,000 Maniacs, You Happy Puppet  
Don Henley, The Last Worthless Evening  
Belinda Carlisle, Leave A Light On  
Indigo Girls, Land Of Canaan  
Blue Rodeo, House Of Dreams  
The Bodeans, Good Work  
The Bodeans, You Don't Get Much  
Donny Osmond, Sacred Emotion  
Living Colour, Funny Vibe (Version 1)  
Great White, House Of Broken Love



14 hours weekly  
6311 Romaine St., Los Angeles, CA 90038

### ADDS

Gun, Better Days  
Kevin Paige, Anything I Want  
Bad English, Price Of Love  
Nuclear Valdez, Summer  
Kylie Minogue, Wouldn't Change A Thing  
Edie Brickell & New Bohemians, A Hard Rain's...  
Rob Base, Turn It Out (Go Base)  
The Bodeans, Good Work  
The Ocean Blue, Drifting, Falling  
Biz Markie, Just A Friend  
B-52's, Roam  
The Cult, Sweet Soul Sister

### HEAVY

Janet Jackson, Rhythm Nation  
Seduction, Two To Make It Right  
Lou Gramm, Just Between You And Me  
Michael Bolton, How Am I Supposed To Live...  
Tom Petty, Free Fallin'

Jody Watley, Everything  
Rod Stewart, Downtown Train  
Tesla, Love Song  
Motley Crue, Kickstart My Heart  
Joe Cocker, When The Night Comes  
Cover Girls, We Can't Go Wrong



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### ADDS

Branford Marsalis, Makin' Whoopee  
The Temptations, Soul To Soul

### HEAVY

Paula Abdul, Opposites Attract  
Abstrac', Right And Hype

### MEDIUM

Soul II Soul, Jazzie's Groove  
The Good Girls, Your Sweetness  
By All Means, Let's Get It On  
Cheryl Lynn, Whatever It Takes  
Quincy Jones, I'll Be Good To You  
Jamanda, Don't U Want My Lovin'  
Babyface, Tender Lover  
Club Nouveau, No Friend Of Mine  
The O'Jays, Serious Hold On Me  
Full Force, Friends Before Lovers  
The Gap Band, All My Love  
Ruby Turner, It's Gonna Be Alright



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### ADDS

Kiss, Forever  
Entouch, All Nite  
D-Mob, C'Mon And Get My Love  
The Calloways, I Wanna Be Rich

### POWER

Lou Gramm, Just Between You And Me  
Rod Stewart, Downtown Train  
Seduction, Two To Make It Right  
New Kids On The Block, This One's For The Children  
Quincy Jones, I'll Be Good To You  
Cover Girls, We Can't Go Wrong  
Paula Abdul, Opposites Attract  
Michael Bolton, How Am I Supposed To Live...  
Skid Row, I Remember You  
Warrant, Sometimes She Cries  
Taylor Dayne, With Every Beat Of My Heart  
Janet Jackson, Rhythm Nation  
Phil Collins, Another Day In Paradise  
Madonna, Oh Father  
Linda Ronstadt/Aaron Neville, Don't Know Much



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### HEAVY

Ricky Van Shelton, Statue Of A Fool  
Travis Tritt, Country Club  
Kentucky Headhunters, Walk Softly On This Heart...  
Charlie Daniels, Simple Man  
Rodney Crowell, Many A Long & Lonesome Highway  
Kathy Mattea, Where've You Been  
Baillie And The Boys, I Can't Turn The Tide  
Dolly Parton, He's Alive  
James House, Hard Times For An Honest Man  
Willie Nelson, There You Are  
Nitty Gritty Dirt Band, When It's Gone  
Keith Whitley, It Ain't Nothin'  
Jo-Ei Sonnier, If Your Heart Should Ever Roll This Way  
Shane Barmby, A Rainbow Of Our Own  
Billy Joe Royal, Till I Can't Take It Anymore  
Randy Travis, It's Just A Matter Of Time  
Eddie Rabbit, On Second Thought  
Lorrie Morgan, Out Of Your Shoes  
Exile, Keep It In The Middle Of The Road  
Garth Brooks, If Tomorrow Never Comes

John Farnham

He's the voice

Billboard's

Starfile

## JOHN FARNHAM THE VOICE

Over the past 23 years, **JOHN FARNHAM**'s music has taken him along an astonishing path of success, achievement and personal satisfaction. In Australia, his adopted homeland, he is a beloved figure, more popular than any politician, better known than any television or film star. In 1988, the year that Australia celebrated its Bicentennial, it was John Farnham who was honored with the title **Australian Of The Year**. During that extraordinary year of achievement tumbling upon achievement, the Farnham phenomenon reached a point where one in sixteen living Australians (or at least one in four households) owned a copy of **WHISPERING JACK**, his first solo album in six years.

In an exclusive *Billboard* interview at that time, a buoyant Farnham found it difficult to fully express his feeling about the unexpected honor, which was an unprecedented one for a pop/rock entertainer. "Actually I must admit to a little guilt," he said. "I saw the list of people who were considered—doctors, scientists, great sportsmen—and it was a really humbling experience. I still can't believe they chose me, particularly in a year as important as 1988. I had been advised beforehand, but it wasn't until tennis great John Newcombe actually said my name that I thought 'Oh, they really mean it.' Then when Prime Minister Hawke told me that he thought the right choice had been made, I knew they were serious."

Such is the self-effacing manner which has long charmed the great majority of Australians, who see John Farnham as something more than just a popular singer. All of Australia's cultural heroes, the 'tall poppies' who somehow escape the regular harvests of an aggressively egalitarian nation, invariably offer more than well-honed talent and quality performance of creations. The truly revered figures—Paul



Hogan, Dame Joan Sutherland, Patrick White, Slim Dusty, the late John Meillon and Johnny O'Keefe, and not too many others—each embody a vital aspect of the elusive but quite real Australian ethos.

There are few second chances in Australian entertainment, particularly for those performers seen to be 'teen idols.' When English-born Farnham made a clean sweep of the inaugural Australian Record Industry Association Awards (ARIAS) in 1987, taking out all six statues for which he was nominated, there was little doubt that after two decades of varying popularity, the personable and ever-enthusiastic singer had been elevated to that elite body of Australians who can fairly be pronounced 'living legends.'

At the award ceremony, he admitted that the surge of renewed popularity which took him from the secure middle ground of Australian entertainment to its summit, proved so swift that he was having difficulty coming to grips with it. "I can't believe this is happening," he confided to *Billboard*. "Every time I think, well that's it, it's gone as far as it can go and I'm the happiest man alive, something else incredible happens."

True to his own prediction, Farnham found success in 15 world markets during 1987/88 with **WHISPERING JACK** and the anthem-like single **You're The Voice**, which made top five in Britain. In Germany, Scandinavia and Benelux he became a major star, while in America he began the long process of chipping away a niche. Such international recognition, coming on top of the declared admiration of his vocal talents by Quincy Jones and Stevie Wonder, was gratifying but, for Farnham, it paled beside what was occurring down under. After almost five only moderately successful years fronting Little River Band, John took up where he had left off with his solo hit **Help** in 1980, and the whole country unexpectedly opened up to him with the most dramatic outpouring of tangible affection and loyalty ever witnessed in Australian music. At Farnham concerts, teenagers sat in the stalls screaming loudly, while beside them sat their parents, making just as much noise!

## A W A R D S

**1988:**

ARIAS for "Age of Reason" LP for Best Selling Album & Best Producer (Ross Fraser)  
Named **AUSTRALIAN OF THE YEAR** by Prime Minister R. J. Hawke  
Australian "MO" Award for Entertainer Of The Year; Best Male Vocalist; and Most Popular Artist

**1987:**

Australian Recording Association Awards (ARIAS) for Best Adult Contemporary Record, Highest Selling Album, & Best Album (Whispering Jack); Highest Selling Single & Best Single (You're the Voice); Best Male Artist

**1982:**

Australian "MO" Award for Best Male Vocal

**1981:**

Australian "SAMMY" Award for Best Variety Performer

**1980:**

Australian "MO" Award for Entertainer of the Year and Best Male Vocal

**1972:**

Award Winner at "World Popular Song Contest" in Tokyo, Japan



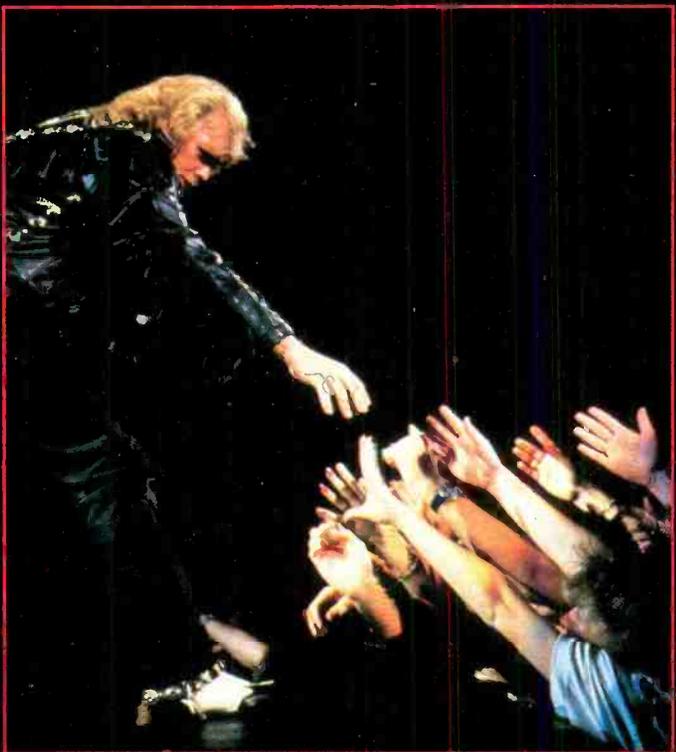


Receiving "Australian Of The Year" Award from Prime Minister R.J. Hawke

on my side. Oooh that energy! It was almost tangible. I could have almost shoved it in my mouth and eaten it."

After the unveiling, Farnham walked into the function room of a major hotel and 600 noisy people (mostly record retailers) closed around him like the Red Sea behind Moses. For two hours he became their willing celebrity plaything, signing autographs, posing for snaps and answering an endless stream of questions. As he did at the end of the \$5 million-grossing (an Australian record) *Jack's Back* concert tour, a fatigued Farnham looked to some observers like death warmed over. As those close to him are acutely aware, there are times when he just doesn't know when to stop giving. But, as he insisted from the outset, "It was an opportunity to go around and say thank you to those people who had worked their backsides off for the last album. I love it, I really do, no matter how exhausting it gets. I feel like I'm paying some of the dues that maybe I didn't pay back in the sixties."

Although it did not eclipse the *WHISPERING JACK* album, *AGE OF REASON* achieved 60% of its predecessor's sales, to become the second biggest



For three weeks, he simultaneously held down the Number One position on the national single and album charts, with the LP going on to spend another 22 weeks at the summit (becoming the biggest domestic seller overall, with its one million local sales just a tad behind that achieved in 1976 by *BEST OF ABBA*.) Certainly the material was undeniably strong and surprisingly contemporary, but the reaction to it had a rare significance. For perhaps the first time, the usually insecure Australian music scene had unconditionally embraced one of its own pioneers; a man impossible to dislike who had refused to deny his origins in return for international acceptance. It proved to be a 'coming of age' on both sides.

When it came time to present *AGE OF REASON*, *WHISPERING JACK'S* eagerly awaited follow-up, to the nation, manager Glenn Wheatley entered into an arrangement with Coca Cola and the National 7 TV network to showcase the album via a ninety-minute live telecast from the main concert stage of Brisbane's Expo '88. The album that had taken six months studio time and the sifting through of 2,000 submitted songs, and was double platinum before release, hit the Number One spot and was triple platinum the day after the telecast.

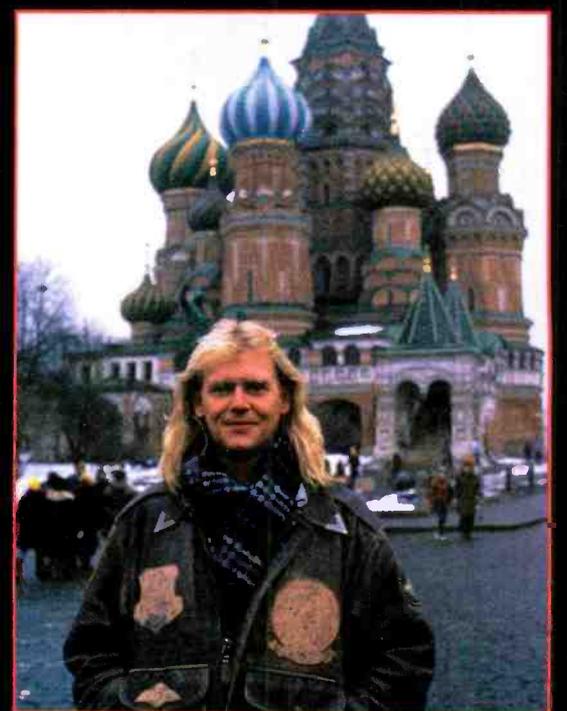
For Farnham, it was a daunting and exhausting unveiling. Familiarly ebullient, though wound noticeably tighter than a watch spring, he cavorted around the vast stage presenting demanding, untried pieces to an audience of millions. No country town try-outs, no warm-ups in a quiet bar for the Australian of the Year, just a prime-time baptism by fire. "I was numb," he revealed later that night. "I survived because, when I walked on stage, the audience let me know they were



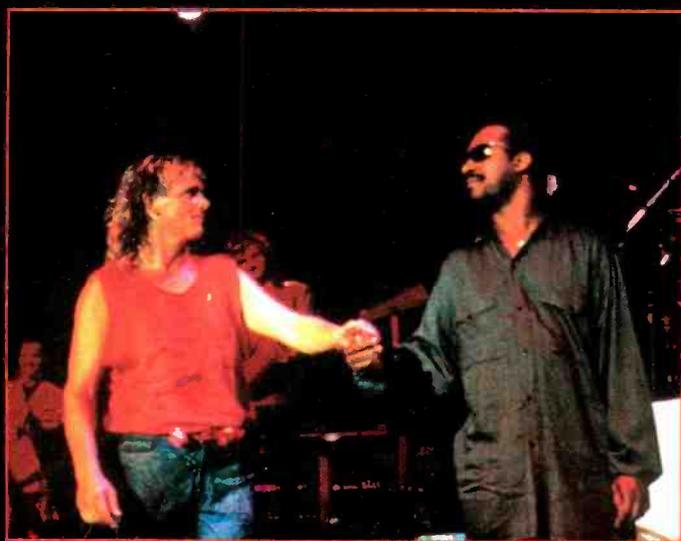
domestic selling Australian album ever. In its wake, John again took his music to the world, following up on the breakthroughs he had made with his smash album and single (*You're The Voice* just happened to sport lyrics by Keith Reid, the same man who penned the words to *A Whiter Shade Of Pale* in 1967). In fact, it was the inclusion of that track on the Greenpeace fund-raising and door-opening double album which enabled Farnham to take his place in Red Square and effortlessly project the sort of unpretentious exuberance that has endeared him to millions of Australians.

At the same time, he was not unaware of the precious opportunity he had to say, or sing, to the children of the most militarized nation on earth: "How long do we have to look at each other, down the barrel of a gun?" "*You're The Voice* was the perfect song for the project," Farnham reasons. "I can see why it has reached so many people and continues to do so. It's a fairly heavy track in its way, because it says everyone has a voice, everyone is the master of their own destiny and if you're being hit around the face with a brick and don't say 'stop that!' you're a fool. Music has always been used to create and temper feelings. It has a role to play in giving messages of love, concern, a whole range of things. What 'Voice' says, most strongly, is that if we all stand up and make enough noise, we will be heard. If music can do that for people, then it's fantastic."

1990 is the year that John Farnham will go all out to crack the one major market



MOSCOW, APRIL 1989: Farnham with friends for the Greenpeace conference



...on tour with Stevie Wonder

## DISCOGRAPHY

### SINGLES

- 12/67 Sadie (The Cleaning Lady) / 3/68 Underneath The Arches
- 3/68 Friday Kind of Monday / 7/68 Rose Coloured Glasses
- 11/68 One / 12/69 Raindrops Keep Falling On My Head
- 11/70 Comic Conversations / 7/71 Acapulco Sun
- 12/71 Walking The Floor On My Hands
- 2/72 Together (with Allison Durbin) / 10/72 Rock Me Baby
- 1/73 Don't You Know It's Magic / 4/73 Everything Is Out Of Season
- 9/73 I Can't Dance To Your Music / 1/74 Shake A Hand
- 7/80 Help / 9/86 You're The Voice / 11/86 Pressure Down
- 2/87 Touch of Paradise / 10/87 Reasons / 7/88 Age Of Reason
- 8/88 Two Strong Hearts / 11/88 Beyond The Call
- 4/89 We're No Angels / 7/89 Communication (with Dani'elle)

### ALBUMS

- 1968 Sadie
- 1970 Looking Through A Tear
- 1970 Christmas Is Johnny Farnham
- 1971 Everybody Oughta Sing A Song
- 1971 Together (with Allison Durbin)
- 1972 Johnny Farnham Sings The Shows
- 1973 Hits, Magic And Rock And Roll
- 1975 Johnny Farnham Sings The Hits Of '73
- 1975 J.P. Farnham Sings
- 1980 Uncovered
- 1983 The Net
- 1984 Playing To Win
- 1986 No Reins
- 1986 Whispering Jack
- 1988 Age Of Reason

that has resisted him—the United States. BMG Music is determined to break **You're The Voice** with a full scale relaunch. Farnham is hopeful but not obsessive. Like Britain's Cliff Richard, he has a secure base of devoted followers that enables him to look at the world's biggest market objectively. He rejects out of hand suggestions that he relocate himself to the top half of the world, as such Aussie legends as Olivia Newton-John, Rick Springfield, Helen Reddy and AC/DC have done in the past. "I like it here, I feel totally Australian," he insists. "All my family is here. This is where I live. I don't want to go to America or anywhere else to live, though if I really thought about it, I should. My accountant really thinks it's a great idea! I've been given all this—doing what I want to do under the best possible conditions—and I don't know how much more I should expect. I would truly love huge American success and I'll give everything I've got to get it but, to be honest, it's not going to break my heart if it doesn't happen. I would be beside myself if I sold millions of albums there, but I sometimes ask myself if I want it all, and I don't. What am I going to do with it all? It's too daunting a prospect."

GLENN A. BAKER, *Billboard's* Australian Editor, has written about John Farnham over many years and, in 1989, accompanied him to the Soviet Union.



...with the Melbourne Symphony Orchestra

# Billboard® Home Video

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## Electronics Firms Embrace Laserdisk Via Combiplayers

BY JIM McCULLAUGH

LAS VEGAS—The marriage of audio and video in the form of the combiplayer is finally attracting new consumer electronics companies to the laserdisk hardware market. The new hardware support, demonstrated or hinted at here during the Consumer Electronics Show Jan. 6-9, could help the technology finally fulfill its promise as a consumer format, hardware and software executives said.

End-of-year figures released at CES by the Electronics Industries Assn. indicate that videodisk players hit sales of approximately 160,000 units in 1989, up from 1988's 120,000. The 1990 forecast from EIA projects 215,000 players, which, according to EIA's collection data going back to 1986, would bring the total U.S. player base to about the 680,000 level by year's end.

The EIA's data tend to be more conservative than that of several laserdisk-oriented companies, which tend to paint much rosier projections. Nevertheless, after 10 years, the format finally appears to be picking up steam while retailers confirmed the optimism by reporting brisk holiday hardware sales (Billboard, Jan. 13).

Up until now, Pioneer—and to a lesser extent Sony—has been carrying the lion's share of the promotional burden for laserdisk hardware while only a handful of other Japanese suppliers offered players.

Now, however, as evidenced by CES, that stands to shift in 1990 as most of the traditional audio suppliers—Sharp, Magnavox, Philips, Sanyo, Hitachi, Toshiba, and others—are featuring or will feature at least one player or the increasingly popular CD/LV combiplayer in their product offerings. Panasonic privately showed a player in its suite here and expects to ship next June, according to sources.

Said one studio executive in attendance: "When Panasonic makes a move, they will promote aggressively. It will be influential." In addition, NEC also showed its first player. Laserdisk observers now expect to see a multicompany 1990 push running spring to fall.

According to David Wallace, marketing manager for Pioneer LDCA, Pioneer's HUGE hardware campaign (with mall tours in 12 major cities featuring homelike laser theaters), begun last May, notched sales in excess of 80,000 pieces. Pioneer alone, he

said, is setting a sales goal of 200,000 players for 1990 and is preparing another highly visible hardware promotion for this year. Its most popular unit has been the CLD-1070 combiplayer, which lists for \$600 but actually sells for about \$450-\$500 at many consumer electronics dealerships.

Pioneer has been featuring noted film director Bernardo Bertolucci in its print advertisements supporting laserdisk and will continue that through next August, said Wallace.

(Continued on page 59)

## Supplier-Retailer Meet Successful Irritating Sell-Through Issue Discussed

BY EARL PAIGE

LAS VEGAS—As part of an ongoing effort to foster better communication between manufacturers and retailers, and to help allay some longstanding suspicions of the former held by the latter, supplier executives at this year's Video Software Dealers Assn. regional leadership conference, held here Jan. 9-11, stressed home video's importance to the economics of Hollywood and the increased access home video divi-

sions now have to top studio management.

In contrast to previous regional leadership conferences, supplier executives were strongly in evidence, including during a panel discussion titled "Looking Into The '90s," moderated by MGM/UA Home Video senior VP Herb Fischer. As an example of increased studio recognition, Fischer said top management once regarded his division "as being in the used-movie business." Now his staff sits in on all theatrical division strategy meetings.

Also on the panel were Richard Cohen, senior VP, Walt Disney Home Video; Brad Burnside, operator of the Adventures In Video stores in Chicago; Jim Warburton, president of distributor Baker & Taylor; Danny Kopels, executive VP of Magnum Entertainment; rackjobber Paul Pasquarelli, president of Video Channels; retailer Joe Johnson, GM of Poppingo, Sioux Falls, S.D.; and Stuart Snyder, VP of sales, IVE.

The session was in marked contrast to one year ago in San Diego. There, the manufacturers were represented solely by the moderator, Herb Fischer.

Cohen pointed to home video's "unbelievable" growth, from 17% of total studio revenue in 1983 to the present 50%. He suggested retailers should not have such a "suspicion of motives" about studios "who are not about to cannibalize something so important" as home video.

Furthermore, Cohen called retailer comments that studios are aban-

doing rental in favor of sell-through "selfish and dangerous and not based on the facts." He said direct-to-sell-through applies to a "very small number of titles," while many sell-throughs like "Good Morning, Vietnam" and "Who Framed Roger Rabbit" have been "bonanzas as rental" in a market where sell-through has "supercharged the business overall."

Cohen, nevertheless, sought to clarify studio attitudes. "A couple of years ago we were brand new, they could say we didn't know what we were talking about. But on the other hand, in producing movies the single most influential factor is still theatrical success."

As an indication that studios and their home video divisions are sensitive to retailers' concerns, including the charge that sell-through is getting out of hand, Cohen pointed to the minimum-advertised-price policies recently adopted by several studios, including Disney. Fischer elicited loud applause when he said from the podium that he was committing then and there to MAP on "All Dogs Go To Heaven."

Retailer responses to the panel discussion were generally positive, suggesting the studios and the VSDA were at least partly successful in steering the discussion away from the bitterness that has sometimes marked the debate between retailers and manufacturers. In fact, Burnside said he was concerned because the session came off "so low-key. I hope that doesn't become interpreted that we didn't get into substantial issues."

This is not to suggest retailers are substantially less angry or suspicious toward the studios. Indeed,

(Continued on page 54)



**Award-Winning Pancake.** Larry Bennett, president and CEO of Livonia, Mich.-based duplicator Premiere Video, accepts the Agfa Pancake Award from Maria Curry, VP/GM of Agfa Corp. The award was given in recognition of Premiere's "outstanding contributions" to the use of ultrathin-base videotape formulations.

## License Snafu Puts Gorgon's 'Death' Plans On Ice

BY JO ANN GRECO  
and PAUL SWEETING

NEW YORK—Contractual problems involving the rights to the three-tape "Faces Of Death" series, as well as eight other titles, have delayed the release of the first titles scheduled to appear on the newly formed Gorgon Video label.

The release of the titles, which Gorgon had planned to introduce in February, has been postponed to an undetermined later date, the company says. The controversial "Faces Of Death" series was originally marketed by MPI Home Video but was pulled from the market after

distributors began to balk at carrying it.

Gorgon Video, formed by MPI alumnus Nasser Zegar, thought it had acquired licenses to the series, as well as other titles from MPI's catalog. But "in the process of negotiating the contracts and so forth to separate ourselves from MPI, it turned out some of the licenses couldn't be assigned," Zegar says. "I'm hoping to have this sorted out in 30 to 40 days."

Besides the three "Faces Of Death" titles previously released by MPI, the affected titles include "The Worst Of Faces Of Death," "Horror Hospital," "Tower Of

Evil," "Bizarre Rituals," "Blood Of The Vampire," "Brutes & Savages," "Twitch Of The Death Nerve," and "Night To Dismember."

The controversial three-tape "Faces" series has been off the shelves for more than two years. The first tape drew fire with its gruesome depictions of vicious animal fights, shoot-em-ups, suicides, and cannibalism. Critics balked, 46 countries cried "foul" and banned the tape, but the video renting public ate it all up, so to speak. MPI released two more tapes, but subsequently withdrew the series in the face of heated opposition.

"These tapes are not at all related

to the direction which MPI has been pursuing lately," says MPI's Jaffer Ali, "and since we weren't doing anything with them, we decided to license out the titles." Zegar, who says he was reluctant to see the tapes pulled from distribution in the first place, was eager to purchase the rights and form his own label. Gorgon has acquired 90 MPI titles.

"I figured the producers would want this stuff out," says Zegar of the recent snafu. "It's not making them any money sitting on the shelf." Zegar says he is confident Gorgon will ultimately end up with the licenses.

(Continued on page 53)

## Industry Cooperation Stressed In CES Talk On Advanced TV

BY JIM McCULLAUGH

LAS VEGAS—Advanced Television is a "sure thing," according to Joel Chaseman, VP, Washington Post Co., and chairman of the Advanced Television Test Center in Washington, D.C.



Chaseman was the keynote speaker here Jan. 7 during a CES "Video Overview: Tomorrow's Digital Video Today" session, a presentation by a broadcaster concerning the emerging relationships among manufacturers, retailers, broadcasters, and the public at large about high-definition TV and "new generation" audio and video consumer products.

Chaseman predicted that Advanced TV would come in two stages.

"First, we will squeeze every possible bit of vitality out of NTSC, our present standard, which was designed in the '40s for black-and-white but remains the basis for all the millions of color sets now sold in this country," he said.

"At the same time we develop

and market the best possible NTSC, we will create a new high-definition television system which will combine efficient use of the spectrum with high-resolution production and brilliant flat-screen display. You will market foolproof sets which produce studio-quality pictures in the home. Together we'll be making the incremental improvements that prolong NTSC while preparing to manage the transition to an entirely new viewing experience. Our national investment in the old sets will be allowed to wind down as each individual consumer begins to invest in the new technology at his or her own pace."

Chaseman told attendees that the Advanced Television Test Center and the FCC's Advisory Committee are working right now on the following issues: how good is good enough; how much quality can consumers see and how much do they care; what will they pay, and how soon; and can a high-definition TV picture that is transmitted over the air compete favorably with optical fiber, coaxial cable, or tape?

Chaseman also added that the HDTV development is "well under  
(Continued on next page)

# TOP VIDEOCASSETTES 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	3	WHEN HARRY MET SALLY ...	Nelson Home Entertainment 7732	Billy Crystal Meg Ryan	1989	R
2	2	7	GHOSTBUSTERS II	RCA/Columbia Pictures Home Video 50163-5	Bill Murray Dan Aykroyd	1989	PG
3	5	4	ROAD HOUSE	MGM/UA Home Video 901703	Patrick Swayze Ben Gazzara	1989	R
4	6	4	SEE NO EVIL, HEAR NO EVIL	RCA/Columbia Pictures Home Video 70223-5	Gene Wilder Richard Pryor	1989	R
5	8	3	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG
6	7	8	K-9	Universal City Studios MCA Home Video 80880	James Belushi	1989	PG-13
7	12	3	LOCK UP	IVE 68901	Sylvester Stallone	1989	R
8	4	8	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13
9	3	9	SCROOGED	Paramount Pictures Paramount Home Video 32054	Bill Murray	1988	PG-13
10	9	3	GREAT BALLS OF FIRE	Orion Pictures Orion Home Video 8743	Dennis Quaid Winona Ryder	1989	PG-13
11	14	10	SAY ANYTHING	CBS-Fox Video 1701	John Cusack Ione Skye	1989	PG-13
12	10	10	THREE FUGITIVES	Touchstone Pictures Touchstone Home Video 950	Nick Nolte Martin Short	1989	PG-13
13	11	14	WORKING GIRL	CBS-Fox Video 1709	Melanie Griffith Harrison Ford	1988	R
14	13	3	A NIGHTMARE ON ELM STREET 5: THE DREAM CHILD	New Line Cinema Media Home Entertainment M012550	Robert Englund	1989	NR
15	17	19	RAIN MAN	MGM/UA Home Video 901648	Dustin Hoffman Tom Cruise	1988	R
16	15	3	ADVENTURES OF BARON MUNCHAUSEN	RCA/Columbia Pictures Home Video 50153-5	John Neville Eric Idle	1989	PG
17	27	3	RENEGADES	Morgan Creek Productions MCA Home Video 80895	Kiefer Sutherland Lou Diamond Phillips	1989	R
18	26	2	WEEKEND AT BERNIE'S	IVE 68904	Andrew McCarthy Jonathan Silverman	1989	PG-13
19	16	14	MAJOR LEAGUE	Morgan Creek/Mirage Prod. Paramount Home Video 32270	Tom Berenger Charlie Sheen	1989	R
20	19	14	THE DREAM TEAM	Universal City Studios MCA Home Video 80882	Michael Keaton	1989	PG-13
21	18	13	WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG
22	NEW		LICENCE TO KILL	CBS-Fox Video 3222	Timothy Dalton	1989	PG-13
23	20	11	SCANDAL	Miramax Films HBO Video 0332	John Hurt Joanne Whalley-Kilmer	1989	NR
24	25	20	BEACHES	Touchstone Pictures Touchstone Home Video 797	Bette Midler Barbara Hershey	1989	PG-13
25	31	2	WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN	Orion Classics Orion Home Video 5043	Carmen Maura Fernando Guillen	1988	R
26	24	7	THE MIGHTY QUINN	CBS-Fox Video 4761	Denzel Washington Robert Townsend	1989	R
27	28	3	SHAG: THE MOVIE	Hemdale Film Corp. HBO Video 0214	Phoebe Cates Annabeth Gish	1989	PG
28	29	11	DEAD CALM	Warner Bros. Inc. Warner Home Video 11870	Sam Neill Nicole Kidman	1989	R
29	21	10	CHANCES ARE	RCA/Columbia Pictures Home Video 90207-9	Cybill Shepherd Robert Downey, Jr.	1989	PG
30	23	11	LEVIATHAN	MGM/UA Home Video 901624	Peter Weller Richard Crenna	1989	R
31	22	13	PET SEMATARY	Paramount Pictures Paramount Home Video 1949	Fred Gwynne Dale Midkiff	1989	R
32	30	9	ERNEST SAVES CHRISTMAS	Touchstone Pictures Touchstone Home Video 953	Jim Varney	1988	PG
33	34	23	TEQUILA SUNRISE	Warner Bros. Inc. Warner Home Video 11821	Mel Gibson Michelle Pfeiffer	1988	R
34	33	21	THE NAKED GUN	Paramount Pictures Paramount Home Video 32100	Leslie Nielsen	1988	PG-13
35	32	10	TROOP BEVERLY HILLS	RCA/Columbia Pictures Home Video 90205-7	Shelley Long	1989	PG
36	36	11	DEAD-BANG	Warner Bros. Inc. Warner Home Video 658	Don Johnson	1989	R
37	38	14	CRIMINAL LAW	Hemdale Film Corp. HBO Video 0211	Gary Oldman Kevin Bacon	1989	R
38	35	8	SHE'S OUT OF CONTROL	RCA/Columbia Pictures Home Video 620912-4	Tony Danza Amy Dolez	1989	PG
39	37	19	BILL & TED'S EXCELLENT ADVENTURE	Orion Pictures Nelson Home Entertainment 8741	Alex Winter Keanu Reeves	1988	PG
40	39	15	LEAN ON ME	Warner Bros. Inc. Warner Home Video 11835	Morgan Freeman	1989	PG-13

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles.

## COMING SOON

### A WEEKLY PREVIEW OF UPCOMING VIDEO RELEASES\*

TITLE (MPAA RATING) STARS STUDIO/LIST PRICE	PREBOOK CUTOFF (STREET DATE)	BOX OFFICE IN MILLIONS (# OF SCREENS)	P-O-P AVAIL- ABILITY
<b>BLOOD FIST (R)</b> Don Wilson, Joe Marie Avellana CBS/Fox/\$89.98	2/1/90 (2/20/90)	\$1.1 (77)	Poster
<b>BREAKING IN (PG-13)</b> Burt Reynolds, Casey Siemaszko HBO/\$89.995	2/5/90 (2/21/90)	\$1.8	(375) Poster
<b>MUTANT ON THE BOUNTY (PG-13)</b> Kyle Heffner South Gate/\$89.95	1/29/90 (2/15/90)	\$0.002 (1)	Poster
<b>PARENTHOOD (PG-13)</b> Steve Martin, Dianne Wiest, Mary Steenburgen MCA/NA	1/23/90 (2/8/90)	\$94.8 (1,262)	Poster, Stande

\* INFORMATION FURNISHED BY VIDEO FORECASTER.

### OTHER TITLES

<b>THE ALAMO</b> John Wayne MGM/UA/\$29.95 Prebook cutoff: 1/29/90; Street: 2/20/90	<b>ROE VS. WADE</b> Holly Hunter, Amy Madigan Paramount/None Prebook cutoff: 1/25/90; Street: 2/21/90
<b>AN EVENING WITH SAMMY DAVIS JR. AND JERRY LEWIS</b> Sammy Davis Jr., Jerry Lewis Vestron/\$29.98 Prebook cutoff: 2/7/90; Street: 2/28/90	<b>SHADOWZONE</b> David Beecroft, James Hong, Shawn Weatherly, Louise Fletcher Paramount/None Prebook cutoff: 1/25/90; Street: 2/21/90
<b>THE GOOD, THE BAD, &amp; THE UGLY</b> Clint Eastwood MGM/UA/\$29.95 Prebook cutoff: 1/29/90; Street: 2/20/90	<b>STICKFIGHTER</b> Dean Stockwell, Guy Madison Prism/\$59.95 Prebook cutoff: 1/23/90; Street: 2/8/90
<b>RELENTLESS</b> Judd Nelson, Robert Loggia RCA/Columbia/\$89.95 Prebook cutoff: 1/30/90; Street: 2/14/90	<b>TOMORROW NEVER COMES</b> Raymond Burr, Oliver Reed, Susan George, Donald Pleasence Unicorn/\$79.95 Prebook cutoff: 2/1/90; Street: 2/14/90

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), prebook cutoff, ship date, box-office gross, and suggested list price (if available)—to Video Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

**CES TALK TOUTS HDTV***(Continued from preceding page)*

way" in the U.S. and that the U.S. leads the world in developing an advanced TV standard for everyday terrestrial use.

"The Advanced Television Test Center," he said, "is a \$15 million commitment and we are proud to have been joined by the Electronics Industries Assn. as a full partner and by CableLabs as a principal funder alongside whom we will be testing high-definition hardware beginning later this year."

The Advanced Television Test Center and the various working parties of Richard Wiley's FCC Advisory Committee are now the worldwide focus of high-definition development, Chaseman added.

"Together, American government and industry have established a unique cooperative venture of the highest integrity and we are determined to carry it through to a conclusion that justifies the innovative effort, the dedication, and the investment of time and money from the electronic industries, from broadcasters, from cable, and from government."

As advanced TV comes closer to reality, Chase encouraged various industry segments to work better together.

"We have so much in common," he said, "that we should explore the continuous opportunities for cross-promotion, for building both store traffic and program audiences. We should cooperate on special events. We should work together with manufacturers to heavy up local sales in ways the national media can't touch. Our stations and your stores are local and regional franchises, run by people who know how to compete, and who have the American system of television in common. It's an easy prediction that, in this new decade, broadcaster and retailer will learn better how to work together in a marketplace that's expanding as we speak."

**GORGON DELAY***(Continued from page 51)*

In the meantime, Gorgon will not release any other titles. "We have acquired other titles but I decided it would be better to get everything organized before we announce a new release," Zegar says.

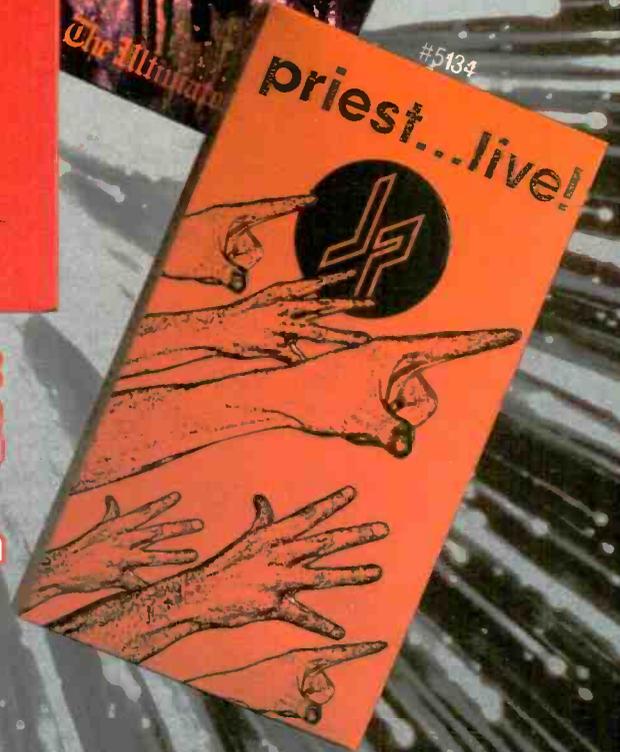
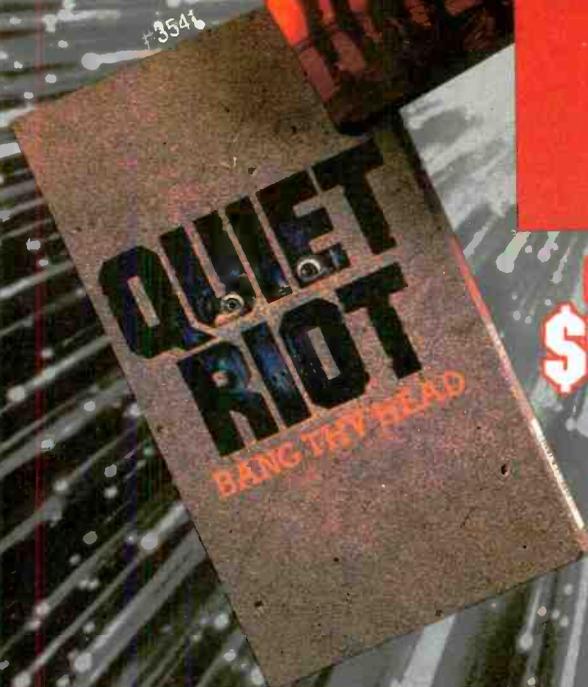
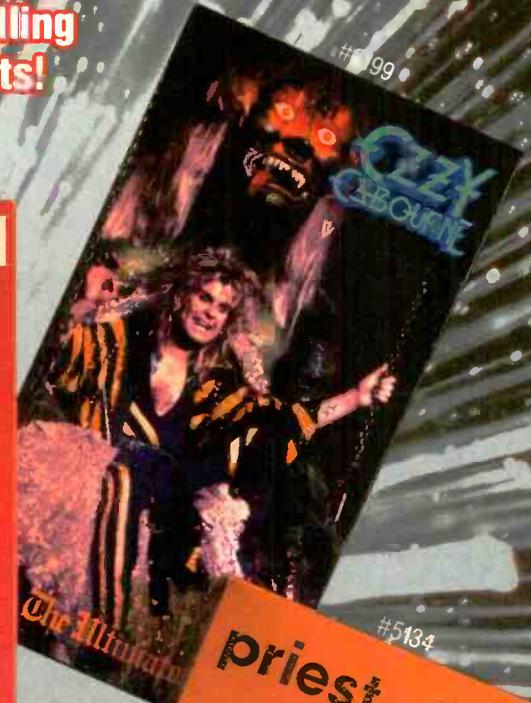
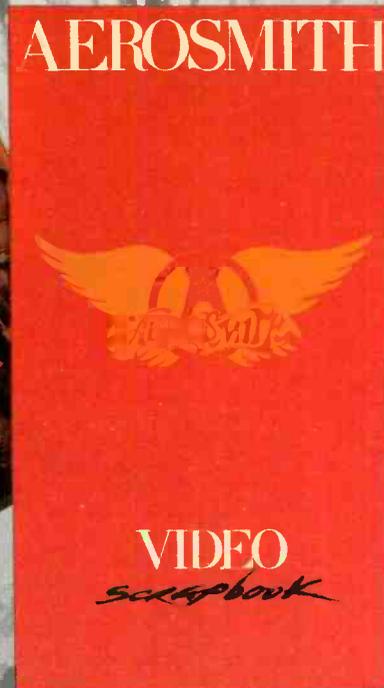
In addition to the current three volumes of "Faces Of Death," Gorgon hopes to release a new compilation tape, "The Worst Of Faces Of Death," and plans a summer release of "Faces Of Death IV," featuring new material. Zegar claims the demand for the series has never stopped, and says, "I really don't care what the critics say, it's what the public wants." Besides, he adds, you can see worse on the nightly news.

Zegar says he does not expect the delayed release to cause problems with distributors. "All of the majors, Baker & Taylor, Ingram, Star, Schwartz Bros., are eager to work with us," he says. "I've known these guys for a long time from working for MPI. If it were a new company releasing this product, I don't think most distributors would have picked it up in the first place."

# PRICE MELTDOWN!

## THE CBS/FOX PRECIOUS METALS COLLECTION.

Five perennial best-selling  
Heavy Metal video hits!



New Price:  
**\$14<sup>98</sup>**  
each  
Suggested Retail Price

**HELP US FILL THE WORLD'S VIDEO VAULTS WITH METAL!  
LOCK UP THE \$14.98 PRECIOUS METALS COLLECTION.  
5 HEAVY HITS EVERYONE CAN AFFORD, FROM CBS/FOX VIDEO!**

DEALER ORDER DATE: 1/30/90  
STREET DATE: 2/15/90

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**CBS  
FOX**  
VIDEO  
MUSIC

## CONVENTION CAPSULES

**UNITED FRONT:** In her awards address, Pam Horovitz, executive VP of Video Software Dealers Assn., summed up the general mood of cooperation at this year's chapter leadership huddle Jan. 9-11 at Las Vegas' Alexis Park Resort. "It's been a long time since VSDA was on the other side" of major industry issues from the manufacturers,



said Horovitz. Nowadays, VSDA and the Motion Picture Assn. of America are allied in the many legislative and other industry battles going on. Horovitz also lauded distributors, saying their role is such "that we cannot single out any of them." Attendees unanimously praised breakout sessions on the second day that found retailers huddling with studio representatives and distributors alike.

Though the assemblage was a little more than 100 people, including 45 chapter presidents (with four more groups sending a VP), Horovitz described the attendees as "the heart and soul of the industry—the major suppliers, distributors, and retailers." She boasted that VSDA, now with 4,500 member firms, is the largest trade association of its kind and sponsors "the largest video trade show," alluding to the Aug. 5-8 VSDA at the Las Vegas Convention Center. She also said VSDA now has "nearly 50 chapters that show the vitality, stability, and energy of VSDA and that provide more than 200 opportunities a year for supplier, distributor, and retailer to mutually solve the growth of the industry." Continued unity is something "we know we can count on this year as we try and grow smaller," she said in the only reference, and an indirect one, to the at-times spirited discussion surrounding VSDA's national office taking over management of regional trade

shows and limiting them to five.

**DISTRIBUTOR'S DAY:** VSDA's regional support awards were presented to distributors by Linda Lauer, executive director, who calmly suffered through the familiar absence in such ceremonies of having no representative present until the first few winners were named (then the inevitably loud cheers). Awards went to Artec, Baker & Taylor, Commtron, East Texas, Ingram, Major Video Concepts, M.S., Schwartz Bros., Sight & Sound, Star Video, VPD, Video Trend, Video Works, and, in Canada, Video One Canada and Bellevue Home Entertainment.

**WHAT'S A CHAPPIE?** In keeping with the lighthearted tone of awards night, Lou Berg, VSDA's president and operator of two Audio Video Plus stores in Houston, remarked that a year ago the "Reggies" award honoring manufacturer support had run into problems "with another association that had the name registered. So this year we're calling it the 'Chappies,' which is not short for financial support of our chapters but for involvement and communication on the part of manufacturers." Walt Disney Home Video repeated with Richard Cohen, senior VP, accepting and lauding the firm's sales reps and regional directors "who come back to us from the chapters with so many good ideas and so much feedback." A new award this year for best independent went to Media Home Entertainment.

Most hilarity came when Rick Karpel, regional director, presented the chapter achievement awards, and in reverse, the regional groups teased Karpel with various prizes. In a take-off on all the rain in the Pacific Northwest, the Oregon/S.W. Washington Chapter had Karpel believing he was about

(Continued on next page)

## SUPPLIER-RETAILER MEET SUCCESSFUL

(Continued from page 51)

some pointed questions were hurled at manufacturers on the panel, as in those centering on sell-through generally and "Batman" in particular.

Like Kopels and Synder, Cohen urged retailers become "more sophisticated" and earn the studio respect. He noted the vast range of sophistication among retailers all the way to those "who don't know the business, who sit back and yearn for the good old days, which [at present pace] is only two days ago."

Pasquarelli also hopes for more sophistication, urging retailers, for example, to look beyond just harping on "Batman" and suggesting it was unrealistically compared to "E.T.—The Extra-Terrestrial." Moreover, he said, the success of "Batman" is still to be determined. "It depends on what happens now. Maybe we all learned that the market can accept X amount of a product without the glut."

At yet another level of more home video and studio communication,

Kopels said the Motion Picture Assn. of America, the studio trade group, has welcomed a home video advisory panel, though he added somewhat cynically that efforts to set a second meeting "has it the first of 1990, that's as much as we could get them to narrow it down."

Kopels also said that "it is incumbent upon the supply side" to support more cooperation, responsiveness, and responsibility.

Snyder acknowledged that in 1980, "home video and the studios were adversaries" but that now "video is a major decision maker and directly supports the studios," and perhaps ironically, "theatrical will produce more movies than in any other decade."

Both Warburton and Johnson characterized retail as the "goose laying the golden egg," with Warburton adding, "No studio wants to harm the goose." Johnson said, "We have the inherent golden goose," and there should be less of the old finger-pointing.

FOR WEEK ENDING JANUARY 27, 1990

Billboard®

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# TOP VIDEOCASSETTES SALES™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	9	BATMAN	★★ NO. 1 ★★ Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	24.98
2	3	15	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
3	2	13	WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG	22.99
4	4	17	THE LAND BEFORE TIME	Amblin Entertainment MCA Home Video 80864	Animated	1988	G	24.95
5	5	9	NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVE	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	NR	19.98
6	6	140	THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED. ▲◆	Turner Entertainment Co. MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95
7	7	24	NEW KIDS ON THE BLOCK: HANGIN' TOUGH	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
8	8	12	LAWRENCE OF ARABIA	RCA/Columbia Pictures Home Video 50133	Peter O'Toole	1962	PG	29.95
9	9	114	GONE WITH THE WIND: THE FIFTIETH ANNIV. ED. ▲◆	Turner Entertainment Co. MGM/UA Home Video 901678	Clark Gable Vivien Leigh	1939	G	89.95
10	11	20	THE BEST OF EDDIE MURPHY: SATURDAY NIGHT LIVE	Eddie Murphy Television Enterprises, Inc Paramount Home Video 12741	Eddie Murphy	1989	NR	19.95
11	12	10	PAULA ABDUL: STRAIGHT UP	Virgin Records America, Inc. Virgin Music Video 50141	Paula Abdul	1989	NR	19.98
12	34	52	JANE FONDA'S COMPLETE WORKOUT	Jane Fonda Warner Home Video 650	Jane Fonda	1989	NR	29.98
13	14	12	JANET JACKSON'S RHYTHM NATION 1814	A&M Records Inc. A&M Video 61900	Janet Jackson	1989	NR	24.98
14	10	13	IT'S A WONDERFUL LIFE	Hal Roach Studios Film Classics, Inc. V5003	James Stewart Donna Reed	1946	NR	9.95
15	16	4	BOBBY BROWN: HIS PREROGATIVE	MCA Music Video 88001	Bobby Brown	1989	NR	19.95
16	18	13	TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER PIZZAS	Family Home Entertainment 27314	Animated	1989	NR	14.95
17	13	79	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
18	17	25	BEETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG	19.95
19	22	8	BON JOVI: NEW JERSEY-THE VIDEOS	PolyGram Music Video 081-325-1	Bon Jovi	1989	NR	19.95
20	23	64	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
21	24	56	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Home Video 80196	Michael J. Fox Christopher Lloyd	1985	PG	19.95
22	15	9	RUDOLPH THE RED NOSED REINDEER	Family Home Entertainment 27309	Animated	1989	NR	14.95
23	21	3	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG	89.95
24	19	53	WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	14.95
25	26	16	DEF LEPPARD: IN THE ROUND IN YOUR FACE ▲	Bludgeon Riffola, LTD. PolyGram Music Video 080599-3	Def Leppard	1989	NR	24.95
26	29	6	POISON: SIGHT FOR SORE EARS	Enigma Music Video PolyGram Music Video 75910	Poison	1989	NR	19.95
27	28	7	1990 PLAYMATE VIDEO CALENDAR	HBO Video 0312	Various Artists	1989	NR	29.99
28	33	30	PINK FLOYD: DELICATE SOUND OF THUNDER	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	NR	24.98
29	20	8	FROSTY THE SNOWMAN	Family Home Entertainment 27311	Animated	1989	NR	14.95
30	25	14	BIG	CBS-Fox Video 4754	Tom Hanks	1988	PG	19.98
31	27	13	MILLI VANILLI IN MOTION	Arista Records Inc. 6 West Home Video SW-5703	Milli Vanilli	1989	NR	14.98
32	36	4	DEPECHE MODE 101	Warner Reprise Video 38155-3	Depeche Mode	1989	NR	19.98
33	35	105	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
34	32	67	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
35	30	12	HOW THE GRINCH STOLE CHRISTMAS!	MGM/UA Home Video M201011	Animated	1966	NR	14.95
36	RE-ENTRY		BEGINNING CALLANETICS	Callan Productions Corp. MCA Home Video 80892	Callan Pinckney	1989	NR	24.95
37	RE-ENTRY		KATHY SMITH'S FAT BURNING WORKOUT	Fox Hills Video FH1059	Kathy Smith	1988	NR	19.95
38	38	4	THE LITTLE MERMAID	Starmaker Ent. Inc. 2001	Animated	1978	G	9.95
39	39	2	WHEN HARRY MET SALLY ...	Nelson Home Entertainment 7732	Billy Crystal Meg Ryan	1989	R	89.95
40	37	205	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles.

## CONVENTION CAPSULES

*(Continued from preceding page)*

to be soaked with a bag of water that turned out to be a yellow rain hat.

**NEW MEMBER RACE:** There were some photo finishes in the competition for chapter growth, Karpel said, sharing that his realization of how important chapters are came when he and **Joanna Baker**, director of operations, helped form the Canadian groups. "We could see how Canadian dealers really had a lack of information, communication, and participation. We have seen an explosion of meetings in Canada."

Chapters were grouped U.S. and Canadian and in tiers. Winners and presidents: Canadian (25 or less): **Quebec, Sylvia Sauriol, Multivideo**; (25 or more): **British Columbia, Bill Shellard, Varsity Video**, Vancouver. U.S. (25 or less): **Siouxland, Joe Johnson, Poppingo Video**, Sioux Falls, S.D.; (25 or more): **Oregon/S.W. Washington, Vaughana Cochenour, Everybody's**, Portland, Ore.; (100 or more): **Southern California, Sid Spinak, Video Zone**, Newport Beach, Calif. (See Store Monitor, page 58, for the 17 chapters that took runner-up honors.)

**VENDOR VIEW:** Many attendees said they sensed a much stronger role this year by manufacturers than in San Diego a year ago. A big difference was bringing in suppliers (labels and distributors) for a morning-long but closed breakout of 16 round-table meetings. Several retailers said they were impressed by studios bringing along legal counsel. Last year, supplier involvement was limited to a single evening dinner and panel. Many pointed to the attendance of more high-profile executives like **Eric Doctorow**, senior VP/GM at **Paramount Home Video**. Four firms had panelists along with **Herb Fischer**, GM at **MGM/UA Home Video**, repeating as moderator; **Stewart Snyder**, VP sales, **IVE**; **Danny Kopels**, executive VP, **Magnum Entertainment**; and **Cohen**. Distributors on the panel were **Paul Pasquarelli**, president, **Video Channels** and a national board member, and **Jim Warburton**, president, **Baker & Taylor**. Retailers were board member **Brad Burnside**, **Video Adventure**, Evanston, Ill., and **Joe Johnson**, GM of **Poppingo Video**.

**LAST RESORT:** The Alexis Park received accolades generally, especially for its trademark of no gambling distractions, a refreshing note for those who did come in early for **Winter Consumer Electronics Show** that ran Jan. 5-9. The motel, two miles east of the Strip, is all ground level and spread out (too much for some returning to quarters late at night). It features three swimming pools and twin-room but rather small suites, one room a combination kitchen and living room.

**THE TIME GUARDIAN**

**PRAY HE'S NOT TOO LATE**

**Dean Cain, Carrie Fisher And Tom Burlinson Battle Killer Cyborgs Through Time And Space To Save The Last Remnants Of 24th Century Earth!**

HEMDALE FILM CORPORATION PRESENTS EGH PRESENTATION FOR INTERNATIONAL FILM MANAGEMENT LIMITED  
 AND CHATEAU PRODUCTIONS INVESTMENTS LIMITED TOM BURLINSON NIKKI COGHILL "THE TIME GUARDIAN"  
 DEAN STOCKWELL AND CARRIE FISHER DIRECTOR OF PHOTOGRAPHY GEOFF BURTON A.C.S. MUSIC BY ALLAN ZAVOD VISUAL AND SPECIAL EFFECTS BY MIRAGE EFFECTS PTY. LIMITED  
 SCREENPLAY BY JOHN BAXTER AND BRIAN HANNANT CO-PRODUCER HARLEY MANNERS EXECUTIVE PRODUCER ANTONY I. GINNANE  
 PRODUCERS NORMAN WILKINSON AND ROBERT LAGETTIE DIRECTED BY BRIAN HANNANT  
 A FILM FROM HEMDALE A MCA HOME ENTERTAINMENT COMPANY  
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 Some Material May Be Inappropriate for Children Under 13

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**NELSON ENTERTAINMENT**

**Order Cut Off Date: February 6, 1990** **Street Date: February 22, 1990**

**CMV has introduced a line of shortform home music videos ... see page 45**

# THE MOST ROCKIN' AMERICAN INDEPENDENT FILM IN YEARS!

**A**s next in line to take over his father's successful law firm, Joey Curtis' life was all planned out for him. But, when a gorgeous, free-spirited female rock drummer invites Joey to Los Angeles, he lays down the law...and hooks up with an entire, all-girl rock band!

**A** real-life underground rock band, The Screaming Sirens, provides *The Runnin' Kind* with a powerful, rocking soundtrack, and infuses it with raw authenticity rarely found in a "Hollywood" film.

**F**rom the ultra-conservative world in upper middle class suburban Ohio, to the rundown haunts of L.A.'s current underground rock scene, *The Runnin' Kind* is a non-stop journey to adventure and self-realization.

**D**irector/Writer Max Tash has written episodes of "Cheers," "Fame," and "WKRP in Cincinnati." Last year he received widespread critical acclaim as producer/director of the CBS series "Frank's Place." Theatrically released in 1989, *The Runnin' Kind*, is a pointed declaration of American Independent film-making that's sure to appeal to a broad audience.

**Catalog Number: 4766**  
**Dealer Order Date: 2/13/90**  
**Street Date: 3/1/90**  
**Suggested Retail: \$79.98**

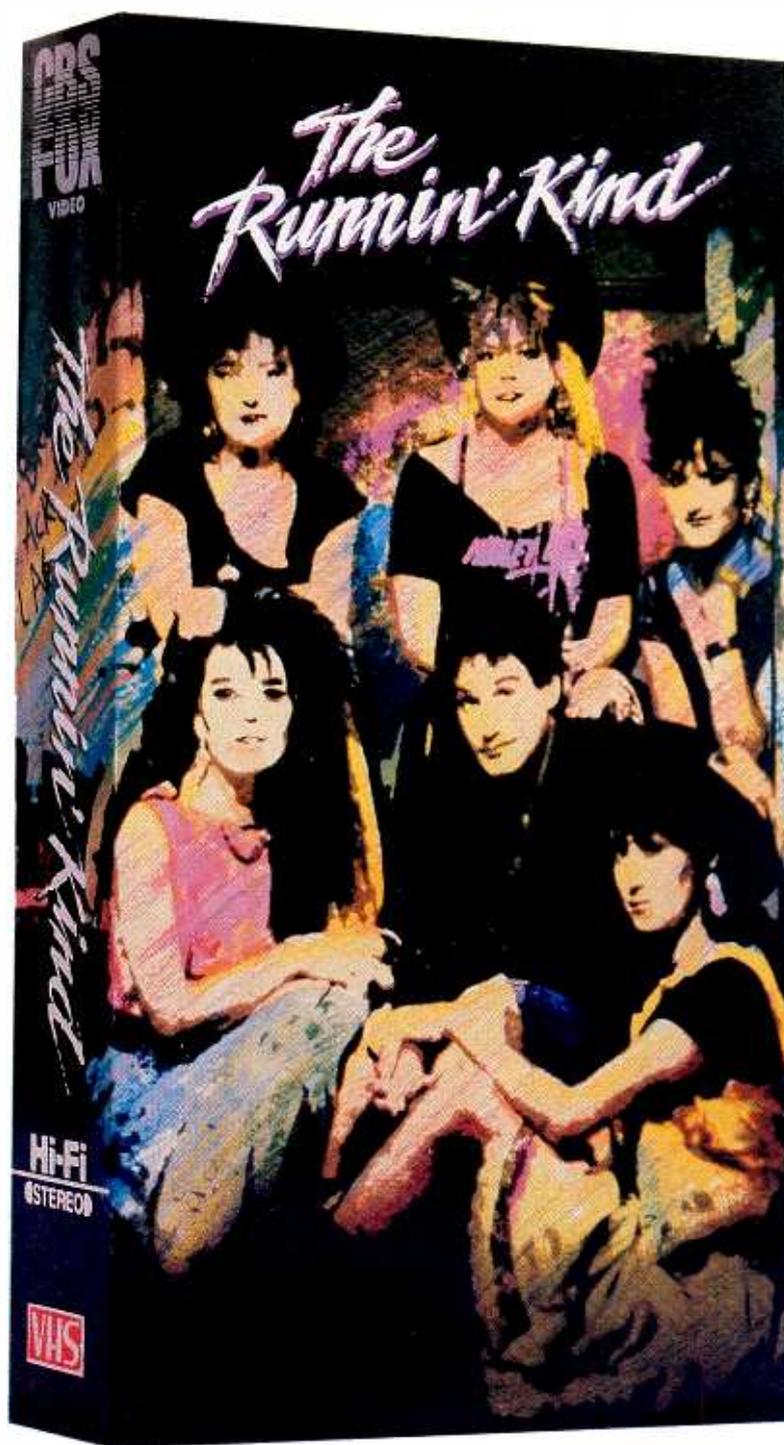
"THE RUNNIN' KIND" DAVID PACKER PLEASANT GEHMAN BRIE HOWARD SUSAN STRASBERG  
Original Story: GUY MOON Lyrics: STEVE TYRELL Music: MARK MEYERSON Director: MARVIN V. RUSH Producer: MAX TASH  
Produced by HARRY KNAPP Edited by MODI FRANK Screenplay by MAX TASH & PLEASANT GEHMAN Directed by MAX TASH



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ULTRA-STEREO

MGM/UA



## MGM/UA Posts Loss Despite Revenue Rise

NEW YORK—MGM/UA Communications Co. has released fiscal first-quarter figures showing operating income of \$17 million on a 24% gain in revenues to \$211 million. In the corresponding period the year before, there was an operating loss of \$14.3 million.

Despite the operating gain, the company reported a \$2 million net loss for the quarter that ended Nov. 30, and attributed it to "a lack of new feature films." In the same period the year before, the net loss was \$39.4 million.

One of the biggest rises in MGM/UA's quarterly operating revenues was in the category of home video and pay television—a 34.5% increase to \$104 million. The big hit on videocassette was "Rain Man."

*'Our goal in 1990 is to rebuild the company'*

But the lack of new feature films will make life more difficult for MGM/UA Home Video, as it means a lack of new front-line product for the rental market. After "Rain Man," the company's biggest recent success has been the 50th anniversary edition of "The Wizard Of Oz," which shipped 1.8 million-2 million units at a list price of \$24.95 each.

MGM has reportedly been in acquisition talks with Ted Turner, chairman of Turner Broadcasting System Inc., and the Denver-based cable systems operator TeleCommunications Inc. But these discussions have apparently hit snags.

Mary Hardy, spokeswoman for MGM/UA, says the company "continues to consider proposals" to be acquired, but that "right now we're not talking to anybody." Hardy says the company intends to concentrate on producing movies (Billboard, Dec. 20).

Last year, the Qintex Group of Australia announced it would acquire MGM/UA for \$1.5 billion, or \$25 a share, but the deal fell apart after Qintex failed to deliver a \$50 million letter of credit. Rupert Murdoch, chairman of News Corp., had offered \$23.16 a share for MGM/UA, which rejected his bid in favor of Qintex's.

Kirk Kerkorian, the financier who owns 82% of MGM/UA's stock, has not commented on the buyout offers.

In a statement, MGM/UA chairman Jeffrey Barbakow says: "We are progressing through fiscal 1990 with the goal of rebuilding the company. We have designed and are implementing controls to help us build financial resources. We have embarked on a new program of feature film production, whereby we will once again aggressively seek projects for development."

The day on which the company met with shareholders and disclosed its first-quarter results, shares were unchanged at \$15.25 each in trading on the New York Stock Exchange.

DON JEFFREY

CBS  
FOX  
VIDEO

## 'Indiana,' 'Lethal' Disks Due; Director Inked To Tout Format

BY CHRIS MCGOWAN

**SELL-THROUGH FEBRUARY** Blockbusters: **Paramount Home Video** will release "Indiana Jones And The Last Crusade" on laserdisk Feb. 1, day-and-date with the launching of the VHS version. The Steven Spielberg/George Lucas adventure film will be available on disk in both letterboxed and pan-and-scanned editions, each at \$29.95.

In addition, Paramount will also bow "The Making Of The Last Crusade" (CAV, \$24.95), which documents the behind-the-scenes work that went into the latest Indiana Jones epic, which stars Harrison Ford and Sean Connery.

Another successful sequel coming out on laserdisk at a low price is "Lethal Weapon 2," which Warner Home Video will launch Feb. 8 at \$24.98. Mel Gibson and Danny Glover return to action in the buddy-cop film, which will be letterboxed on disk.

**BERTOLUCCI ON LASER:** Pioneer LDCA Inc. has enlisted the aid of famed Italian director **Bernardo Bertolucci** ("The Last Emperor," "1900," "Last Tango In Paris") to help promote laserdiscs. Bertolucci will appear in two-page spreads that will run in several film and video magazines from this month through August. His photo will appear next to copy that lauds the digital sound and high visual quality of the laserdisk format.

**IMAGE ENTERTAINMENT** is releasing the following laserdiscs this month: the hilarious and surreal "Women On The Verge Of A Nervous Breakdown" (\$39.95), directed by Pedro Almodovar; Dennis Quaid as rock legend Jerry Lee Lewis in "Great Balls Of Fire" (\$39.95); sultry Sonia Braga in the Jorge Amado classic "Dona Flor And Her Two Husbands" (\$49.95); Jose Wilker and Betty Faria in "Bye Bye Brazil" (\$49.95), a comic-tragic tale of four traveling entertainers in the Brazilian backlands; the interactive "Making Of Robocop" (CAV, \$19.95); and Jane Fonda in "A Doll's House" (\$39.95), based on the Ibsen play.

**THE LOUVRE OEUVRE:** The art collection of the Louvre Museum in Paris is so extensive that it would take days, maybe weeks, to view it all. But now art students and armchair travelers can sample the famed museum's many masterpieces at home through the three-volume "The Louvre" encyclopedic laserdisk set.

Produced by Paris-based ODA Havas and distributed exclu-

sively in the U.S. by **Voyager Co.**, the CAV-format "Louvre" disks catalog more than 4,500 artworks (including, of course, Leonardo da Vinci's "Mona Lisa"). Each painting or sculpture is shown in its entirety as well as in detail or from different viewpoints.

"Volume I" features 2,500 European paintings and drawings from late Gothic times to the mid-19th century; "Volume II" has 970 examples of European sculpture and objets d'art; and "Volume III" includes ancient art and artifacts from Greece, Rome,

Egypt, and the Middle East. Each volume retails for \$99.95 (with index book).

Later this year, Voyager will also bow three HyperCard programs so that Macintosh users (whose computers are hooked up to their laser hardware) can more easily access select items on the "Louvre" laserdisk. Art students of the '90s take note!

**LASER REVIEWS:** "Little Vera" (LumiVision, \$34.95) is a gritty, fascinating look at the troubled life of Vera, a Russian teenager, and her working-class family. Vera is an aimless rebel, her father is an abusive alcoholic, and her boyfriend is a sociopath. It is domestic turmoil we've seen before, but played out in a foreign landscape: the post-glasnost Russia of the '80s. The film is grainy, with a low-budget look, but the strong story is gripping and well-deserving of the many accolades it has received (including the best-film award at the Chicago Film Festival). Sex, drugs, and rock'n'roll in the new U.S.S.R.

"La Dolce Vita" (Image Entertainment, letterboxed, \$69.95) is the 1960 Federico Fellini classic, presented on video for the first time in the wide-screen format. Viewers who have seen its pan-and-scanned version on late-night TV over the years will be captivated by this complete presentation that preserves the prophetic film's beautiful cinematography.

"West Side Story" (Criterion Collection, CAV, letterboxed, \$124.95) is a remarkable transplanting of the Broadway musical into the cinematic form. Even though the 1961 film seems silly and dated at times, with all the finger-snapping and stylization, it remains strongly compelling, with its beautiful harmony of camera movement, fluid editing, Jerome Robbins' choreography, and Leonard Bernstein's score. This deluxe Criterion edition has superb color and detail, as well as the film's full wide-screen image. In addition, it has digital surround sound and a wealth of supplemental material.

## VIDEO REVIEWS

"Kitty Video," Lazy Cat Productions, 30 minutes, \$19.95.

Subtitled "A Video For Cats," this video comprises footage of various small, twittering birds. I was skeptical, but dutifully turned reviewing chores over to my two feline companions, Bruce and Dennis.

For the first few minutes they ignored the video, but gradually the flickering movements of the birds caught their attention. To my surprise, they settled down and stared at the screen with the rapt fascination of 5-year-olds watching "E.T." for the first time. Their heads moved back and forth in unison, following the birds, like spectators at a tennis match. Soon they went up to the screen for a closer look, and tried to pat the birds with their paws.

I found this amusing, and, given the price point, this video could make a cute novelty gift for doting cat own-

ers. Even so, it's hard to imagine any sizable market for this sort of thing.

TRUDI MILLER

"The Return Of Sherlock Holmes: The Sign Of Four," MPI Home Video, 120 minutes, \$39.95.

Two years ago marked the centenary of the creation of Sherlock Holmes. In the past century Holmes has been played on stage and in the movies by a variety of great actors, and it was generally acknowledged that Basil Rathbone was the best of them all.

However, Jeremy Brett, who has been appearing as the super sleuth in the Grenada television series, certainly offers a truer portrait of Holmes than Rathbone did. Set in the proper period, Brett's Holmes has all the little quirks and idiosyncrasies that so delight fans of the Master down pat.

"The Sign Of Four" is seldom performed, and for that reason alone, this one should do well with the legions of loyal Holmes fanatics. Even the rather steep price will not be a de-

terrent. For both rental and sell-through, this one is a must.

RICHARD T. RYAN

"Search For Battleship Bismarck," Vestron Video, 60 minutes, \$29.98.

The Bismarck was Germany's most powerful navy vessel during World War II. However, its brief career spanned just two weeks. In this fascinating program, viewers are treated to the history of the Bismarck's short but deadly campaign as well as the search 48 years later for the remains.

On June 8 of this year, Dr. Robert Ballard discovered the Bismarck nearly 600 miles from the coast of France in Waters almost 3 miles deep. The excitement of his modern hunt parallels neatly the desperate British search for the deadly warship in 1941. Also, there are interviews with crew members who survived the sinking of the battleship.

Considering that Ballard's previous exploit—the search for the Ti-  
(Continued on next page)

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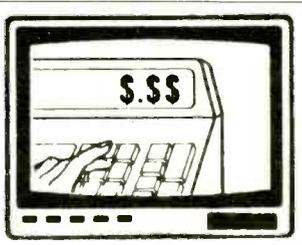
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# TOP VIDEODISKS™

THIS WEEK	2 WKS AGO	WKS ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
Compiled from a national sample of retail store sales reports.								
★ ★ NO. 1 ★ ★								
1	1	29	GONE WITH THE WIND: THE FIFTIETH ANNIV. ED. ▲ ◇	Turner Entertainment Co. Pioneer LDCA, Inc. 901678	Clark Gable Vivien Leigh	1939	G	49.95
2	2	11	LAWRENCE OF ARABIA	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 30133	Peter O'Toole	1962	PG	49.95
3	3	7	GHOSTBUSTERS II	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 50166	Bill Murray Dan Aykroyd	1989	PG	24.95
4	5	19	RAIN MAN	MGM/UA Home Video Pioneer LDCA, Inc. 101648	Dustin Hoffman Tom Cruise	1988	R	29.95
5	13	3	WHEN HARRY MET SALLY ...	Nelson Home Entertainment Pioneer LDCA, Inc. 77326	Billy Crystal Meg Ryan	1989	R	24.95
6	6	21	THE WIZARD OF OZ: THE FIFTIETH ANNIVERSARY EDITION ▲ ◇	Turner Entertainment Co. Pioneer LDCA, Inc. ML101656	Judy Garland Ray Bolger	1939	G	24.95
7	4	9	SCROOGED	Paramount Pictures Pioneer LDCA, Inc. 23841	Bill Murray	1988	PG-13	24.95
8	7	65	TOP GUN	Paramount Pictures Pioneer LDCA, Inc. 1629	Tom Cruise Kelly McGillis	1986	PG	29.95
9	RE-ENTRY		DIE HARD	CBS-Fox Video Pioneer/Image Ent. 1666-80	Bruce Willis Bonnie Bedelia	1988	R	49.98
10	16	19	STAR WARS	CBS-Fox Video Pioneer/Image Ent. 5023	Mark Hamill Carrie Fisher	1977	PG	69.95
11	11	3	LEVIATHAN	MGM/UA Home Video Pioneer LDCA, Inc. ML101707	Peter Weller Richard Crenna	1989	R	24.95
12	10	21	RAIDERS OF THE LOST ARK	Paramount Pictures Pioneer LDCA, Inc. 1376	Harrison Ford	1981	PG	34.95
13	8	13	BEACHES	Touchstone Pictures Touchstone Home Video 797	Bette Midler Barbara Hershey	1989	PG-13	39.95
14	12	15	THE LAND BEFORE TIME	Amblin Entertainment MCA Home Video 80864	Animated	1988	PG	24.98
15	14	3	K-9	Universal City Studios Pioneer LDCA, Inc. 40550	James Belushi	1989	PG-13	34.98
16	9	3	MAJOR LEAGUE	Morgan Creek/Mirage Prod. Pioneer LDCA, Inc. 23840	Tom Berenger Charlie Sheen	1989	R	24.95
17	19	19	THE NAKED GUN	Paramount Pictures Pioneer LDCA, Inc. 32100	Leslie Nielsen	1988	PG-13	34.95
18	20	21	TEQUILA SUNRISE	Warner Bros. Inc. Warner Home Video 11821	Mel Gibson Michelle Pfeiffer	1988	R	24.98
19	NEW ▶		ROAD HOUSE	MGM/UA Home Video Pioneer LDCA, Inc. ML101703	Patrick Swayze Ben Gazzara	1989	R	24.95
20	NEW ▶		WORKING GIRL	CBS-Fox Video Pioneer LDCA, Inc. 1709-80	Melanie Griffith Harrison Ford	1989	R	39.98

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles.

## STORE MONITOR



by Earl Paige

**BOOKS, BOOKS, BOOKS:** While many say it is perhaps years off, renting books on tapes came under a lot of discussion at the Video Software Dealers Assn. sixth annual leadership soiree Jan. 9-11 at the Alexis Park Resort in Las Vegas, bringing together leaders from 49 chapters. William Patterson, owner of five-store Columbus Tape & Video, says he has been offering the service about six months. As one of eight directors of buying co-op American Video Assn., Patterson also touted AVA's upcoming program. Patterson, also a VSDA chapter head, along with other contemporaries, eagerly exchanged ideas. Patterson rents "by the week or by the day, whatever they need," while Herb Wiener, co-owner of Home Video Plus Music, Austin, Texas, is experimenting with weekly rates.

**ENVELOPE PLEASE:** The following 17 groups (with respective presidents) were runners-up in the achievement awards during the VSDA leadership huddle (see elsewhere in this issue for the five top groups): Atlantic Canada, Greg Boudreau, Video Villa, Halifax, Nova Scotia; Central Arizona, Bill Chew, Big Video, Phoenix; Central California, Peggy Lake, Country Home Video, Sanger, Calif.; Central Texas, Dawn Wiener, Home Video Plus Music, Austin, Texas; Chicago, Elaine Zizas, Movies In Motion; Florida Suncoast, Jackie Yacovelli, Video Show, Clearwater; Houston, John Fudge, Latest & Greatest; Kansas City, Mo., Sheila Soptick, JXJ Inc.; Los Angeles, Fina Damian, Dafni Video; Manitoba, Shelden Gale, Star Time Foto Video, Winnipeg; Ottawa, Derek Crosley, Movie Movie, Kanata, Ontario; Sacramento, Calif., John Simmons, Penn Valley Video, Penn Valley, Calif.; South Florida, Rick Viewgrad, Video Connection, Hollywood, Fla.; Southern Ontario, Brian Parton, Video Station, Niagara Falls, Ontario; Spokane, Wash., Tom Daugherty, North Of Hollywood, Hayden Lake, Idaho; St. Louis, Johnny Beck, Movie Depot; Washington State, John Smistad, Video West, Marysville.

**SELL-THROUGH STATIC:** The most pointed exchanges between retailers and manufacturers during the conference's industry issues panel revolved around sell-through and were often brief, just as often cut off by legal counsel as too near price-fixing boundaries, and sometimes hilarious. In posing the first question to panelists after their opening remarks, singling out Chicago retailer Brad Burnside on a sell-through topic, moderator Herb Fischer, senior VP MGM/UA Home Video,

was silenced by a loud sound system squeal. "Next question?" yelled one attendee to raucous laughter. Earlier, in opening the panel discussion, Fischer sparked humorous reaction as he bargained with Allen Caplan, colorful Omaha retailer, in the audience. Caplan promised to ask only one question during all the session and then posited his plea for an exclusive sell-through window before titles go to mass merchandisers. Fischer said that maybe something would come out once the panel proceeded.

**ADULT ABSURDITY:** The avalanche of proposed legislation and cases testing existing laws revolving around obscenity and pornography often move toward a catch-22, said Chuck Ruttenberg, VSDA counsel, during a comprehensive review on legal issues at the conference. He noted that in Georgia citizens are guaranteed the "right to watch what they want in the privacy of their homes, but the court ruled 5-to-4 that it's illegal to get it there," in terms of stores being allowed to carry product. At present, VSDA is hopeful in its court fight in Florida, which Ruttenberg says has a constitution that offers right of privacy "way beyond anything in the rest of the U.S. or in the federal constitution." An obscenity case in Hawaii is also based on that state's constitution. Ruttenberg, of the Washington, D.C., law firm of Arnet, Fox, Kintner, Plotkin, & Kahn, told the audience he could not recall ever viewing an adult video but that he has always held the position that, "at least where adults are concerned," they have the right. Beyond the adult issue, he predicted much more activity on the program-content horizon in terms of "civil liability and violence, particularly violence on children."

**BLOCKBUSTER BONANZA:** While retailers moan when Blockbuster enters or expands in a market, others are appreciative that the behemoth web energizes the area. In fact, some store operators are distressed that Blockbuster has moved too slowly in their region, according to Marcel Lavi, owner of Video Collection, a single unit in West Hollywood on Doheny. Levi believes sharp independents and well-run chains can position against Blockbuster and benefit from the increased awareness of video rental as an entertainment activity. Levi offers many services, including delivery and pickup "within a four-five mile area." The store also features rental at 99 cents Tuesdays-Wednesdays. Enormous selection is important, Levi believes. "We're set up for 12,000 movies. Video Collection also features unusual groupings of titles; i.e., sections within sections, as with Bogart in the classics display." The outlet—not live, and therefore with movies behind the counter—also features its own customized racks constructed of heavy, grilled metal 8 feet high, that section off the store, festooned outside with 6-foot-high paintings based on the posters that announce product arrival.

## VIDEO PEOPLE

Roger Burlage is named president and chief operating officer of Vidmark Entertainment, Los Angeles. He had been chairman of Entertainment Services Group.

David Bowers, previously VP promotion and publicity for J2 Communications, Los Angeles, is upped to VP marketing.

David DeGrosso joins Image Entertainment, Los Angeles, as VP marketing. He had been the assistant VP marketing at the Luxman Division of Alpine Electronics.

Anne Upson is named VP and executive producer for Mark Zander Productions, New York. Most recently she was at CBS/Fox Video as director of programming.

Brian Clendenen is named director of sales for Rhino Home Video. Most recently he had been VP of sales and marketing for Imperial Entertainment.

Steven Feldstein is named public relations manager at Buena Vista Home Video. For the last three years, he had been at the public relations agency Bender, Goldman & Helper. Dorrit Ragosine is upped to senior publicist. She had been a public relations assistant.

## VIDEO REVIEWS

(Continued from preceding page)

tanica—has already sold more than 100,000 units, it seems reasonable to expect this title to post similar or better numbers.

R.T.R.

"Stories To Remember: Baby's Storytime," Hi-Tops Video, 26 minutes, \$14.95.

Legendary singer/songwriter Arlo Guthrie lends his inimitable vocal style to this program, which offers a host of traditional children's classics. In addition to "The Three Little Pigs" and "Little Red Riding Hood," there are also versions of "The Three Billy Goats Gruff" and "Henny Penny."

Although toddlers will probably find the animation amusing, those old enough to distinguish may find the endings of some of the tales—which are generally true to the originals—quite disturbing. Still, if parents are encouraged to watch the program with their youngsters, that difficulty may be overcome.

The chief drawback to this program is that it offers nothing new. Anyone with a sizable kid vid collection probably already has most, if not all, of these stories in one form or another.

R.T.R.

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## TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ NO. 1 ★ ★					
1	1	15	<b>BAMBI</b> Walt Disney Home Video 942	1942	26.99
2	2	17	<b>THE LAND BEFORE TIME</b> Amblin Entertainment/MCA Home Video 80864	1988	24.95
3	3	14	<b>TEEN MUTANT NINJA TURTLES: KILLER PIZZAS</b> Family Home Entertainment 27314	1989	14.95
4	4	67	<b>CINDERELLA</b> Walt Disney Home Video 410	1950	26.99
5	5	8	<b>RUDOLPH THE RED NOSED REINDEER</b> Family Home Entertainment 27309	1989	14.95
6	8	35	<b>TEEN MUTANT NINJA TURTLES: THE SHREDDER...</b> Family Home Entertainment 23981	1987	14.95
7	7	226	<b>DUMBO</b> ▲◆ Walt Disney Home Video 24	1941	29.95
8	9	73	<b>CHARLOTTE'S WEB</b> Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
9	12	50	<b>TEEN MUTANT NINJA TURTLES: HOT RODDING...</b> Family Home Entertainment 23980	1989	14.95
10	6	10	<b>FROSTY THE SNOWMAN</b> Family Home Entertainment 27311	1989	14.95
11	14	13	<b>WINNIE THE POOH: THE GREAT HONEY POT ROBBERY</b> Walt Disney Home Video 903	1989	12.99
12	15	13	<b>WINNIE THE POOH: THE WISHING BEAR</b> Walt Disney Home Video 920	1989	12.99
13	13	13	<b>WINNIE THE POOH: NEW FOUND FRIENDS</b> Walt Disney Home Video 902	1989	12.99
14	16	119	<b>LADY AND THE TRAMP</b> Walt Disney Home Video 582	1955	29.95
15	10	10	<b>SANTA CLAUS IS COMING TO TOWN</b> Family Home Entertainment 27312	1989	14.95
16	20	121	<b>AN AMERICAN TAIL</b> ◆ Amblin Entertainment/MCA Home Video 80536	1986	29.95
17	22	9	<b>RESCUE RANGERS: CRIMEBUSTERS</b> Walt Disney Home Video 923	1989	12.99
18	23	4	<b>THE LITTLE MERMAID</b> Starmaker Ent. Inc. 2001	1978	9.95
19	18	171	<b>ALICE IN WONDERLAND</b> ▲◆ Walt Disney Home Video 36	1951	29.95
20	11	15	<b>HOW THE GRINCH STOLE CHRISTMAS!</b> MGM/UA Home Video M201011	1966	14.95
21	24	54	<b>THE JETSONS MEET THE FLINTSTONES</b> Hanna-Barbera Home Video 1119	1987	29.95
22	17	65	<b>TEEN MUTANT NINJA TURTLES: HEROES...</b> Family Home Entertainment 23978	1988	14.95
23	21	6	<b>THE LITTLE DRUMMER BOY</b> Family Home Entertainment 27315	1989	14.95
24	19	7	<b>HOW THE FLINTSTONES SAVED CHRISTMAS</b> Hanna-Barbera Home Video HB 1156	1989	9.95
25	25	35	<b>NUTS ABOUT CHIP 'N' DALE</b> Walt Disney Home Video 447	1989	14.95

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◆ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles.



**Go Ahead. Hit Me.** Terry Kiser, who plays Bernie Lomax in IVE's "Weekend At Bernie's," took part in a recent in-store promotion for the title at Music Plus in Los Angeles.

## ELECTRONICS FIRMS EMBRACE LASERDISK HARDWARE

(Continued from page 51)

"In the cassette world 80,000 is not a great big number," said Wallace, "but we've been talking about a current player universe of between 350,000 and 500,000 pieces. When you consider that Pioneer injected close to 100,000 players into that active player base, it's significant. That's about a 30% increase."

"Hardware drives software," said Marty Greenwald, Image Entertainment president, whose aggressive disk licensing/distribution company maintained a "home theater" demonstration at the Mirage Hotel here.

"The videotape business is now content-driven. But the laser videodisk business is technology- and hardware-driven. Why would anybody buy another videotape player? CD players have done a lot to persuade consumers about the optical format. Once consumers commit to combi-players it's an easy step to go to la-

serdisk," he said.

"What the hardware companies have to do now is finesse their dealers. They have to convince them that it's a better technology, there's a market, and that the margins are better. The technology is slicker. It's not tape. In fact, that's the tough shot 8mm is having as a prerecorded format. Who wants another different type of tape machine? Once the hardware dealers commit to show the technology in the store, consumers will bite... 1990 will be the year that laser hardware players will carve out a respectable niche in the consumer electronics industry. And it all goes hand in hand with high-definition TV and surround-sound and the other add-ons which are changing the home-entertainment environment," he concluded.

Greenwald projected that 1990 will see the installed base of laserdisk

players jumping from 350,000 homes to 600,000, which is a "pretty hefty increase since it took 10 years to get to 350,000. That will give about four hardware manufacturers a taste of the market. Clearly three quarters of those new machines will belong to Pioneer, but 60,000-70,000 machines will belong to Sony, Yamaha, Philips, and Magnavox. What happens after that is national advertising from hardware companies. Ninety percent of hardware dealers handling VCRs will begin to handle laser players."

In 1991, projected Greenwald, hardware sales will hit the 400,000-600,000 mark. "That's going from 10,000 machines per month to 50,000. By 1995 there should be 5 million machines in the marketplace," he said.

Wallace said, "We're also seeing those kinds of increases on the software side. We saw a definite increase in our catalog business which was attributable to new hardware owners."

Helping push the format, he said, are the major studios, which are making greater efforts to simultaneously release blockbuster titles day-and-date with videocassette, as evidenced by Paramount's Feb. 1 street date of a \$29.95 laserdisk of "Indiana Jones And The Last Crusade."

Wallace also noted the continuing laserdisk market trend toward pricing single-disk "blockbuster" titles at less than \$25, while double disks are increasingly priced below \$30.

On the software side, observers also estimate that the entire laserdisk library will be at 10,000 titles by 1992. By the end of 1989, there were roughly 4,000 titles released on the format.

Both of the format's major proponents—Pioneer and Image Entertainment—say they are gearing up their future efforts accordingly. Pioneer says it plans to release about 1,000 new titles this year. To that end, Pioneer Video Manufacturing, Carson, Calif., plans to up its pressing capability from 600,000 disks per month to 3 million by 1993. Image Entertainment, planning to double its business within the next year from \$30 million to \$60 million, says its monthly release schedule has jumped to 100 titles per month, up from 50 six months ago.

As for working with hardware companies on cross-promotions and campaigns, said Greenwald, "we will be making a major marketing effort commitment to enhance the ability of hardware manufacturers to sell hardware... We're a software company but we are willing to spend money marketing hardware."

In terms of distribution, Wallace said the future of the laserdisk software business will eventually belong to the record and tape combo chains.

"Tower has been a wonderful partner and we just signed up the Wherehouse chain. The record chains will probably be the business in a few years. Now they represent about 30% of the business but that will grow substantially," said Wallace.

Another sign here at CES that laserdisk was expanding was the emergence of a new company called U.S. Laser Video Distributors, based in New Jersey and headed by former CBS/Fox Video executive David Goodman. He claims to be developing the industry's first laserdisk rackjobbing service and will begin servicing East Coast retail accounts shortly.

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## TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Program Supplier, Catalog Number	Suggested List Price
<b>HEALTH AND FITNESS™</b>					
1	1	51	<b>JANE FONDA'S COMPLETE WORKOUT</b>	Warner Home Video 650	29.98
2	5	13	<b>BEGINNING CALLANETICS</b>	MCA Home Video 80892	24.95
3	2	159	<b>CALLANETICS</b> ♦	MCA Home Video 80429	24.95
4	3	159	<b>JANE FONDA'S LOW IMPACT AEROBIC WORKOUT</b> ♦	Warner Home Video 070	29.98
5	4	63	<b>KATHY SMITH'S FAT-BURNING WORKOUT</b>	Fox Hills Video FH1059	19.95
6	8	159	<b>KATHY SMITH'S ULTIMATE VIDEO WORKOUT</b>	JCI Video 8100	14.95
7	16	159	<b>KATHY SMITH'S BODY BASICS</b>	JCI Video 8111	14.95
8	6	97	<b>START UP WITH JANE FONDA</b>	Warner Home Video 077	19.95
9	12	41	<b>SHIRLEY MACLAINE'S INNER WORKOUT</b>	Vestron Video 5270	29.98
10	20	101	<b>KATHY SMITH'S STARTING OUT</b>	Fox Hills Video FH1027	19.95
11	9	47	<b>ANGELA LANSBURY: POSITIVE MOVES</b>	Wood Knapp Video WK1016	29.95
12	7	65	<b>SUPER CALLANETICS</b>	MCA Home Video 80809	24.95
13	<b>NEW ▶</b>		<b>KATHY SMITH'S ULTIMATE STOMACH AND THIGHS WORKOUT</b>	Fox Hills Video MO32466	19.95
14	10	159	<b>JANE FONDA'S NEW WORKOUT</b> ♦	Warner Home Video 069	29.98
15	13	25	<b>KATHY SMITH'S PREGNANCY WORKOUT</b>	Fox Hills Video MO32223	19.95
16	11	159	<b>JANE FONDA'S EASY GOING WORKOUT</b> ♦	Warner Home Video 058	29.98
17	18	141	<b>JANE FONDA'S P. B. &amp; R. WORKOUT</b>	Warner Home Video 046	29.98
18	15	121	<b>20 MINUTE WORKOUT</b>	Vestron Video 1033	29.95
19	19	27	<b>DENISE AUSTIN'S LOW-IMPACT AEROBICS</b>	Parade Video 26	19.95
20	14	79	<b>KATHY SMITH'S WINNING WORKOUT</b> ♦	Fox Hills Video FH1012	29.95

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THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	<b>Born on the Fourth</b> (Universal)	8,028,075	1,315 6,105	3	23,821,259
2	<b>War of the Roses</b> (Fox)	5,693,242	1,559 3,652	5	60,989,774
3	<b>Tango &amp; Cash</b> (Warner Bros.)	5,397,811	1,556 3,469	3	38,592,922
4	<b>Internal Affairs</b> (Paramount)	5,043,516	975 5,173	—	5,043,516
5	<b>Always</b> (Universal)	4,194,820	1,162 3,610	3	26,079,865
6	<b>Little Mermaid</b> (Buena Vista)	3,851,208	1,521 2,532	8	60,855,174
7	<b>Steel Magnolias</b> (Tri-Star)	3,745,560	1,372 2,730	8	56,311,630
8	<b>Glory</b> (Tri-Star)	3,020,360	392 7,705	4	3,724,870
9	<b>Back to the Future Part II</b> (Universal)	2,748,860	1,641 1,675	7	104,147,791
10	<b>Driving Miss Daisy</b> (Warner Bros.)	2,725,876	277 9,841	4	5,116,098
11	<b>Leatherface</b> (New Line Cinema Bros.)	2,692,087	1,107 2,432	—	2,692,087
12	<b>Look Who's Talking</b> (Tri-Star)	2,377,050	1,378 1,725	13	121,848,808
13	<b>Christmas Vacation</b> (Warner Bros.)	2,006,333	1,482 1,354	6	65,159,817
14	<b>Ski Patrol</b> (Triumph)	1,648,000	515 3,200	—	1,648,000
15	<b>Blaze</b> (Buena Vista)	1,519,836	970 1,567	4	15,446,894
16	<b>Downtown</b> (Fox)	821,626	349 2,354	—	821,626
17	<b>Roger &amp; Me</b> (Warner Bros.)	686,638	103 6,666	3	1,335,606
18	<b>Harlem Nights</b> (Paramount)	649,715	454 1,431	8	57,798,302
19	<b>All Dogs Go to Heaven</b> (MGM/UA)	543,570	864 629	8	22,724,613
20	<b>Wizard</b> (Universal)	515,690	742 695	4	11,374,220
21	<b>She-Devil</b> (Orion)	502,527	740 679	5	12,849,851
22	<b>Family Business</b> (Tri-Star)	436,395	619 705	4	11,053,835
23	<b>The Bear</b> (Tri-Star)	336,278	554 554	11	29,564,471
24	<b>Enemies, a Love Story</b> (Fox)	311,957	38 8,209	4	1,523,936
25	<b>We're No Angels</b> (Paramount)	260,088	284 284	4	10,009,890
26	<b>Henry V</b> (Goldwyn)	247,193	34 7,270	—	2,079,436
27	<b>My Left Foot</b> (Miramax)	211,751	36 5,882	9	1,763,622
28	<b>Indiana Jones</b> (Paramount)	160,261	181 885	33	196,769,815
29	<b>Crimes and Misdemeanors</b> (Orion)	156,966	125 1,256	13	16,729,396
30	<b>The Fabulous Baker Boys</b> (Fox)	143,375	156 919	14	17,211,380
31	<b>Drugstore Cowboy</b> (Avenue)	135,504	79 1,715	14	3,426,878
32	<b>sex, lies and videotape</b> (Miramax)	125,520	103 1,219	23	24,172,084
33	<b>Valmont</b> (Orion)	80,508	25 3,220	8	670,430
34	<b>Music Box</b> (Tri-Star)	59,967	3 19,989	3	304,388
35	<b>Apartment Zero</b> (Skouras)	45,851	15 3,057	27	823,836
36	<b>Shirley Valentine</b> (Paramount)	34,404	25 1,376	19	5,862,142
37	<b>True Love</b> (MGM/UA)	34,224	23 1,488	17	1,043,303
38	<b>Akira</b> (Streamline)	33,889	3 11,296	2	81,146
39	<b>Black Rain</b> (Paramount)	31,838	50 637	16	46,099,607
40	<b>Tom Jones</b> (Goldwyn re-issue)	18,622	8 2,328	—	403,119

# BMG Distrib Meet Is Upbeat Despite A&M Sale

BY ED CHRISTMAN

NEW ORLEANS—Although the company will lose about 30% of its sales volume in March when its distribution relationship with A&M ends, a charged-up BMG Distribution sent out a clear message to the industry at its company convention—the '90s will be its decade.

BMG, a division of German-based Bertelsmann Music Group, held its convention here at the Westin Canal Place Jan. 6-9. The company distributes and owns RCA and Arista. It also distributes other labels, including Private Music and Grudge.

While the impending loss of A&M was a conversation topic at the convention, company morale seemed to be at an all-time high, thanks to a recent restructuring (Billboard, Sept. 9).

In his opening remarks, BMG Distribution president Pete Jones cited the convention's theme, "Welcome To The Future," as being particularly appropriate, "in the sense that we are now the company we always wanted to be. We are now positioned to market music in the '90s better than anyone else. We start the [decade] with the organization, systems, resources, commitment, and music to achieve great accomplishments."

In 1980, who could have predicted all the change that would occur dur-

ing the decade?, Jones asked. The decade saw the emergence of the CD and an incredible amount of consolidation among the labels, distributors, and retail chains, he added. But despite the trend toward consolidation, "music is more diverse than ever," he said. "And although there are fewer [retail] accounts, there are more outlets. Also, the music audience has broader demographics than previously."

In the '90s "our music and artists will deliver," he added, "so we have to deliver."

Many of the convention's sessions were closed to the press. But Jones reported to Billboard that the primary focus of the sessions was to ensure that the company capitalizes on the changes made during the restructuring.

BMG now has enhanced ability to service its large accounts, he said. But "we are also placing a strong emphasis on servicing [mom-and-pop] accounts," he said. Even if BMG had not lost A&M distribution, the reorganization would have occurred, he added. A&M has been sold to PolyGram.

While A&M's sales volume is almost one-third of BMG's total billings, its loss will impact BMG's bottom line to a much smaller degree because the label was only distributed and not owned by BMG, Jones said.

Jones made no secret of his eagerness to beef up BMG's label lineup, either through ownership, distribution agreements, and/or by starting a new BMG label.

"I would love to distribute five or six labels, each with sales of \$10 million to \$15 million," he said, adding Bertelsmann is interested in acquiring labels. "When Michael Dornemann [BMG co-chairman] passed up on buying A&M, he was not saying he isn't interested in making acquisitions—but it has to be at the right value," Jones said. "Also, Dornemann has been quoted as saying that starting a third BMG label is a possibility."

"There are quite a few names out there who are interested in starting

their own labels," he said. "If we are going to be involved with them, we would want them to be fully financed."

BMG can offer a lot to any label, in terms of tracking records, facilities, systems, and sales and marketing, Jones said.

"It's clear BMG will be very aggressive in the 1990s," said one convention participant, who did not want to be identified.

During Arista's product presentation, president Clive Davis reminded the BMG staff that Arista's star was on the rise. Davis said 1989 was the "best year" in the label's history. For instance, in October, the company rang up \$21 million, he said. "In contrast, the best previous

month was \$15.6 million in sales, which occurred during one of Whitney Houston's hot streaks."

Apparently, the Milli Vanilli album is currently driving the label's sales to a large degree. So far, it has sold 6 million copies in this country and 3 million overseas, Davis reported. But he added, "It's just beginning to sell outside the United States. Before we're through, it could sell 12 million to 15 million copies worldwide."

RCA Records enjoyed a good year in artist development and is looking ahead to the '90s, said label president Bob Buziak during his company's product presentation.

## CONVENTION CAPSULES

**CONFAB PRE-EMPTS MARDI Gras:** BMG Distribution president Pete Jones took 35-40 minutes to go around the room at the BMG convention and introduce everybody in the company, including a personal note on each person. The feat apparently was greatly appreciated by BMG staffers, who commented on it frequently throughout the remainder of the week. In return, at the awards dinner on the last night, Tom White, director of national accounts, named Jones "King Of The Parade." That position, according to White, who grew up in New Orleans, is an honor bestowed upon individuals during the Mardi Gras celebrations. Jones apparently was deeply touched by the award. BMG staffers cheered him when he reminded them, "This parade all moves together."

**DURING A SESSION** on thinking creatively, session leader Roger von Oech, president and founder of Creative Think, a Menlo Park, Calif.-based company specializing in stimulating creativity and innovation, invited the audience to think up slogans for BMG. The ones that got the biggest cheers follow: "Movie rental sucks . . . buy music"; "This is not your father's BMG"; "The walls come down and BMG moves in"; and "Elvis is alive and well at BMG." The one that generated the loudest boos: "We deliver—eventually." Later, von Oech asked the audience for things overrated and underrated. During that segment, everyone's favorite trade magazine caught a considerable drubbing.

**VANILLI VINDICATED:** Milli Vanilli was victimized by a publicity stunt, Arista president Clive Davis told the convention. The label's megaplatinum artist "has had to deal with whether they sang on their own record," Davis said, adding that he "received a signed affidavit" from the session artist whom newspapers have been reporting as the singer on the album. In the document, the singer, who went unnamed, "said he didn't sing on the record and blamed it on his manager" as a publicity stunt, Davis said.

**THE BALLROOM BLITZ:** While playing a Dionne Warwick track from an upcoming album, "Warwick Sings Cole Porter," Davis told Freddie Love to "get up and dance." Love, who started with the company in 1971 and currently serves as branch manager in BMG's Atlanta office, asked the woman next to him and the one behind him to dance. Despite Love's great looks, colorful personality, and giant stature—in terms of the obvious respect and affection directed at him by his co-workers—both women shyly turned him down. Atlanta branch staffer Jim Hall, apparently quick at seizing opportunities, jumped up to join Love for a round of ballroom dancing, to the delight of the rest of the room.

**ARISTA GOES TO NASHVILLE:** Now that Arista has a strong, full-rounded base, it is moving into Nashville and Tim DuBois has been named to head up the division, which will release its first album in February. DuBois said country artists with albums in the work for the label include Alan Jackson, Exile, Michelle Wright, and Lee Roy Parnell. BMG has shown it can market country music by helping to make RCA No. 1 in the field, DuBois said. "Well, [Arista] wants to be No. 2," he said. After a

long pause, he added, "And then No. 1."

**LIVE IN NEW ORLEANS:** Both RCA and Arista served up a generous helping of live music, featuring artists from their respective rosters. RCA artists included Michael Penn, Tyler Collins, Bobby Ross Avila, Restless Heart, Jo-El Sonnier, and the Del Fuegos, while Arista artists were Michelle Malone and Parnell. The RCA presentation ended with a bring-the-house-down jam that saw musicians from the opening acts join the Del Fuegos on stage. Set opener Penn, by the way, ended his set by—I kid you not—taking a picture of the audience. Meanwhile, other musical celebrities left their instruments at home but found time to visit the convention. Lisa Stans-



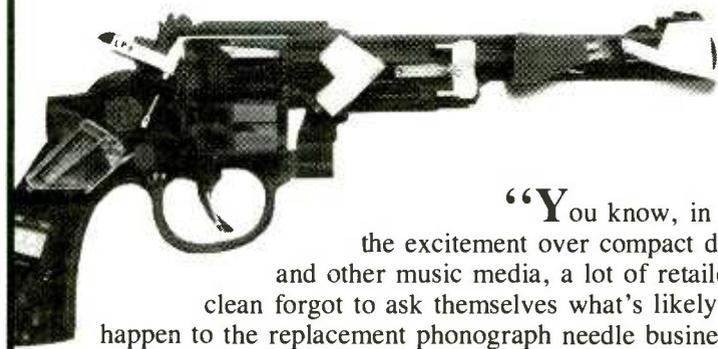
field, as well as Dave Stewart of the Eurythmics, mingled with convention attendees at an Arista-sponsored dinner.

**BMG FINDS NEW BUS-RIDE ANTHEM:** After a night at Tipitina's, a legendary showcase and watering hole establishment, BMG staffers piled onto a bus to take them back to the convention hotel. While driving through New Orleans' warehouse district late at night, BMG staffers broke into the old bus chestnut "99 Bottles Of Beer On The Wall." Without losing a beat, they segued into what will likely be the new anthem for bus rides, "I Left My Wallet In El Segunda," a rap song by A Tribe Called Quest played earlier in the day at the Arista product presentation.

**BMG TEACHES AN OLD CITY A NEW TRICK:** Stewart Walker, New Orleans' chief administrative officer, was on hand the last night of the confab to tell convention attendees that the city had proclaimed "BMG Week" beginning Jan. 10. Walker went on to say, "We have a lot of conventions in this town, but I have to hand it to you guys. I have never heard of a convention bringing its own bar with it." Walker was referring to BMG's famed Zig Zag Room, a private room stocked with liquor and beer, which was first established at the company's last convention in Montreal. In New Orleans, the bar was dubbed Zig Zag Room South. According to Tom O'Flynn, a Zig Zag Room veteran and branch manager at BMG's Washington, D.C., office, the name of the bar "comes from the theory that when you leave the room, you no longer are capable of walking straight."

**CLARION CALL OVERHAUL:** Jones started the convention by reviving the clarion call from the Montreal convention. He asked, "Are you ready to convention?" But he ended the New Orleans confab with a new rallying cry based on the convention's theme. "Are you ready for the future?" he asked. He received a resounding yes.

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## RETAIL TRACK



by Geoff Mayfield

**NO USE FOR USED:** The Jan. 13 edition of Retail Track, which included some cursory observations about the merchandising of used CDs, drew an unhappy howl from a senior executive at one of the major record companies. "As a former distribution executive and as a senior officer at a record company, I was shocked to see you condone the practice of selling used CDs," he responded.

To be sure, this columnist knows the sale of used product is, and always has been, a sensitive issue. We learned that in Retail Track's earliest days, when original author Earl Paige reported on the practice.

The sale of used CDs is unpopular not only with labels and distributors, but also with most mainstream music retailers, and with reason. Concerns raised by the practice include:

- That the sale of used product cannibalizes the sale of unopened product, which not only impacts the sales rung by record companies, but also sales that might otherwise be rung by the majority of music outlets that do not sell used goods. On another front, selling used goods can help set a precedent for the illegal practice of renting sound recordings.

- That the resale of product can, directly or indirectly, encourage the theft of product from legitimate dealers, because some sellers of used CDs don't particularly care if the CDs they buy were indeed "used" by the consumer who turns them in, or stolen from a competitor.

- Promotional disks are often found in used-CD bins. This violates the conditions under which labels distribute promos, and like the sale of stolen goods, is a practice that irritates record companies and merchandisers alike.

Having said that, the observations included in the Jan. 13 Retail Track were not intended to either condone nor condemn the sale of used CDs. Instead, the intent was simply to say that the sale of used CDs *does* exist, and, as the old parental cliché goes, "if you're going to do something, do it right." The Record Theatre location that was cited in the aforementioned column did a better job of merchandising used goods than others who sell such product—regardless of whether someone finds the practice slimy. And, in defense of the Record Theatre, there were only eight or 10 bins at that store that were devoted to used CDs, just a few square feet in a store that has more than 8,000 square feet of selling space. Used goods can comprise more than 50% of sales at *some* stores, and that is obviously not the case at the store in question.

Furthermore, without attempting to be judgmental on either side of the coin, let me throw a question on the table. Many retailers and wholesalers suspect out loud that since the cost of CD production has fallen dramatically over the past several years, the prices being charged for CDs in the current marketplace are higher than they should be, when compared to the profit and loss on other configurations. If that is the case, are record companies' pricing policies in part responsible for perpetuating the sale of used CDs?

Used CDs often, though not always, cost less than their unopened counterparts. Certainly, prices lower than full list might encourage shoppers to take a flyer on unknown titles. And, in cases where the consumer feels gouged on an album that does not please his or her tastes, they might even feel justified in trying to salvage something from the \$10.99-

(Continued on page 64)

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## TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★★ NO. 1 ★★	
1	1	1	9	PHIL COLLINS ... BUT SERIOUSLY	ATLANTIC 82050-2
2	2	7	50	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943
3	4	5	23	THE B-52'S COSMIC THING	REPRISE 2-25854/WARNER BROS.
4	3	2	13	BILLY JOEL STORM FRONT	COLUMBIA CK44366
5	5	3	42	MILLI VANILLI GIRL YOU KNOW IT'S TRUE	ARISTA ARCD 8592
6	7	8	38	TOM PETTY FULL MOON FEVER	MCA MCAD 6253
7	6	4	18	AEROSMITH PUMP	GEFFEN GHS2-24254
8	10	13	7	QUINCY JONES BACK ON THE BLOCK	QWEST 2-26020/WARNER BROS.
9	9	11	17	JANET JACKSON JANET JACKSON'S RHYTHM NATION 1814	A&M CD 3920
10	8	9	10	ERIC CLAPTON JOURNEYMAN	DUCK 2-26074/REPRISE
11	14	15	8	KENNY G LIVE	ARISTA A2CD-8613
12	11	12	14	LINDA RONSTADT (FEAT. A. NEVILLE) CRY LIKE A RAINSTORM, HOWL LIKE THE WIND	ELEKTRA 60872-2
13	12	6	20	ROLLING STONES STEEL WHEELS	COLUMBIA CK45333
14	15	25	8	BOBBY BROWN DANCE! ... YA KNOW IT!	MCA MCAD-6342
15	17	—	20	SKID ROW SKID ROW	ATLANTIC 2-81936
16	13	19	19	MOTLEY CRUE DR. FEELGOOD	ELEKTRA 60829-2
17	16	24	37	RICHARD MARX REPEAT OFFENDER	EMI E2-90380
18	18	16	9	RUSH PRESTO	ATLANTIC 82040-2
19	27	27	12	LUTHER VANDROSS THE BEST OF LUTHER: THE BEST OF LOVE	EPIC E2K45320/E.P.A.
20	20	20	27	NEW KIDS ON THE BLOCK HANGIN' TOUGH	COLUMBIA CK 40985
21	23	—	15	SOUL II SOUL KEEP ON MOVIN'	VIRGIN 91267-2
22	NEW ▶	—	1	MICHAEL BOLTON SOUL PROVIDER	COLUMBIA CK 45012
23	25	—	2	THE SMITHEREENS SMITHEREENS 11	ENIGMA C2-91194
24	RE-ENTRY	—	21	DON HENLEY THE END OF THE INNOCENCE	GEFFEN GHS 2-24217
25	22	23	6	ROD STEWART STORYTELLER/COMPLETE ANTHOLOGY: 1964-1990	WARNER BROS. 2-25987
26	19	21	10	WHITESNAKE SLIP OF THE TONGUE	GEFFEN GHS2-24249
27	21	—	11	NEIL YOUNG FREEDOM	WARNER BROS. 2-25899
28	29	28	16	RICKIE LEE JONES FLYING COWBOYS	GEFFEN GHS 2-24246
29	24	29	6	SCORPIONS GREATEST HITS-BEST OF ROCKERS 'N' BALLADS	MERCURY 842 002-2/POLYGRAM
30	26	22	15	TRACY CHAPMAN CROSSROADS	ELEKTRA 60888-2

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## Record Theater Store Opens With A Bison

BY JIM BESSMAN

NEW YORK—A huge inflatable bison flew over Record Theater's grandly opened Lancaster store last month in suburban Buffalo, N.Y., where Lenny Silver, the president of

the 20-year-old chain, is now understandably bullish. "Business has been flying since we opened the doors," says Silver. "It's surprising for a new store to open so fast."

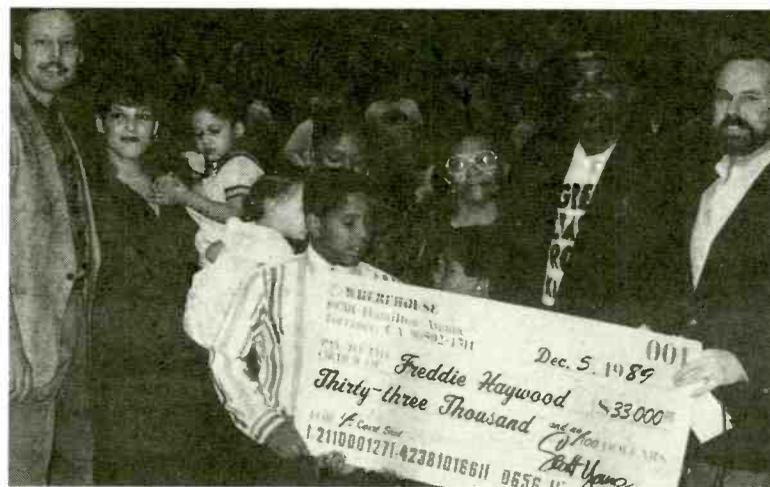
Already Silver predicts that the new, 10,000-square-foot outlet—his

chain's 18th—will "easily" net \$3 million yearly, placing it in the same category as the \$2 million-\$3 million annual performance of his comparatively big units in Baltimore (18,000 square feet), and Cincinnati (22,500 square feet).

But aside from size and the 25-foot-high, helium-filled, guitar-slinging bison, the latest Record Theater is noteworthy for both its atypical decor and its audio hardware merchandise.

As Silver explains, the gray-and-maroon color scheme, together with extensive neon lighting, "freshens" Record Theater's older gold-and-orange look. Existing stores, he adds, are being remodeled to follow Lancaster's suit by year's end.

Record Theater now boasts four stores in the Buffalo area, six in Cleveland, four in Rochester, N.Y., (Continued on page 68)



**All In The Family.** Scott Young, president of Torrence, Calif.-based Wherehouse Entertainment Inc., at the far right, and Bruce Jesse, the chain's VP of advertising, at the far left, present to Freddie Haywood a check for \$33,000 for scoring a basket from half-court at the Forum in Los Angeles. Haywood, standing next to Young, won the opportunity to shoot the basket as part of the chain's promotion, held in conjunction with the Los Angeles Lakers. The other people in the picture are members of Haywood's family.

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### RETAIL TRACK

(Continued from page 62)

\$15.99 range in which CDs normally fall.

**FAST TRACK:** A reliable source tells Billboard that Japanese superstore chain **The Wave** plans to join the invasion of foreign music sellers who plan to do business in the U.S. Word has it that the operation is passing on New York, preferring instead to aim for the Los Angeles market... As of Jan. 1, LPs became history at the music departments in **Target Stores**. **Doug Harvey**, director of **Jetco**, Target's internal music and video rackjobber, says that prior to the total phaseout, the chain had been limiting its LP stock to top-20-sell-

ing albums... **Lieberman Enterprises'** buyout of wholesaler **Navarre Corp.** closed on Jan. 15. The pact between the two Minneapolis-based companies was originally announced in November (**Billboard**, Dec. 2).

**SMITH OR MYTH:** It was widely reported last year that British retailer **W.H. Smith** was one of the companies that had its eyes on Atlanta-based **Turtle's Records & Tapes**, but **Retail Track** has learned that **Durham, N.C.-based The Record Bar** was also on Smith's shopping list. Either or both would have been a nice geographic fit for the company, which

owns U.K. chain **Our Price**, because its U.S. headquarters are in Atlanta. Instead, both U.S. retail firms were wrapped up by the American emergence of Belgium-based **Super Club**.

**W.H. Smith** supposedly had a 1989 budget of \$500 million earmarked for the purchase of U.S. music chains, but this allocation was reportedly to have been spent last year. Its purchases of Philadelphia-based **Wee Three** and a handful of the retail stores owned by **Richman Brothers** obviously fell short of that lofty mark.

On a couple of occasions, including a recent one, **W.H. Smith** has been linked with Pittsburgh-based **National Record Mart**, which recently was rumored to be on the selling block (**Billboard**, Jan. 6). If **Smith** doesn't scoop up **NRM**, it could be one of the suitors for **Torrence, Calif.-based Wherehouse Entertainment**... Speaking of **Wherehouse**, an in-the-know source assures me that **Lieberman** owner **LIVE Entertainment** is not chasing that Western chain. Why do I feel like I may one day regret reporting that denial?

**NO JACKET REQUIRED:** One observable change at the Minneapolis home office of **The Musicland Group** since management bought the chain from **Primerica Corp.** is that, except for rare occasions, chairman **Jack Eugster** and his senior management have excised suits and ties from their workday wardrobes. During a visit there this year, **Eugster** explained, "Once we got out on our own, I decided [Tower Records' president] **Russ Solomon** had the right idea." Previously, only **Friday** was a casual-dress day at **Musicland**.

One of the changes at **Wherehouse** since **Scott Young** took over for **Lou Kwiker** in 1988 is that **Friday** is now a dress-down day. If this move toward a more casual environment becomes an industry-wide trend, I fear that **Solomon's** famous tie collection will stop growing... Some **Wall Street** analysts think that **Musicland** should go public again.

### THE CUSTOMER CAMELOT

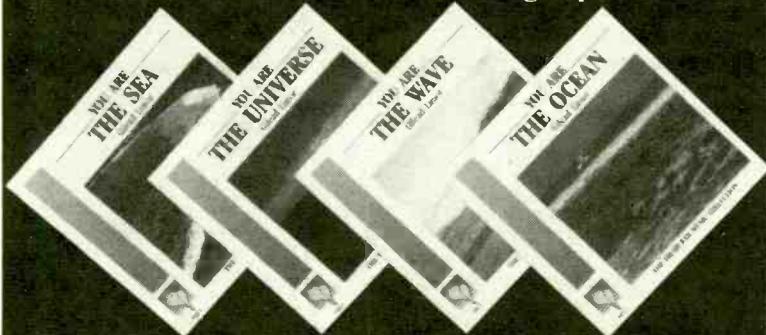
Lew Garrett, Vice President of Purchasing



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### RETAIL PEOPLE

The National Assn. of Recording Merchandisers' nominating committee has selected **Ann Loeff**, president of **Spec's Music & Video** in Miami, and reselected current board members **Jim Bonk**, executive VP/CEO of **Camelot Enterprises** in North Canton, Ohio, and **Patricia Moreland**, GM of **City-1-Stop**, a unit of Los Angeles-based **Show Industries**, to stand for election as directors of **NARM**. Each is expected to serve a three-year term beginning in March.

The committee also has selected **William Hall**, president/CEO of **Sight & Sound Distributing** in Burlingame, Calif., to stand for a one-year term, replacing **Frank Hennessey**, who recently resigned from the **Handleman Co.** in Troy, Mich.



DIEHL

**Angie Diehl** is named director of advertising for **Music Plus** and **City-1-Stop**, units of Los Angeles-based **Show Industries**. She had been director of entertainment accounts and promotions at **L.A. Style Magazine** and the **L.A. Weekly**. Prior to that, she was advertising director for **Land-**

**mark Theatre Corp.** In other moves, **Show Industries** has named **Alan Schwartz** to the post of director of marketing and **Elaine Perliss** as marketing manager.

**Bill Bryant** is named director of advertising for **The Record Bar Inc.** in Durham, N.C. He had been manager of advertising for **AD-Ventures**, **Record Bar's** in-house ad agency. Prior to that, he was regional sales manager for **International Video Entertainment**. From 1977-86, he worked for **Record Bar** in a variety of positions, including store manager, sales manager, and marketing manager.

**Rusty Bennett** is named national sales director of **Aiwa America Inc.** in Moonachie, N.J. He had served at **Panasonic** for seven years, most recently as director of national accounts and special market programs.



BENNETT

**Steve Sienicki** is named VP of sales for **Discwasher** in Schiller Park, Ill. He had been VP of special markets.

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side of it? Just remember, if

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# Billboard

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# New Label Cardiac On World Beat Pulse

## 32nd Grammy Nominations Augur Well For Indies

BY BRUCE HARING

**C**ATHY JACOBSON, former VP of independent distribution at Island, has officially taken the reins as president of the newly created **Cardiac Records**, a division of the Virgin-owned **Caroline Trading Co.** (Billboard, Jan. 20).

Jacobson, whose Island indie division attracted attention last year with hit singles by **Delicious Vinyl's Tone Loc** and **Young M.C.**, says the new label's philosophy will be to issue "anything that sounds good. I won't say we're a rap or a dance label. Whatever works, we'll do. The Island independent experience was great in that I realize there's a gamut of product out there."

Jacobson says Virgin approached her with the idea for the new label and is "putting a lot of emphasis on this. They were interested in getting involved in the indie area; there's a lot of European product they don't put out over here."

Joining Jacobson at Cardiac will be Island's **Bobby Ghossen**, who will be VP of A&R; **Troy Shelton**, formerly of **Select Records** and indie promoters the **Experts**, who will spearhead Cardiac's promotion department; and **Betsy Grant**, late of **Profile Records**, who will serve as Cardiac's director of sales and marketing.

The release goal for Cardiac is "eight to 10 albums per year," Jacobson says, with the first product targeted for March. But she says no artists have been signed.

Jacobson says there will eventually be several labels under the Cardiac umbrella, as with her arrangement with Island. "I want to get into world music, and I think independent distribution is the perfect



outlet for that kind of music."

The new label will be headquartered at 1790 Broadway in New York.

**GRAMMY NOMINEES:** Indie labels have a strong contingent among the Grammy nominees, announced Jan. 11 in New York and Los Angeles (Billboard, Jan. 20).

Leading the parade is **Rounder Records**, which has five nominations; **Fantasy Records**, with three; and **Delicious Vinyl**, also with three.

**Flying Fish** and **Grey Eagle** were the other multiple nominees among indie labels, both scoring two bids.

Among the other indie labels with a shot at taking home a Grammy are **Rykodisc**, **Shanachie**, **Malaco**, **Alligator**, **SST**, **Relativity**, **Tommy Boy**, **Living Music**, and **Stash**.

**ADVANCE WORD:** **Barracuda**, which caused a stir in Billboard's year-end issue with a controversial anatomical portrait, piles **Geddy Lee**-style vocals atop mainstream metal on "Open Fire," available through **Rock Hard Records**, Suite 759, 1415 Main St., Worcester, Mass. 01603... **Nite Train Records** has the perfect tape for your jeep cruises with **Intice's** "Taste The Night," meaty body music heavy on the bass. More info at 813-989-9220... **The Fundamentals** are "Feeling Strange" courtesy of the band's own **POS Records**. Ex-Bongo and **Paradox** recording artist **Richard Barone** produces four tracks on this seven-song album, which is a

textbook of '80s alternative pop. "And You Wait" is a key cut. More from POS at 730 Norman Place, Westfield, N.J. 07090... **I Love You's** "I Love You Live" is the independently distributed debut recording of a band soon to bow on **Geffen**. This five-song EP is metal in the grand tradition of **Mudhoney** and **Soundgarden**, a little off the boulevard but perfectly accessible. More from **Medusa/Restless**, 213-390-9969.



**It's Not What You Think.** Move over, Oscar, and behold the newest entry in the awards field: the Indie Award, offered by the National Assn. of Independent Record Distributors and Manufacturers. Duncan Browne of **Rounder Records** designed the prototype.

FOR WEEK ENDING JANUARY 27, 1990

Billboard®

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## NEW AGE ALBUMS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	37	<b>NO BLUE THING</b> MUSIC WEST MW-103	RAY LYNCH
★ ★ NO. 1 ★ ★ 21 weeks at No. 1				
2	2	41	<b>DANCING WITH THE LION</b> COLUMBIA OC 45154	ANDREAS VOLLENWEIDER
3	3	19	<b>NIKI NANA</b> PRIVATE MUSIC 2056	YANNI
4	5	19	<b>ELDORADO</b> PRIVATE MUSIC 2054	PATRICK O'HEARN
5	6	67	<b>CRISTOFORI'S DREAM</b> NARADA 61021/MCA	DAVID LANZ
6	19	3	<b>YELLOWSTONE: THE MUSIC OF NATURE</b> AMERICAN GRAMAPHONE AG3089	MANNHEIM STEAMROLLER
7	4	63	<b>DECEMBER ▲²</b> WINDHAM HILL 1025/A&M	GEORGE WINSTON
8	7	15	<b>AND IT RAINED ALL THROUGH THE NIGHT</b> NOUVEAU 228	BILL WOLFER
9	8	45	<b>WINDHAM HILL SAMPLER '89</b> WINDHAM HILL 1082/A&M	VARIOUS ARTISTS
10	14	9	<b>GARDEN CITY</b> CYPRESS YD 0133	JOHN TESH
11	17	35	<b>THE NARADA COLLECTION TWO</b> NARADA N-39117/MCA	NARADA ARTISTS
12	15	51	<b>WATERMARK ●</b> Geffen 24233	ENYA
13	16	11	<b>LILY ON THE BEACH</b> PRIVATE MUSIC 2057	TANGERINE DREAM
14	22	67	<b>DEEP BREAKFAST ●</b> MUSIC WEST MW-102	RAY LYNCH
15	13	27	<b>LIVING THE NORTHERN SUMMER</b> MUSIC WEST MW-133	JIM CHAPPELL
16	18	15	<b>HISTORY OF MY HEART</b> PRIVATE MUSIC 2058	SUZANNE CIANI
17	20	31	<b>THE NATURE OF THINGS</b> SHINING STAR SSP 113	BRUCE BECVAR
18	RE-ENTRY		<b>THEMES</b> POLYDOR 839 518-2	VANGELIS
19	23	7	<b>BIG MAP IDEA</b> ECM 839 253	STEVE TIBBETTS
20	11	31	<b>A WINTER'S SOLSTICE, VOL. II ●</b> WINDHAM HILL 1077/A&M	WINDHAM HILL ARTISTS
21	NEW▶		<b>ABACUS MOON</b> SONIC ATMOSPHERES 80026	DON HARRISS
22	12	9	<b>A WINTER'S SOLSTICE ●</b> WINDHAM HILL 1045	WINDHAM HILL ARTISTS
23	RE-ENTRY		<b>INSTRUMENTS OF PEACE</b> SOUNDINGS OF THE PLANET SP-7139	SOUNDINGS ENSEMBLE/SINGH KAUR
24	25	37	<b>AUTUMN ▲</b> WINDHAM HILL 1012/A&M	GEORGE WINSTON
25	RE-ENTRY		<b>WINTER INTO SPRING ▲</b> WINDHAM HILL 1019/A&M	GEORGE WINSTON

• 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.

## ALBUM RELEASES

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

### POP/ROCK

**BALAAAM AND THE ANGEL**  
Days Of Madness

▲ LP Virgin 91287-1/\$9.98  
CA 91287-4/\$9.98

**BOBBY Z**  
Bobby Z

▲ LP Virgin 91288-1/\$9.98  
CA 91288-4/\$9.98

**LARRY BOONE**  
Down That River Road

▲ CD PolyGram 842156-2/NA  
CA 842156-4/NA

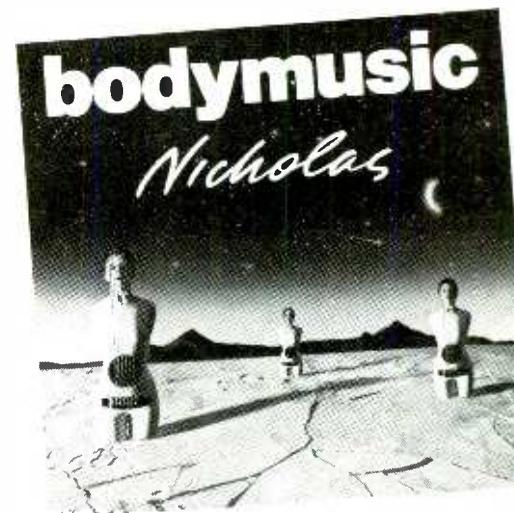
**JOHNNY CASH**  
Boom Chi-ca Boom

▲ CD PolyGram 842155-2/NA  
CA 842155-4/NA

**JOHNNY CASH**  
The Sun Years

▲ LP Rhino R11H-70950/NA

(Continued on next page)



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 Catalog No. 8-9888

## RECORD THEATER STORE OPENS WITH A BISON

(Continued from page 64)

two in Syracuse, N.Y., and one each in Cincinnati and Baltimore.

The chain's units range in size from 7,000 square feet to 22,500 square feet, mainly freestanding with some strip-center locations. The Buffalo and Syracuse stores rent video. In addition, in Buffalo, the chain is experimenting with a "high-end" audio hardware department in three stores, including the new one.

Location plays a key role in the

chain's overall strategy. "We look for certain buyers," says Silver. "In Buffalo, we have three [freestanding] stores, [each] three miles apart on Main Street, which sounds a little stupid, but it works because each is in a different neighborhood. One's in a college area, another is more 'urban' and near a hospital, so we get a lot of doctors. The third is in an elite suburb where we do tons of CDs. But they all do tremendous volume."

Each store "carries everything" in terms of configurations, including sell-through and rental video, and especially vinyl, says Silver.

"We don't have to worry about [percentage] rents, and the big mall chains only have so much space to work with. So they're going more and more with CDs and cassettes and getting rid of their albums and 45s. So people come to us for them because they can't find them anywhere else. Besides, when you're a big store, people expect you to have everything, so you have to have it."

Record Theater is not shy about letting its customers know the advantages to be gained by shopping at its outlets. As advertising director Bob Mycek notes, the chain is extremely promotion-oriented, as illustrated by

the Lancaster store's opening festivities.

The inflatable beast marking the new location is a promotional tool of Buffalo station 97 Rock, which sells its merchandise exclusively at the chain and celebrated the new store opening with a remote broadcast. Not to be outdone by the competition, WMJQ-FM followed 97 Rock's bison remote with its own 25-foot-long boombox, programmed from the store's parking lot. Additionally, Record Theater celebrated the opening with CD hardware and software giveaways at that store.

The Lancaster location maintained the momentum with a New Kids On The Block promotion, whereby 50 Christmas stockings were filled with various New Kids recordings and

merchandise, including one holding a pair of tickets and airfare to the group's New Year's Eve show in Boston.

"We owned radio in town for the first week," says Mycek, noting that spots on the market's five top stations tied in with an extensive print ad campaign in the Buffalo News and that daily's weekend Gusto entertainment section. Besides trumpeting its \$6.99 album/cassette price for the "cream of the crop of hits" and \$9.99 for CD equivalents, the ads promoted the giveaways and provided \$5 discount coupons on all videos priced at \$14.98 and above.

Mycek says that Record Theater now looks to adding more "freestanding superstores with a lot of flash and glitz."

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## ALBUM RELEASES

(Continued from preceding page)

CA R21S-70950/NA

**COMPANY OF WOLVES**  
Company Of Wolves

▲ CD PolyGram 842184-2/NA  
CA 842184-4/NA

**JIM CROCE**  
The Final Tour

▲ CD Saja 91326-2/\$13.98  
CA 91326-4/\$9.98

**EPIC RUMORS**  
Hunger

▲ LP Bok Du 7010/NA  
CA 7010/NA

**JULIA FORDHAM**  
Porcelain

▲ LP Virgin 91325-1/\$9.98  
CA 91325-4/\$9.98

**GIRLS NEXT DOOR**  
How 'Bout Us

▲ CD Atlantic 82068-2/\$13.98  
CA 82068-4/\$9.98

**KRIS KRISTOFFERSON**  
Third World Warrior

▲ LP PolyGram 834629-1/NA  
CA 834629-4/NA

**THE LOVIN' SPOONFUL**  
"Anthology"

▲ CD Rhino R21S-70944/NA  
CA R41H-70944/NA

**MATT ROLLINGS**  
Balconies

▲ LP MCA Master Series MCA-6357/NA  
CA MCAC-6357/NA

**ROM**  
She She

▲ CA A's Records AR001ST/NA

**TALL TALES TRUE**  
Shiver

▲ CD PolyGram 838209-2/NA  
CA 838209-4/NA

**VARIOUS ARTISTS**  
Alligator Stomp: Cajun Zydeco Hits

▲ LP Rhino R11H-70946/NA  
CA R41H-70946/NA

**VARIOUS ARTISTS**  
Great British Reggae DJ'S & Singers—  
Roll Call '89

▲ LP I.R.S. IRS-82029/NA  
CA IRSC-82029/NA

**VARIOUS ARTISTS**  
Guitarspeak, Vol. II

▲ LP I.R.S. IRS-82028/NA  
CA IRSC-82028/NA

**VARIOUS ARTISTS**  
Super Mario Bros.' Favorite Mushroom  
Party Hits

▲ LP Rhino R11H-70949/NA  
CA R41H-70949/NA

### SOUNDTRACKS

**CLIFF EIDELMAN**  
Triumph Of The Spirit, Original Motion  
Picture Soundtrack

▲ CD Varese Sarabande VSD-5254/NA  
CA VSC-5254/NA

**MAURICE JARRE**  
Enemies, A Love Story, Original Motion  
Picture Soundtrack

▲ CD Varese Sarabande VSD-5253/NA  
CA VSC-5253/NA

**PHILIPPE SARDE**  
Music Box, Original Motion Picture  
Soundtrack

▲ CD Varese Sarabande VSD-5248/NA  
CA VSC-5248/NA

**JAMES HORNER, FEATURING THE  
HARLEM BOYS' CHOIR**  
Glory, Original Motion Picture  
Soundtrack

▲ LP Virgin 91329-1/\$9.98  
CA 91329-4/\$9.98

### JAZZ/NEW AGE

**CHARLES BLENZIG**  
Charles Blenzig

▲ CD Chase Music Group 2856-88022-2/NA  
CA 2856-88022-4/NA

**CHRIS FLORY**  
For All We Know

▲ CD Concord Jazz CCD-4403/NA  
CA CJ-403-C/NA

**DAVE FRISHBERG**  
Let's Eat Home

▲ CD Concord Jazz CCD-4402/NA  
CA CJ-402-C/NA

**STAN GETZ**

### Anniversary!

▲ CD Verve 838769-2/NA  
CA 838769-4/NA

**THE HARPER BROTHERS**  
Remembrance: Live At The Village  
Vanguard

▲ CD Verve 841723-2/NA  
CA 841723-4/NA

**ROB MOUNSEY + FLYING MONKEY  
ORCHESTRA**  
Dig

▲ CD Sona Gaia ND-62761/NA  
CA NC-62761/NA

**THE RICHARD SMITH UNIT**  
Rockin' The Boat

▲ CD Chase Music Group 2856-88023-2/NA  
CA 2856-88023-4/NA

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to New Releases, Billboard, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

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## AUDIO TRACK

(Continued from page 36)

Warner Bros. Pete Puleo was at the board. Full Force cut vocal tracks for MC Trouble's new album on MCA/Motown. John Fig engineered.

### LOS ANGELES

**BARRY FASMAN AND HIS PARTNER** Dana Walden composed scores to the movies "Night Club" for Crown International Pictures, "Rich Girl" for Film West, "1st And Ten" for HBO, and "Street Hunter" for 21st Century Film Corp. at Foz Sound. Incidental music for the feature film "Triumph Of The Spirit," starring Willem Dafoe, was also tracked under the music supervision of Budd Carr. Walden and James Lee Stanley produced Thom Bishop's album for Profile. Fasman co-produced and Joe Romersa was at the board. French artist Michelle Forrestier was in working on vocals for her upcoming album. Forrestier and Fasman produced.

**Original Sound** act UZISBROS was in Mr. Rodgers Studio working on an upcoming album. Will Griffin produced, with Bernie Matthews at the controls.

At Elumba, Lenny Williams, former Tower Of Power lead vocalist, wrapped up the making of his new Crush album, "Layin' In Wait."

Island's Mica Paris was in Encore doing overdubs and mixes with producer Patrick Moten. Barney Perkins engineered, assisted by Milton Chan and Elliott Peters. Chris Hewett cut overdubs for Island, produced by Moten, with Perkins at the board. Chan and Peters assisted. Anita Baker continued rhythm tracking with producer Michael Powell. Perkins and Chan assisted.

Paul Chihara and Craig Huxley produced and recorded the soundtrack for an upcoming CBS Television/King Phoenix Production Co. miniseries, titled "Family Of Spies," at the Enterprise. The duo used the studio's Synclavier; Joel Iwataki engineered. Belgian act Hunting Hunting completed digital mixes for an upcoming ARS album in Studio B. Richard James Burgess produced and engineered, assisted by Martin Horenburg.

### NASHVILLE

**GAIL DAVIES** was in the Castle working on self-produced overdubs and mixes for Capitol with engineer Rob Feaster. Asleep At The Wheel tracks were mixed with Scott Hendricks awake at the board. Barry Beckett and Ray Benson produced for Arista. Charlie Peacock overdubbed with producer/engineer Brown Bannister for Sparrow.

### OTHER CITIES

**CANADIAN ARTIST COLIN James** worked on his album project for Virgin at Ardent, Memphis. Joe Hardy produced and engineered. Australian band the Angels recorded for Mushroom Records; Terry Manning produced and engineered. Cybil Shepherd's producer, Sid Selvidge, worked on overdubs for Shoals Creek Music Production. Joe Hampton engineered.

**Cheap Trick** concluded preproduction work at A.D. Productions in Milwaukee. Sessions, engineered by David Henszey, were for the group's new Epic album. Al Williams assisted on the Neve V-Series console.

Chicago blues legend J.W. Williams, leader of the Chi Town Hustlers, was in at Soto Sound, Evanston, Ill., working on his latest album, "Don't Ever Leave Me," featuring Steve Gibson on guitar. Also sitting in were Rick Hall and Dave Service of the Dells. The album is slated for spring release. Goldi cut tracks for his latest funk/rock/house cut "Candy Stuff," slated for release on Gold Lady Records.

At Soundscape, Atlanta, the Georgia Satellites worked on a single release for Elektra. Ed Miller engineered and produced. Sonny Emory, touring drummer for David Sanborn and Earth, Wind & Fire, worked on a new 12-inch release for Landslide Records. Emory and bassist Ronnie Garrett produced, with executive producer Michael Rothschild and engineer Ron Christopher.

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

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# TOP LATIN ALBUMS™

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	51	ANA GABRIEL	TIERRA DE NADIE	CBS 80054
	2	—	1	KAOMA	LAMBADA	EPIC 46010
	3	3	35	JOSE LUIS RODRIGUEZ	TENGO DERECHO A SER FELIZ	POLYGRAM 838351-4
	4	2	9	ISABEL PANTOJA	SE ME ENAMORA EL ALMA	RCA 9952
	5	10	3	RICARDO MONTANER	UN TOQUE DE MISTERIO	TH-RODVEN X
	6	4	35	JULIO IGLESIAS	RAICES	CBS 80123
	7	7	15	DYANGO SUSPIROS	CAPITOL-EMI LATIN 421266/CAPITOL-EMI LATIN	
	8	5	55	CHAYANNE	CHAYANNE	CBS 80051
	9	12	3	DANIELA ROMO	QUIERO AMANECER CON ALGUIEN	CAPITOL-EMI LATIN 42227/CAPITOL-EMI LATIN
	10	6	15	ROBERTO CARLOS	SONRIE	CBS DCL-80179
	11	9	33	FRANCO DE VITA	AL NORTE DEL SUR	CBS 80093
	12	16	9	MIRIAN HERNANDEZ	MIRIAN HERNANDEZ	CAPITOL-EMI LATIN 42162/CAPITOL-EMI LATIN
	13	22	3	MARISELA	15 EXITOS	FONOVISA 8836
	14	8	27	LOS BUKIS	Y PARA SIEMPRE	FONOVISA 8828
	15	13	25	EMMANUEL	QUISIERA	CBS 80124
	16	14	39	LUIS MIGUEL	EN BUSCA DE UNA MUJER	WEA LATINA 56119/WEA
	17	—	1	TERESA GUERRA	LOS CREADORES DE LA LAMBADA	TH-RODVEN 2678
	18	20	3	RAPHAEL	MARAVILLOSO CORAZON	CBS 80250
	19	—	1	FRANCO	MUCHO MAS	CAPITOL-EMI LATIN 042279/CAPITOL-EMI LATIN
	20	11	29	MARISELA	MARISELA	ARIOLA 9577
	21	19	73	YOLANDITA MONGE	VIVENCIAS	CBS 10552
	22	25	3	XUXA	XUXA	GLOBO 9113
	23	15	93	ISABEL PANTOJA	DESDE ANDALUCIA	RCA 6956
	24	—	17	GLORIA ESTEFAN	CUTS BOTH WAYS	EPIC 45217/E.P.A.
	25	—	1	BRAULIO	LOS EXITOS DE BRAULIO	CBS 80185
TROPICAL/SALSA	1	2	11	FRANKY RUIZ	MAS GRANDE QUE NUNCA	TH-RODVEN 2664
	2	1	21	LUIS ENRIQUE	MI MUNDO	CBS 80146
	3	6	3	LA PATRULLA 15	EL CANTINERO	TTH 00-1
	4	3	21	JUAN LUIS GUERRA Y LA 440	OJALA QUE LLUEVA CAFE	KAREN 126
	5	5	23	CHANTELLE	CHANTELLE CON UN TOQUE DE CLASE	WEA LATINA 56559
	6	—	1	LALO RODRIGUEZ	SEXSACIONAL!	TH-RODVEN 2661
	7	9	33	EL GRAN COMBO	AMAME	COMBO 2060
	8	7	55	EDDIE SANTIAGO	INVASION DE LA PRIVACIDAD	TH-RODVEN 2575
	9	4	13	GILBERTO SANTARROSA	SALSA EN MOVIMIENTO	COMBO 2062
	10	15	7	WILFRIDO VARGAS	ANIMACION	SONOTONE 1432
	11	8	33	DAVID PABON	ES DE VERDAD	TH-RODVEN 2620
	12	10	21	HANSEL SOLO		CBS 80148
	13	16	11	GRUPO NICHE	GRANDES EXITOS	GLOBO 9878
	14	12	7	WILLIE CHIRINO	ACUARELA DEL CARIBE	CBS 80228
	15	24	25	TITO NIEVES	YO QUIERO CANTAR	RMM 1683
	16	19	23	JOE ARROYO	FUEGO EN MI MENTE	FUENTES 5674
	17	—	1	VARIOS ARTISTAS	LOS GRANDES DEL MERENGUE	KAREN 128
	18	14	33	LA COCO BAND	COCO BAND	KUBANEY 20011
	19	25	9	GRUPO NICHE	SUTIL Y CONTUNDENTE	CBS 80155
	20	23	15	JOSE ALBERTO	MIS AMORES	RMM 1684
	21	11	11	CONJUNTO CHANEY	EL CONJUNTO DEL AMOR	HIT MAKERS HM-76
	22	—	47	JOHNNY Y RAY	SALSA CON CLASE	POLYGRAM LATINO 836647/POLYGRAM
	23	20	15	VARIOS ARTISTAS	NON STOP DANCING	CBS 80034
	24	18	27	MAX TORRES	APRENDERE	CAPITOL-EMI LATIN 42134/EMI-CAPITOL LATIN
	25	—	1	BOBBY VALENTIN	AQUI ESTA LA SALSA	SONOTONE 21501
REGIONAL MEXICAN	1	1	21	BRONCO	A TODO GALOPE	FONOVISA 8830
	2	3	3	GRUPO MAZZ	NO TE OLVIDARE	CAPITOL-EMI LATIN 42186/CAPITOL-EMI LATIN
	3	2	27	VICENTE FERNANDEZ	POR TU MALDITO AMOR	CBS 80127
	4	6	23	RAMON AYALA	TRISTES RECUERDOS	FREDDIE 1474
	5	4	13	LOS CAMINANTES	NO CANTAN MAL LAS RANCHERAS	LUNA 71184
	6	5	13	LOS FLAMERS	LOS FLAMERS	RCA 9857
	7	7	11	LOS YONICS	A TU RECUERDO	FONOVISA 8832
	8	17	31	FITO OLIVARES	LA NEGRA CATALINA	GIL 2031
	9	9	15	LOS TIGRES DEL NORTE	MI BUENA SUERTE	FONOVISA 8831
	10	16	51	LA MAFIA	EXPLOSIVO	CBS 80072
	11	—	69	JOAN SEBASTIAN	CON TAMBORA	MUSART 90014
	12	15	5	SELINA Y LOS DINOS	SELINA	CAPITOL-EMI LATIN 421-44/CAPITOL-EMI LATIN
	13	10	59	ANTONIO AGUILAR	CON BANDA	MUSART 2021
	14	12	11	GRUPO LA SOMBRA	CHI-TOWN BOY'S ARE BACK	FREDDIE 1490
	15	21	3	LOS HUMILDES	NI ME VIENE NI ME VA	FONOVISA 8827
	16	18	7	JUAN VALENTIN	CANCIONES DE MI PUEBLO	CAPITOL-EMI LATIN 42138
	17	13	63	BRONCO	UN GOLPE MAS	FONOVISA 8808
	18	11	109	LINO RONSTADT	CANCIONES DE MI PADRE	ELEKTRA 60765
	19	22	3	JOHNNY HERNANDEZ	NO ME HAGAN MENOS	CAPITOL-EMI LATIN 42134
	20	14	15	GRUPO AUOAZ	NI JUANA LA CUBANA	CAPITOL-EMI LATIN 42178/CAPITOL
	21	24	19	EMILIO NAVAIRA	EMILIO NAVAIRA AND THE RIO BAND	CBS CRL-80140
	22	19	45	LOS TIGRES DEL NORTE	LOS CORRIDOS PROHIBIDOS	FONOVISA 8815
	23	20	9	GRUPO LA FIEBRE	ON THE RIGHT	CBS 80168
	24	23	17	LOS TEMERARIOS	INCONTENIBLES	TH-MEX 2513
	25	8	7	VARIOS ARTISTAS	DE LO NUESTRO LO MEJOR	CBS 80156

(CD) Compact disk available. \*Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

## Latin Notas



by Carlos Agudelo

**FUNNY THING, THIS LAMBADA STUFF.** Well-informed sources told this columnist that the craze, albeit not the music and dance, was born as a soft drink ad on French television. The ad was so successful that with the leftover footage the producers created the video, which was at least as important as the music in the success story of "La Lambada." The reason is obvious: lambada, the music, is almost an excuse for the hot, steamy dance that comes with it. The funny thing with all the media hype surrounding it is that lambada gives the impression of being a new musical form. Well, it isn't. One has only to listen to indigenous tropical music, from the Caribbean to South America, to find hundreds of examples that resemble and surpass lambada in its complexity and richness. And people in Latin America with access to such music have been dancing like lambada for decades, very close together, joining thighs tightly and feeling the rhythm electrify body and soul. In Colombia, such dances are known as "brillando hebillá," i.e., "polishing the belt buckle." It has now been established that what is called lambada was born in Bolivia. "'La Lambada' comes from saya, a Bolivian folk music," states the cover of the album just released in the U.S. by the Paris-based Brazilian group Kaoma (Epic). The original song, "Lorando Se Fue," was composed by the brothers Gonzalo and Ulises Hermosa from the group los Kjarkas in 1981. Earlier versions recorded in Ecuador and Colombia did not have anywhere near the impact of the current hit. Finally, it went into Brazil, where a new version, under the name "Chorando Se Foi," was recorded by singer Marcia Ferreira with a faster tempo and some tropical pizzazz. The repackaging took place in

France, mainly the work of film director Olivier Lorcac, who discovered the music while working on a film in Brazil, and music entrepreneur Jean Karakos. It was presented as a mixture of Latin and Caribbean rhythms suggestive of warm sunsets and sensual tropics. It became a craze, sold millions of records, and *voilà*, Europeans discovered what Latin Americans have been dancing to for decades.

Now lambada has arrived in the U.S. as "the rhythm of the decade." Funny thing, this lambada stuff that promotes itself constantly, like no other music I know, and proceeds as if it is an entity on its own and not the music it is made of.

In its live U.S. debut, the Paris-based Brazilian

### Funny thing, this lambada. Haven't I heard it before?

group Kaoma presented lambada at the Palladium in New York. No doubt this excellent troupe has a lot to do with the success of the stuff. The five musicians plus the singer sound like a full-fledged band and their lambada is very well done, dynamic and full of sexual dancing possibilities. Those were shown by the 15-member dance group, as much a part of the show as the musicians, with their mingling of legs and short skirts, because they make for a show that is exciting to hear, watch, and—if you dare—dance to. Now lambada is everywhere. There are lambada dance classes. Dozens if not hundreds of singers and musicians are doing lambada. It was played in Berlin during lowering of the Wall. In Spain, a magazine that shows nude and semi-nude women allegedly paid the 10-year-old blonde in the video a large sum to pose nude.

Pardon my opinion, but as far as I'm concerned, I'll stick to my vallenatos, cumbia, salsa, porros, sones, and gaitas. I don't have to take lessons to dance that. As for lambada, enjoy it and remember, there is a lot more where it came from.

## Classical KEEPING SCORE



by Is Horowitz

**GRAMMY THOUGHTS:** Tradesters are still chewing over the Grammy nominations, made public last week (see page 73). The hope is that some nourishment will come from a new procedure that interposes a craft committee in the classical selection process.

As a member of this committee, along with 10 other NARAS members who spend much of their working lives listening to classical recordings and evaluating them, it is not this observer's intention to pass judgment on the process at this time. Suffice it to say that the results do not in every instance reflect my own choices, nor, I am certain, those of others in the group. The voting, after all, was secret and personal. And that is as it should be.

But there is little doubt that the likelihood of bloc voting by segments of the Record Academy membership, whether organized or inadvertent, was diminished, if not quite eliminated by the new procedure. Bloc voting has indeed skewed the Grammy selection process on some past occasions.

That said, it is still open to question whether the new procedure ensures the most worthy choices among the host of recordings released during the eligibility period.

Joseph F. Dash, senior VP and GM, Sony Classical, and one of the most outspoken critics of past voting procedures, takes a watch-and-wait attitude. "It would be premature to pass judgment on the first vote after Reformation," he says.

Twelve labels are represented among the nominated recordings. Deutsche Grammophon, with its sister imprint, Archiv, was the only label to win

nominations in all 10 product categories. With 22 nominations, DG outclassed all competition. Two labels, Philips and Delos, with four each, came closest to challenging this hegemony.

The classical craft committee spent two full listening days reviewing the 10 top choices in each classical category, as selected by the NARAS voting membership from the eligibility lists. Then each member of the committee voted for five recordings in each category. The final nominations reflect those latter votes.

For the record, members of the committee, in addition to this writer, included Martin Bookspan, Richard Freed, Herbert Glass, David Hall, Derrick

### Bloc voting diminished by new Grammy procedure

Henry, Lolly Lewis, William Livingston, William Malloch, Robert Marsh, and Norman Pellegrini.

**NUOVA ERA** parent company NOWO has left Qualiton Imports to set up its own U.S. marketing and warehouse facilities, with headquarters in Englewood, N.J.

The Italian label and its family of affiliates will be handled here by a group of outlets to be firmed up this month at MIDEM, says Angelo Curtolo, marketing manager. Barbara Borghi will be in charge of the domestic operation.

Nuova Era, which will continue to concentrate on live opera recordings, chamber music, and early music, will become an all-digital label, says Curtolo. Its extensive "reprint" series of historical recordings are being spun off to two new lines: Epoque, limited to performances 50 or more years old, to conform with European copyright guidelines; and Memories, for performances 20 years old or more, as per the more liberal Italian copyright requirements. In both cases, says Borghi, U.S. distribution of specific ti-

(Continued on next page)

# Classical Grammy Awards Nominations

Following is the complete list of classical Grammy nominees. The list of non-classical nominees ran in the Jan. 20 issue of Billboard.

## CLASSICAL

**BEST CLASSICAL ALBUM** (Award to the artist[s] and to the album producer.)

**Bartok: 6 String Quartets**—Emerson String Quartet; Wolf Erichson, album producer; Deutsche Grammophon. **Bruckner: Symphony No. 8 in C Minor**—Herbert von Karajan, conductor, Vienna Philharmonic; Michel Glotz, album producer; Deutsche Grammophon. **Busoni: Piano Concerto in C (With Male Chorus)**—Christoph von Dohnani, conductor, Cleveland Orchestra; Garrick Ohlsson, piano; Robert Woods, album producer; Telarc. **Hanson: Symphonies No. 1 in E Minor "Nordic" and 2 "Romantic"; Elegy In Memory Of Serge Koussevitsky**—Gerard Schwarz, conductor, Seattle Symphony; Adam Stern, album producer; Delos International. **Wagner: Die Walküre**—James Levine, conductor, Metropolitan Opera Orchestra; principal solos: Lakes, Moll, Morris, Norman, Behrens, Ludwig; Cord Garben, album producer; Deutsche Grammophon.

## BEST ORCHESTRAL PERFORMANCE

(Awards to the conductor and to the orchestra)

**Bartok: Concerto for Orchestra; Music For Strings, Percussion and Celesta**—Charles Dutoit, conductor, Montreal Symphony Orchestra; London. **Bruckner: Symphony No. 8 in C Minor**—Herbert von Karajan, conductor, Vienna Philharmonic; Deutsche Grammophon. **Hanson: Symphonies Nos. 1 in E. Minor "Nordic" & 2 "Romantic"; Elegy in Memory of Serge Koussevitsky**—Gerard Schwarz, conductor, Seattle Symphony; Delos International. **Mahler: Symphony No. 3 in D Minor**—Leonard Bernstein, conductor, New York Philharmonic; Deutsche Grammophon.

**BEST OPERA RECORDING** (Awards to the conductor, album producer, and principal soloists)

**Berg: Wozzeck**—Claudio Abbado, conductor, Vienna Philharmonic; principal solos: Grundheber, Raffaeiner, Langridge, Zednik, Haugland, Behrens; Werner Mayer and Christopher Alder, album producers; Deutsche Grammophon. **Gershwin: Porgy And Bess**—Simon Rattle, conductor, London Philharmonic & the Glyndebourne Chorus; principal solos: White, Haymon, Evans, Blackwell, Hubbard, Clarey, Baker; David R. Murray, album producer; Angel. **R. Strauss: Elektra**—Seiji Ozawa, conductor, Boston Symphony Orchestra; principal solos: Ludwig, Behrens, Secunde, Ulfung, Hynninen; Wilhelm Hellweg, album producer; Philips Classics. **Tchaikovsky: Eugen Onegin**—James Levine, conductor, Dresden State Orchestra; principal solos: Freni, von Otter, Lang, Allen, Schicoff, Burchuladze, Senechal; Cord Garben, album producer; Deutsche Grammophon. **Wagner: Die Walküre**—James Levine, conductor, Metropolitan Opera Orchestra; principal solos: Lakes, Moll, Morris, Norman, Behrens, Ludwig; Cord Garben, album producer; Deutsche Grammophon.

## BEST CHORAL PERFORMANCE (OTHER THAN OPERA)

(Award to the Choral Conductor, to the Orchestra Conductor if an orchestra is on the recording, and to the Choral Director or Chorus Master as applicable)

**Britten: War Requiem**—Robert Shaw, conductor, Atlanta Symphony Orchestra & Chorus and Atlanta Boy Choir; Telarc. **Elgar: The Kingdom**—Leonard Slatkin, conductor, London Philharmonic Choir & Orchestra; Richard Cooke, choral conductor; RCA/Victor Red Seal. **Handel: Jephtha**—John Eliot Gardiner, conductor, Monteverdi Choir & English Baroque Soloists; Philips Classics. **Handel: Messiah**—Trevor Pinnock, conductor, English Concert Choir & English Concert; Archiv. **Vaughan Williams: Choral Music; Oxford Elegy, Flos Campi, Etc.**—Stephen Darlington, conductor, Christ Church Cathedral Choir; Nimbus.

## BEST CLASSICAL PERFORMANCE—INSTRUMENTAL SOLOISTS (WITH ORCHESTRA)

**Barber: Cello Concerto, Op.22/Britten:**

**Symphony for Cello & Orchestra, Op. 68**—Yo-Yo Ma, cello; David Zinman, conductor, Baltimore Symphony Orchestra; CBS Masterworks. **Copland: Clarinet Concerto**—David Shifrin, clarinet; Gerard Schwarz, conductor, New York Chamber Symphony; Angel. **Gubaidulina: Offertorium**—Gidon Kremer, violin; Charles Dutoit, conductor, Boston Symphony; Deutsche Grammophon. **Schuman: Violin Concerto/Bernstein: Serenade For Violin, Strings & Percussion (After Plato's "Symposium")**—Robert McDuffie, violin; Leonard Slatkin, conductor, Saint Louis Symphony Orchestra; Angel. **Shostakovich: Violin Concerto No. 1/Pfokofiev: Violin Concerto No. 2**—Viktoria Mullova, violin; Andre Previn, conductor, Royal Philharmonic Orchestra; Philips Classics.

## BEST CLASSICAL PERFORMANCE—INSTRUMENTAL SOLOIST (WITHOUT ORCHESTRA)

**Bach: English Suites, BWV 806-11**—Andras Schiff, piano; London. **Beethoven: The Late Piano Sonatas (Opp. 101, 106, 109, 110, 111)**—Richard Goode, piano; Elektra/Nonesuch. **Chopin: Four Ballades (Opp. 23, 38, 47, 52); Barcarolle, Op. 60; Fantasie, Op. 49**—Krystian Zimerman, piano; Deutsche Grammophon. **Martini: Piano Sonata No. 1; Les Ritournelles; Fantasie Et Toccata**—Rudolf Firkusny, piano; RCA Victor Red Seal. **Popper: Romantic Cello Favorites**—Janos Starker, cello (Chingeo Neriki, accomp.); Delos International.

## BEST CHAMBER MUSIC PERFORMANCE (INSTRUMENTAL OR VOCAL)

**Bartok: 6 String Quartets**—Emerson String Quartet; Deutsche Grammophon. **Beethoven: String Trios (E Flat, Op. 3/Serenade in D, Op. 8/G, Op. 9 #1/D, Op. 9 #2/C, Op. 9 #3)**—Anne-

Sophie Mutter, violin; Mstislav Rostropovich, cell; Bruno Biuranna, viola; Deutsche Grammophon. **Prokofiev: Violin Sonatas Nos. 1 in F Minor and 2 in D**—Shlomo Mintz, violin, and Yefim Bronfman, piano; Deutsche Grammophon. **Shostakovich: Trio No. 2 for Violin, Cello and Piano in E. Minor, Op. 67, and Son. for Cello and Piano in D. Minor**—Emanuel Ax, piano; Isaac Stern, violin; Yo-Yo Ma, cello; CBS Masterworks.

## BEST CLASSICAL VOCAL SOLOIST PERFORMANCE

**Knoxville—Summer Of 1915 (Music Of Barber, Menotti, Harbison, Stravinsky)**—Dawn Upshaw, soprano (David Zinman, conductor, Orchestra of St. Luke's); Elektra/Nonesuch. **Live In Tokyo 1988**—Placido Domingo, tenor, Kathleen Battle, soprano (James Levine, conductor, Metropolitan Opera Orchestra); Deutsche Grammophon. **Puccini: The Unknown Puccini**—Placido Domingo, tenor (Julius Rudel, accomp.); Deutsche Grammophon. **Schubert: Lieder**—Kathleen Battle, soprano (James Levine, accomp.); Deutsche Grammophon. **William Sharp, Baritone (Works By Thomson, Bowles, Hoiby, Musto, Etc.)**—William Sharp, baritone (Steven Blier, accomp.); New World.

## BEST CONTEMPORARY COMPOSITION

(A composer's award for a classical composition released on a recording for the first time during the eligibility year, provided it had its premiere within the last 25 years.)

**Gubaidulina: Offertorium**—Sofia Gubaidulina, composer; Charles Dutoit, conductor, Boston Symphony Orchestra; Gidon Kremer, violin; Deutsche Grammophon. **Lutoslawski: Chain 2**—Witold Lutoslawski, conductor, BBC Symphony

Orchestra; Anne-Sophie Mutter, violin; Deutsche Grammophon. **Lutoslawski: Partita**—Witold Lutoslawski, composer; Witold Lutoslawski, conductor, BBC Symphony Orchestra; Anne-Sophie Mutter, violin; Deutsche Grammophon. **Part: Passio**—Arvo Part, composer; Paul Hillier, conductor, the Hilliard Ensemble & Western Wind Choir; solos: Michael George, John Potter; ECM. **Reich: Different Trains**—Steve Reich, composer; Kronos Quartet; Elektra/Nonesuch.

## BEST ENGINEERED RECORDING, CLASSICAL

(An engineer's award. Artists' names are listed in parentheses for identification.)

**Bartok: Concerto For Orchestra; Music For Strings, Percussion, And Celesta** (Charles Dutoit, conductor, Montreal Symphony Orchestra)—John Dunkerley, engineer; London. **Britten: War Requiem** (Robert Shaw, conductor, Atlanta Symphony Orchestra & Chorus & Atlanta Boy Choir & Solos)—Jack Renner, engineer; Telarc. **Hanson: Symphonies Nos. 1 In E Minor "Nordic" & 2 "Romantic"; Elegy In Memory Of Serge Koussevitsky** (Gerard Schwarz, conductor, Seattle Symphony)—John Eargle, engineer; Delos International. **Mahler: Symphony No. 3 In D Minor** (Leonard Bernstein, conductor, New York Philharmonic; New York Choral Artists & Brooklyn Boys Chorus; Ludwig)—Karl-August Naegler & Helmut Burk, engineers; Deutsche Grammophon. **Wagner: Die Walküre** (James Levine, conductor, Metropolitan Opera Orchestra & Solos)—Wolfgang Mitlehner, engineer; Deutsche Grammophon.

## CLASSICAL PRODUCER OF THE YEAR

Wolf Erichson, Michael Haas, Patti Laursen, Elizabeth Ostrow, Robert Woods.

## KEEPING SCORE

(Continued from preceding page)

tles will be evaluated individually. Under its new distribution profile, Nuova Era starts off with a catalog of 90 titles, with 67 more due in 1990, says Curtolo. Epoque will have 40 titles by the end of the year, and Memories 140 new titles.

Nuova Era is continuing its heavy recording schedule with violinist **Salvatore Accardo**, says Curtolo. He is taping the Mozart violin concertos with the Prague Chamber Orchestra, and will be recording the Bach solo sonatas and partitas this spring. **Aldo Ciccolini** is continuing his Beethoven piano sonata cycle, says Curtolo, and the **Prazak Quartet** has a Beethoven quartet cycle in the works. Among upcoming opera rarities, Curtolo cites a new recording of Salieri's "Axur, ré d'Ormus," taped live in Siena last summer.

**PRODUCT PREVIEW: The Tokyo String Quartet**, now in its 20th-anniversary season, has lots of recording on tap for BMG Classics. The group moves ahead on a projected Beethoven string quartet cycle it began this past December with another group of sessions at Princeton Univ. As before, producers are **Joanna Nickrenz** and **Marc Aubort**. The ensemble also joins up with guitarist **Kazuhito Yamashita** in February to record a set of Boccherini and Castelnuovo-Tedesco quintets. Here, **Jay David Saks** and **David Frost** will share producer chores. Members of the Tokyo, which will tour with **James Galway** next spring, will also record the Mozart flute quartets with the superstar flutist.

**Leonard Slatkin** and the Saint Louis Symphony resume their Tchaikovsky cycle for BMG later this month with tone poems "Fa-

tum," "The Voyevode," and "The Tempest." In March, the 6th Symphony is scheduled, as well as portions of the "Sleeping Beauty." Saks will produce.

Saks will also be in the control room in March when Slatkin and his orchestra record the Piston 6th Symphony and Corigliano's "Fantasia on an Ostinato" with the Saint Louis. On March 30, Slatkin will be in London to record the Dvorak Violin Concerto with **Uto Ughi** and the Philharmonia Orchestra. A week later, he will direct the Philharmonia in the Vaughan Williams 5th and 6th Symphonies. **Andrew Keener** will produce the London sessions.

**PASSING NOTES: The Juilliard String Quartet** has performed the complete cycle of the Beethoven Quartets almost 100 times. And this season it will rack up another four complete traversals of the 16-quartet set, in New York, Boston, Pasadena, and Michigan State Univ. in East Lansing.

## COMMENTARY

(Continued from page 11)

following the removal of customs barriers. As deregulation is extended to pan-European air travel, air freighting is becoming more efficient and competitive.

On the manufacturing front, Germany and Holland are emerging as the dominant territories. For example, the cost of a factory hour is about one-third lower in Germany than in the U.K. BMG, WEA, and EMI are already taking advantage of this fact to manufacture product in Germany, which is ideally placed to supply the Eastern Bloc as well as existing European markets. Meanwhile,

Music by Alan Hovhaness recorded on Crystal Records will be used as background for a new **Carl Sagan "Cosmos"** TV series that bows in the spring... **Audrey Hepburn** will be the narrator in a new work by **Michael Tilson Thomas** based on the "Diary Of Anne Frank." Its first performance will be with the New World Symphony Orchestra in March. The concert, conducted by Tilson Thomas, will benefit UNICEF.

One tends to forget that **Rosalyn Tureck** started her career performing many of the standard Romantic piano works, and only later became known as one of the dominant Bach scholars and performers. Now, Albany Records is planning to release on CD some 1939 recordings, of Paganini-Liszt, Brahms, and Chopin, in addition to some contemporary works.

Only recently, Albany has issued two live Tureck recordings of Bach compositions, including the "Goldberg Variations," performed before a small audience.

PolyGram, EMI, and CBS currently manufacture in Holland.

In the '90s, knowledge of local markets will remain an essential ingredient of the European approach. But it will need to be integrated into pan-European thinking, and this is where the majors will score.

When we wake up on Jan. 1, 1993, we won't find a single European flag flying throughout the EC. But anyone who has not taken the time to focus on the changes being brought about by the 1992 concept will be at a disadvantage.



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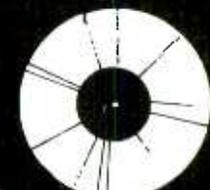
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## TOP SPIRITUAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	29	MISSISSIPPI MASS CHOIR MALACO 6003	MISSISSIPPI MASS CHOIR 25 weeks at No. 1
2	3	13	L.A. MASS CHOIR LIGHT 72028/LEXICON	CAN'T HOLD BACK
3	2	37	BEAU WILLIAMS LIGHT 72021/LEXICON	WONDERFUL
4	4	25	THOMAS WHITFIELD & CO SOUND OF GOSPEL SOG 179	AND THEY SANG A HYMN
5	23	9	SHIRLEY CEASAR WORD 8447/A&M	I REMEMBER MOMMA
6	8	13	THE WILLIAMS BROTHERS MALACO 4420	AIN'T LOVE WONDERFUL
7	6	29	TIMOTHY WRIGHT SAVOY 14795/MALACO	WHO'S ON THE LORD'S SIDE
8	7	25	THE WEST ANGELES C.O.G.I.C. SPARROW 1189	SAINTS IN PRAISE VOL I
9	11	17	THE JACKSON SOUTHERNAIRES MALACO 4435	ON THE THIRD DAY
10	NEW▶		COMMISSIONED LIGHT 72026	ORIDINARY JUST WON'T DO
11	17	13	YOUNG ARTISTS FOR CHRIST TYSCOT 89415	YOUNG ARTISTS FOR CHRIST
12	NEW▶		GEORGIA MASS CHOIR SAVOY 7098	HOLD ON, HELP IS ON THE WAY
13	14	25	KEITH HUNTER/WITNESS FOR CHIRST CHOIR SOUND OF GOSPEL 177	GOD IS A GOOD GOD
14	9	13	JAMES CLEVELAND SAVOY 7097	BREATHE ON ME
15	5	33	THE NEW JERSEY MASS GOSPEL CHOIR LIGHT 72023/LEXICON	HEROS
16	NEW▶		NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE TYSCOT 89415	WAIT ON HIM
17	NEW▶		THE CLARK SISTERS WORD 8449/A&M	BRINGING IT BACK HOME
18	19	53	BEBE & CECE WINANS SPARROW 1169	HEAVEN
19	12	61	REV. MILTON BRUNSON REJOICE 8418/A&M	AVAILABLE TO YOU
20	10	21	VICKIE WINANS LIGHT 72020/LEXICON	TOTAL VICTORY
21	13	49	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INTL 10135	SO SATISFIED
22	16	33	THE GOSPEL MUSIC WORKSHOP SAVOY 7096	LIVE IN ST. LOUIS MO.
23	15	17	VANESSA BELL ARMSTRONG JIVE 1200/RCA	WONDERFUL ONE
24	18	53	MYRNA SUMMERS/REV. TIMOTHY WRIGHT SAVOY 14794	WE'RE GONNA MAKE IT
25	25	9	J. L. FERRELL/N.Y. SEMINAR MASS CHOIR SOUND OF GOSPEL 186	MOVING BY THE SPIRIT
26	20	53	SLIM & THE SUPREME ANGELS MELENDO 2259	DEATH & THE BEAUTIFUL LADY
27	NEW▶		DR. JONATHAN GREER/CATHEDRAL OF FAITH CHOIR SAVOY 14797	HE'S WORTHY
28	22	61	REV. J. CLEVELAND/L.A. GOSPEL MESSENGERS KING JAMES 8510/SOUND OF GOSPEL	PRAISE 88
29	27	49	JAMES MOORE MALACO 4429	LIVE
30	31	65	L.A. MASS CHOIR LIGHT 75017/LEXICON	GIVE HIM THE GLORY!
31	26	13	JESSE DIXON I AM 8432/A&M	I KNOW WHAT PRAYER CAN DO
32	21	17	BISHOP JEFF BANKS SAVOY 14796	THE STORM IS OVER
33	NEW▶		FUTREL LIGHT 72029	WORTH THE WAIT
34	30	97	SHIRLEY CAESAR REJOICE 8385/A&M	LIVE IN CHICAGO
35	32	49	NICHOLAS COMMAND 1013	LIVE IN MEMPHIS
36	RE-ENTRY		THE WILLIAMS BROTHERS MELENDO 2257	A NEW BEGINNING
37	NEW▶		JERRY Q. PARRIES & THE CHRISTIAN FAMILY CHOIR SOUND OF GOSPEL 182	TIME WINDING UP
38	RE-ENTRY		THE VOICES OF LIGHT LIGHT 72016/LEXICON	ALL TIME GOSPEL CLASSICS 2
39	NEW▶		RUSSELL FOX & MOUNT OLIVE MASS CHOIR MOB HOP 03	I'M YOUR'S LORD
40	NEW▶		REV. JAMES MOORE MALACO 4429	REV. JAMES MOORE LIVE

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Gospel  
LECTERN

by Bob Darden

**YOU KNOW VINYL** is in trouble when word of its demise filters down to gospel music! Both contemporary Christian music and black gospel are slowly entering the age of the CD. But not without a fight.

The single was, of course, an early victim. Many religious radio stations don't play 45s and almost no stores carried singles anyway. Which is good, since even fewer are released! Late last year, **Dayspring Records** dumped 45s altogether and instead released "Dayspring Radio Library, Issue One," which gathered together radio releases from artists like **Wayne Watson**, **Kenny Marks**, **Paul Smith**, and **Allies**, divided them by "AC/CHR/MOR" and "rock" formats, and included a set of radio spots.

One of the first converts to CDs was the aggressive metal label **Regency**. Regency's "Underground Metal 1" and "2" turned a lot of heads early on with uncompromising releases by the likes of **X-ALT**, **Ironwrath**, **Knightriot**, and **Phil Accardi's Chalice**.

Also moving quickly was the eclectic **Frontline** label. Clear-plastic Frontline releases include "Pop Sampler Vol. 1" (featuring radio-friendly songs by **Benny Hester**, **Crystal Lewis**, and others) and "Nu-Music Samplers Vols. 1 And 2" (featuring tunes by **Jacob's Troubles**, **Hoglund Band**, **Ellen B**, the **Altar Boys**, **Mark Farner**, and **Veil Of Ashes**). Yet another Frontline CD, "Seventeen Frontline Classics," includes many of those artists, along with **Crumbacher**, **Shout**, **Mad At The World**, **DA**, **Idle Cure**, and **Bloodgood**.

In a similar vein is **Maxxum Music's** CD with songs by **Gary McSpadden**, **Hick & Cohagan**, and **Terry V. Salyer**. All of Maxxum's releases are on CD and cassette only. **Sparrow's** CD sampler with **Nimbus** not only

offered songs by **BeBe & CeCe Winans**, **Tim Miner**, **Steve Camp**, **Michael Card**, **Margaret Becker**, and others, it served as a promotional piece against the CD longbox in favor of the jewel box.

The major labels have been finally getting on the bandwagon in recent months, as well. Advance CDs or CD singles have come from **Morgan Cryar (Reunion)**, **Steven Curtis Chapman (Sparrow)**, **DeLeon (Word)**, and **Benny Hester (Frontline)**. It's nothing new for the mainstream labels—but it is new in the religious music marketplace. Enigma's early CD support of **Stryper** helped pave the way for many of these other releases.

Finally, new artists or artists with smaller labels are gambling by releasing CDs—hoping to catch a critic's or

## CDs are slowly gaining hold in the gospel-music market

PD's eye. It has worked for newcomers like **Lori Wilke (Whirlwind Records)** and **Karl Hinkle (NMO)** and old hands like **Sherman Andrus (Amethyst)**. But the niftiest use of CDs may be **Nancy Reese's** "January '90 Sampler." Reese, who is a well-respected publicist, gathered nine disparate artists in an attractive package that can be used for airplay, promotion—even catching a record exec's ear. The groups include **Lou Ann Lee**, **Robot Luggage**, **Ron Moore**, **Stepp Stevens**, **Gerry Manus**, **High Command**, and **Stephen**.

**CROSS-POLLINATION:** Word's agreement with **RCA Records** to distribute **Paul Overstreet's** "Sowin' Love" in the Christian marketplace makes yet another mainstream/Christian connection. **Bruce Carroll's** upcoming release for Word ("The Great Exchange") features the famed **New Grass Revival**. The **Capitol Records** artists handle the music tracks and background vocal work.

**NEW RELEASES:** From **Diadem** comes **Ray Boltz's** follow-up to his left-field smash "Thank You," titled "The Altar." Also from **Diadem** is **Michael Kelly Blanchard's** "Be Ye Glad."

Jazz  
BLUE NOTES

by Jeff Levenson

**A POIGNANT MOMENT OCCURS** NEAR the end of "The Coltrane Legacy," a videocassette originally issued in 1985 by **Video Artists International**. As the camera captures full-frame the face of drummer **Elvin Jones**, one-fourth of **John Coltrane's** remarkable quartet of the turbulent '60s, a look of wide-eyed wonderment forecasts a solemn realization.

"He was just a spiritual person," Jones utters of his fallen leader, "like an angel on earth. It struck me that deeply . . . This is not just an ordinary person. I'm enough of a believer to think very seriously about that . . . I've been touched some way by something greater than life."

To know **Trane's** music is to feel the weight of those words. One need only hear, for instance, "Alabama," a dirge written by the saxophonist in the height of the civil rights movement, following the ghastly church-bomb murder of four Birmingham children in 1963. The depth of his feeling is unmistakable.

The tune is a meditative response to a lofty calling. The sound is one of anguish, not quite hopelessness, and it is based in large part on the tradition of black gospel preaching; specifically, its power and message recall **Martin Luther King**. (In his extraordinary, Pulitzer Prize-winning book, "Parting The Waters," Taylor Branch recounts in painful detail the bombing of the Sixteenth Street Baptist Church and King's subsequent sermonizing. Knowing these inspirational events enriches our appreciation of **Trane's** parallel rise as a communicator.)

As part of its longstanding reissue program, **MCA Impulse** has just added "Live At Birdland," which includes "Alabama," to its roster of **Coltrane** CDs (now

numbering 12). Also among the current batch of titles is "The J.C. Quartet Plays." The next one up, I'm told, is "Live At The Vanguard," complete with "Chasin' The Trane," a tour de force by the fiery horn man and his soul-mate drummer—both of whom dig in with ears to the heavens and eyes on the prize. Expect it in March.

**MORE:** Six other titles round out **Impulse's** latest group of reissues. They are "Mysteries" by pianist **Keith Jarrett**; "Heavy Sounds," by **Elvin Jones** and bassist **Richard Davis**; "That's The Way It Is," by guys who ought to know—vibist **Milt Jackson** in a group with bassist **Ray Brown**; "The Great," by vocal-

## New John Coltrane reissue includes powerful 'Alabama'

ist **Lorez Alexandria**; "For Members Only" by organist **Shirley Scott** with orchestrations from **Oliver Nelson**; and "The Artistry Of [trumpeter] **Freddie Hubbard**."

**STUFF:** A recent column item implied that newcomer pianist (and not 'bonist extraordinaire) **Benny Green's** upcoming album for **Blue Note** would be his first as a leader. Truth is, **Green** has headed up two records already for the **Criss Cross** label. Just released is "In This Direction," with **Buster Williams** and **Lewis Nash** . . . Another fine young keyboardist, **Niels Lan Doky**, has just signed with **Milestone**. His debut, a self-produced affair titled "Dreams," features brother **Christian Lan Doky** on bass and **Adam Nussbaum** on drums. **John Scofield**, **Randy Brecker**, and **Bob Berg** guested on a few tracks . . . Another debut, that of piano man **John Campbell**, has hit the racks. He plays "After Hours" on **Contemporary** . . . Upcoming boxed sets: "The Complete Debut Recordings Of **Charles Mingus**" on 12 disks; and **Art Tatum's** "Group Masterpieces" on six disks from **Pablo**.

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# CANADA

**Nineteen-Eighty-Nine Was Another Record Year for Music, but the Big Shifts in Business Have More to Do With Acronyms—CD, LP, FTA, and GST . . .**

By KIRK LaPOINTE

If you think about it, acronyms have guided the music business in the last few years.

First there was CD, the compact disk. Its future was, the experts deemed, the industry's future.

Along with CD came talk of LP, the long-playing record. Its decline was deemed to be the necessary technological break with the past to lift the business into the 21st Century.

In Canada, however, two other acronyms have raised enormous questions and prompted widespread debate about the business of music.

First, there was FTA, the free-trade agreement with the U.S. It took hold Jan. 1, 1989, after a prolonged debate about how it would affect Canadian sovereignty. Even though culture was excluded from the deal, tariffs involving many cultural industries weren't—and eliminating those tariffs, some felt, meant eliminating the barriers that in the first place made and in more recent years kept Canadian and American cultures distinct.

Well, the early results are in on the FTA, and most people would gladly offer large sums if anyone could detect a difference in the business relationship in the music industries of Canada and the U.S.—much less detect any erosion of Canadian culture. By early 1990, no record label had any plans to curtail Canadian operations (a principal fear was that a North-South network, in which Canada would be serviced from the northern U.S., would replace the current East-West Canadian distribution system), scale back commitments to Canadian artists (some \$20 million was invested in Canadian artists by major labels in 1989, an all-time high, and no one will cut the amount in the coming year), or become more "American" (cynics would argue that the industry has tried all along, anyway, and failed most miserably when it tries most blatantly to do so).

Now, however, has come yet another acronym. And it appears to have a much more powerful potential punch, stronger than either the boost to industry fortunes that the CD heralded or the blow to the solar plexes some still believe FTA will deal.

It's called the GST. The federal government calls it the "goods and services tax." Critics have different long forms of the acronym; they prefer "gouge and screw tax" or "grab and squeeze tax."

Starting in 1991, a 7% GST will be applied on a wide range of goods and services in Canada, including almost all in the music business: recordings, concert tickets, imported master tapes, legal fees, studio time, advertising, equipment, instruments, travel, clothing, restaurant meals. About the only things musicians or industry folks won't have to pay the tax on: if they buy groceries, if they go to the dentist or doctor, if they need prescription drugs or a medical device.

"You name it, we'll feel it," says Brian Chater, executive director of the Canadian Independent Record Production Assn. (CIRPA), the trade body for domestically-owned labels. "This tax could overnight ruin a lot of our members."

"We are bracing," says Brian Robertson, president of the Canadian Recording Industry Assn., the trade organization for major labels. "We haven't figured out exactly what it'll cost all of us, but we expect a lot."

Even though the federal government announced just in time for Christmas that the GST rate will be 7%, and not the

*(Continued on page C-4)*

Blue Rodeo



Kim Mitchell

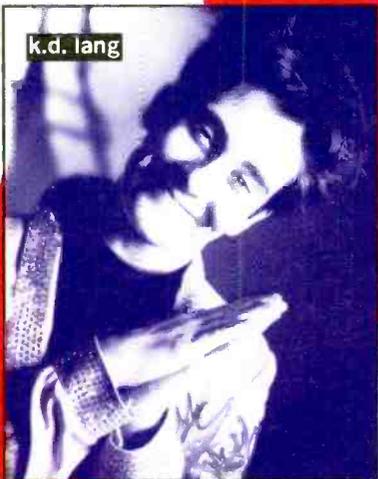


Neil Peart

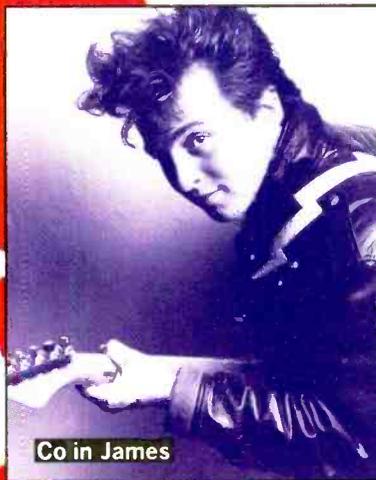
Alex Lifeson

Geddy Lee of Rush

k.d. lang



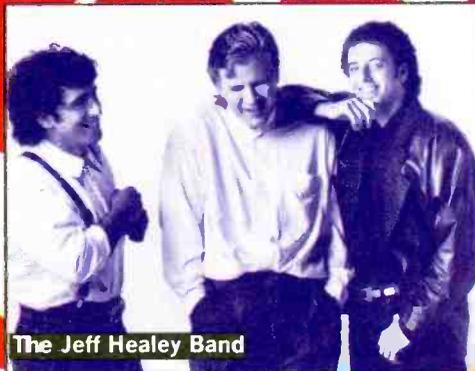
Co in James



Cowboy Junkies



The Jeff Healey Band



The Tragically Hip



# Capitol is Canada

Tom Cochrane & Red Rider  
Stompin' Tom Connors  
Dalbello  
Burton Cummings  
Curci & DeMarchi  
Annette Ducharme  
Glass Tiger  
The Grapes of Wrath  
Helix  
Paul Hyde  
The Jitters  
Luba  
Murray McLauchlan  
Frank Mills  
Anne Murray  
National Velvet  
Portland Bros.  
Bob Rock  
David Wilcox

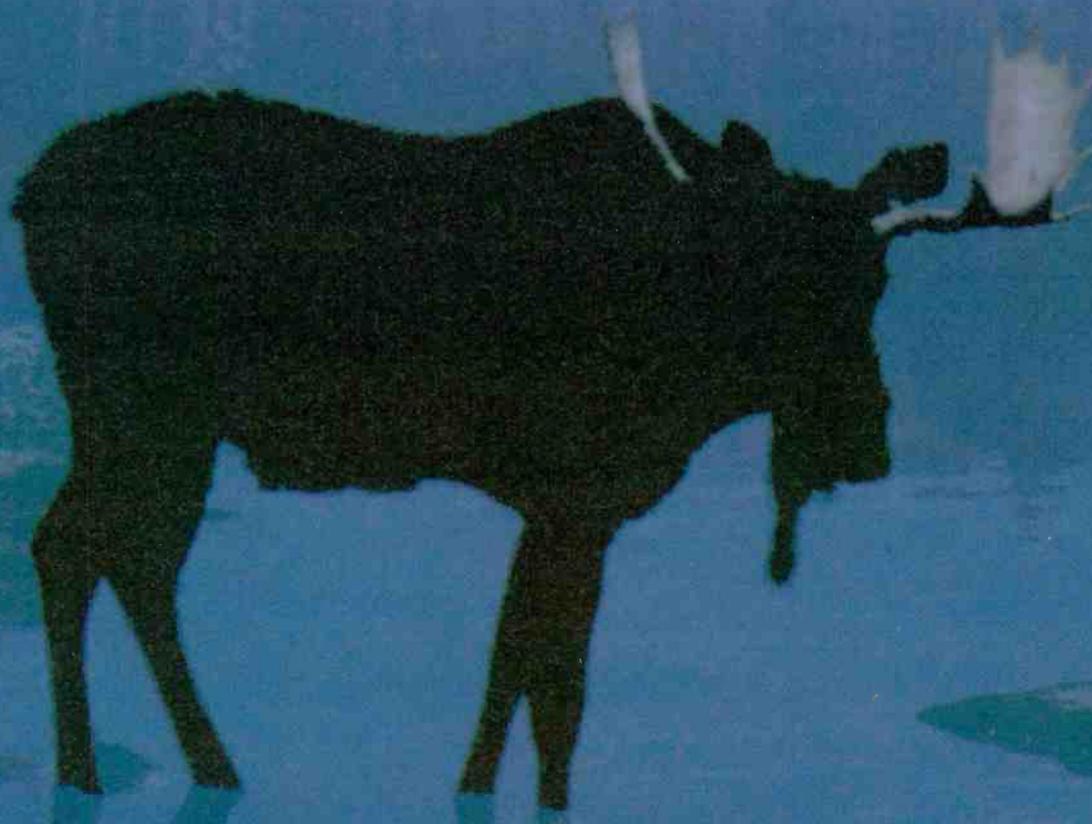
The Box  
Bündock  
Holly Cole Trio  
Andy Curran  
Looking for Marek  
Kim Mitchell

April Wine  
Corey Hart  
Sass Jordan  
Sword

Anvil  
D.O.A.  
Maynard Ferguson  
Forgotten Rebels  
Skydiggers

Lava Hay  
Sarah McLachlan  
Moev  
Skinny Puppy  
Waterwalk

Carole Laure  
Kashtin



## Talent Watch: Who Will Lead Canada's Next Generation onto the Musical World Stage?

**P**aul Anka, Anne Murray, Bryan Adams, then who? Who will be the next generation of star performer to emerge from Canada?

Certainly, the money and talent are in place as never before. Canadian record labels spent nearly \$20 million in 1989 on developing domestic talent, and those commitments will increase in 1990. There's federal and provincial support for the music business in general and artists in particular. There are Canadian content rules for radio and music video television to help artists get a foothold in the Canadian market, in the hope that it'll serve as a springboard to international acclaim.

And there are a number of Canadians on their way to that: Cowboy Junkies, the Jeff Healey Band, Glass Tiger, k.d. lang, the Nylons, Bruce Cockburn, Jane Siberry, Kon Kan, Honeymoon Suite and Sarah McLachlan all have had some chart action in the U.S. and other territories in the last year or so.

Who's next? Billboard polled several industry executives to get an idea of who's on the brink of a breakthrough, who might be the next artist to bring attention to Canadian music. Their opinion:

**1. Celine Dion.** First-rate stage presence, first-rate league of producers (David Foster, Christopher Neal, among others), world-class voice should all add up in 1990 to make Dion Quebec's first major music export in a long time. Fluent in English, sings flawlessly in it, and experienced in the mercurial Quebec market; with a CBS release, and apparent no-holds-barred backing, she is poised to connect. If you have to bet on anyone out of Canada, she is it this year.

**2. Blue Rodeo.** All the makings for an enormously successful band. Literate, accessible, stylistically diverse (rock, country, folk, even jazzy in places) with a distinctly American appeal. Often compared to The Band. Scheduled to appear in a major film in 1990 as Meryl Streep's band, it could be a break the group needs to break through. On Elektra in the U.S., WEA in Canada.

**3. Colin James.** Platinum-plus on his debut in Canada in 1987, enjoyed enormous acclaim at home as a fiery guitarist (Stevie Ray Vaughan and Keith Richards are pals) and

By KIRK LaPOINTE

flashy vocalist. Confident and quick-witted, telegenic and tireless. His first record was all over the map, and while versatility is a virtue few possess, perhaps it didn't make him distinct musically. Managed by the same team overseeing k.d. lang, he should produce a sharper, more focused second record that will see him consolidate outside Canada. Signed to Virgin worldwide.

**4. Alannah Myles.** Quadruple platinum-plus on her debut. Telegenic, star material in every respect. Confident, assertive, bright and grounded. Takes work seriously and delivers a serious effort on stage. A solid songwriting partnership with Christopher Ward yielded a varied first release, and the only thing that may prevent her from achieving international success in 1990 is that her record is still by no means exhausted in Canada (was top five at year's end, had been for months) and there may not be a rush for the second one. Signed to Atlantic in the U.S., WEA in Canada.

**5. Rita MacNeil.** More records sold than any other Canadian artist at home in the last three years, but whether it's her music (largely MOR) or something else, interest just hasn't been strong away from home. Her appeal is obvious once you hear or see her; she has a superb rapport with an audience, a homesy touch and an undeniably moving voice. At presstime, a U.S. deal was in the works. Signed to Virgin in Canada.

**6. The Tragically Hip.** Made what was arguably the best Canadian rock record in 1989 with producer Don Smith (engineer for the Travelling Wilburys). Smart, aggressive, developing band with a real star-in-the-making singer in Gordon Downie. Fans of R.E.M. would certainly shine to them. The Hip have potential to be the most powerful and intelligent voice in Canadian rock. Signed worldwide to MCA.

**7. Sass Jordan.** Gold-plus on her debut album. A Juno in 1989 as most promising female vocalist, and for good reason. She has the hard-driving voice, and a sensitive

(adult contemporary, bordering on pop and rock) somehow didn't hit the top of the charts last time out. But, judging by the many publishers' awards, it's clear that radio is a big believer and has built for Janz an enormous foundation that he could consolidate with a solid outing next album. Signed to A&M.

**10. George Fox.** This may not be Fox's year, but most expect his undeniable songwriting abilities to connect internationally eventually. Touted as the next Canadian country star, he is managed by Leonard Rambeau, the guiding force in Anne Murray's longlasting career. If Fox and Rambeau are patient, their rewards should come. Fox, many believe, doesn't quite fit the mold of a typical country star and may be a slow sell to America; but the attention he's getting in Canada isn't hype, and attention should be paid to that attention.

Others that were mentioned as possible breakouts in the year included:

- **Blvd.**, whose debut MCA album was well-received and whose follow-up is slated for early in 1990.

- **National Velvet**, a quirky Toronto band with a compelling lead singer, on Intrepid Records.

- **Haywire**, a Prince Edward Island band, platinum on its

Daniel Lanois



Sass Jordan



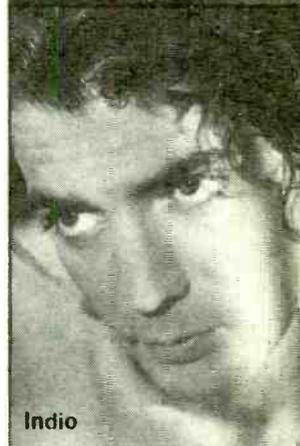
Kon Kan



Blvd.



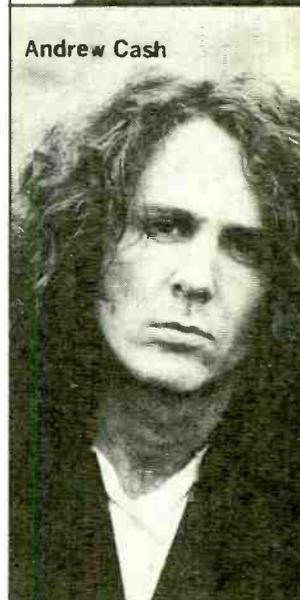
Alannah Myles



Indio



Luba



Andrew Cash

The Pursuit Of Happiness



side, the energy and the songwriting talents to potentially rival anyone. Her live act has matured enormously in just a few months, and with a strong and forward-thinking producer, she'll really be ready for the rock forefront. No U.S. deal yet, signed in Canada to Aquarius/Capitol-EMI.

**8. Paul Laine.** Sight unseen, there's talk about this Penta Records signing, not just by those who have him in the fold, but by others who have heard the demos and rave. Happens to be under the wing at Penta of Bruce Allen, who launched Bryan Adams and is boasting that he has a real comer on his hands.

**9. Paul Janz.** Vastly underrated, because his music

first two records, signed to Attic.

- **Sheree**, a Toronto pop-dance singer, signed to BMG Music.

- **Lee Aaron**, a Toronto rocker signed to Attic.

## Contemporary Country— the Hottest Format Alive in Canada

**T**he future looks bright."

A few years ago, only a few folks—the ones with the rose-colored glasses, the shameless purveyors of hyperbole, the severely diminished in intellectual capacity—would have dared pass such judgment on Canadian country music. And it would be to laugh.

At that point, mainly inert Canadian country music passed through national distribution with more than a little indifference among label staff, while the most vibrant was sold off the back of a pick-up truck or in a tavern. Some Canadian labels released American country music practically with their noses pinched—even when those releases paid a lot of bills and rock music was a bit of a drain—and were openly contemptuous of developing Canadian country.

Well, times change. And how.

"The future looks bright" comes from the conclusions of a 1989 federal study conducted by the Canadian Country Music Assn., which also said there was "good reason for optimism," a healthier use of the tool of music video, better production and higher-caliber management and booking agents within the business.

The business itself has shown greater maturity and professionalism in recent years. The Budweiser-sponsored annual Country Music Week celebrations are indeed celebrations and not simply ill-formed boondoggles. The country music awards themselves have been Canada's top-rated awards show on television the last two years.

Indeed, says radio consultant Dave Charles of Joint Communications in Toronto, contemporary country is the hottest format alive in Canada. From coast to coast, there are solid AM and FM country stations, many of them growing at a significant pace and garnering more-loyal-than-normal audiences.

"It is hot because it appeals to a much more upscale, aware and consuming audience than people first believed," Charles says. "And it is attracting more and more people from rock."

And it is attracting more and more label support and credibility from what had been until recently a rock-based industry. Commitments are up at all labels, led by WEA Music of Canada Ltd., by far the largest record company in Canada. "Now, we see it as good business sense," says A&R

Tompkins, "the Canadian music we're getting is better all the time."

The list is led impressively by k.d. lang, arguably Canada's most recognizable new face in music, with three albums on Sire Records and an established international reputation. She shies away from talk about carrying the torch for a new generation of Canadian country performers—"Hey, I've got my own career to worry about"—but she's looked to as the trailblazer for others.

The others, in future, appear to be headed in the near term by three promising young artists: Michelle Wright, a Savannah Records budding star who will see her next album released abroad in May by Arista Records; Prairie Oyster, signed worldwide by WEA Music; and Blue Rodeo, signed to Elektra in the U.S. and part of the WEA web worldwide.

One Canadian just about everyone expects to connect sooner or later is George Fox, who came off his Alberta ranch and stormed Canadian radio nearly two years ago and released a second album late in 1989 to enormous trade and public response.

And Rita MacNeil, whose music encompasses country, AC, pop and even rock, and who has sold more records than any other Canadian performer domestically in the last two years, is about to get a shot internationally. By year's end, she was closing in on an American record deal.

Others, like Gary Fjellgaard, Anita Perras, Tim Taylor, Terry Carisse and Matt Minglewood, are sharp writers who may have an international hit within them.

More traditional country performers also have massive Canadian followings. The Family Brown are routinely platinum-plus artists, and have been bolstered with a newer, more contemporary sound in recent years with the addition of writer Randall Prescott. Tommy Hunter's 20-plus years on Canadian TV each week (his show is also shown on The

Nashville Network) has earned him a huge show-biz audience. Ian Tyson and Murray McLauchlan have found new post-folk careers in country music, while (Stompin') Tom Connors is attracting a new legion of younger fans following his return to the business last year after a self-imposed hiatus.

Of course, leading the pack on all fronts is Anne Murray, whose countrified pop has sold more than 20 million albums worldwide. She is still Canada's most recognized music artist. Murray took a slight break in 1989 and released a "Greatest Hits" package with only three new songs, including a duet with Kenny Rogers. Her 1988 top-rated television special indicated she is far from a spent force. She'll release a new album in 1990.

But to portray the business in principally glowing terms is to

miss the point. There is still too little expertise among managers, and the federal report cited underexposure at retail as a major problem for the country music business. Financing of the field remains shaky; only Savannah and Stony Plain survive as moderately profitable labels with several country music performers in Canada.

"It is less of a struggle than it once was," says Savannah chief Brian Ferriman. "Overall, I'd have to say that things are looking up. But we're by no means cashing in yet."

KIRK LaPOINTE

## BIG SHIFTS IN BUSINESS

(Continued from page C-1)

proposed 9% that everyone dreaded, it was small consolation for many businesses and, of course, consumers. Despite the cut in the proposed rate, economists believe that there will be a big spending spree in 1990 to beat the tax, but a very depressed early 1991 when it's in place. And when consumption is depressed, "one of the first to feel the pinch is entertainment," Robertson notes.

The move is the largest tax grab ever by a Canadian government, and while culture has occasionally been excluded from such taxes in the past, no such luck this time. The good news is that this time is a generally good time for the Canadian music industry as a whole. When year-end figures are officially tallied, it's expected that 1989 will have been another record year in terms of revenues. Total business was up about 6% in the first 10 months of 1989 over 1988. If that trend held to year's end—and there was no reason why it wouldn't—then retail-level revenues would top \$750 million.

The steady player in the industry is the cassette; revenues from it, by far the lion's share of Canadian business, increased roughly 6%-10% in 1989. The big shifts in business, again, have to do with the acronyms, CD and LP. Compact disk sales were up some 40%, and while 1988 was the first year in which CD sales topped those of LPs, 1989 saw LP sales tumble another 50% or so and the gap between the two configurations widen to the point where most labels now are openly predicting the demise of vinyl much sooner than at first believed.

"Sooner rather than later" in 1990 is the way it's put by Deane Cameron, president of Capitol Records-EMI of Canada Ltd. From an economic point of view, it already "doesn't make sense" to be in the vinyl business, says Cameron, the bright, well-liked former A&R czar who vaulted into the president's post in 1989. Were it not for the Christmas buying season, Capitol-EMI might have dropped vinyl by now.

Same can be said for other labels. Industry-leading WEA Music of Canada Ltd. issued many releases only on cassette and CD, as did other labels. MCA Records pulled the plug on 7-inch singles in 1989 and was part of a major-label push (WEA interestingly abstained) on the cassette single in the year. Every major label cut the number of LP releases in 1989; if you didn't have a cassette player, you didn't have access to every release for the first time in history.

"It's no laughing matter," says Stan Kulin, the president of WEA Music. "Very shortly, we're pretty well going to lose the LP."

And that's good news for what has been a rather skittish CD hardware market in Canada. CD hardware penetration is relatively low in Canada, between 7% and 9%, depending on whose estimate you believe. Retail prices haven't dipped much, if at all, in the last year as the demand increased. There was barely room for two manufacturers in the country, Cinram Ltd. and Americ Disc Inc., although that now seems to have sorted itself out.

Toronto-based Cinram relied on its tape and vinyl business to launch its CD operations (it swallowed up a competitor, Praxis Technologies, in 1988) and owns a world-class reputation as a manufacturer. Americ Disc is the newcomer on the block, opened only in 1986 and operating from Drummondville, Quebec, removed from the industrial heart-

(Continued on page C-8)

Anne Murray



Murray McLauchlan

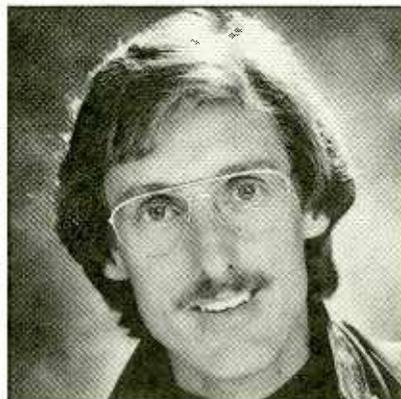
chief Bob Roper at WEA. "I have to admit, though, it still means knocking hard and long on a lot of doors."

Knock as he may, Roper is at least finding more favorable answers when he comes calling. And for good reason: Without question, some of the best and brightest Canadian newcomers in music today are country performers.

"No question," says CFGM-AM Toronto PD Tom



(Stompin') Tom Connors



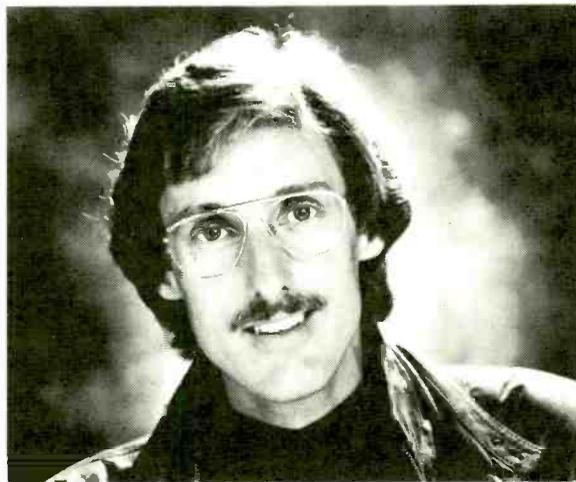
George Fox

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**GEORGE FOX**



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**ANNE MURRAY**

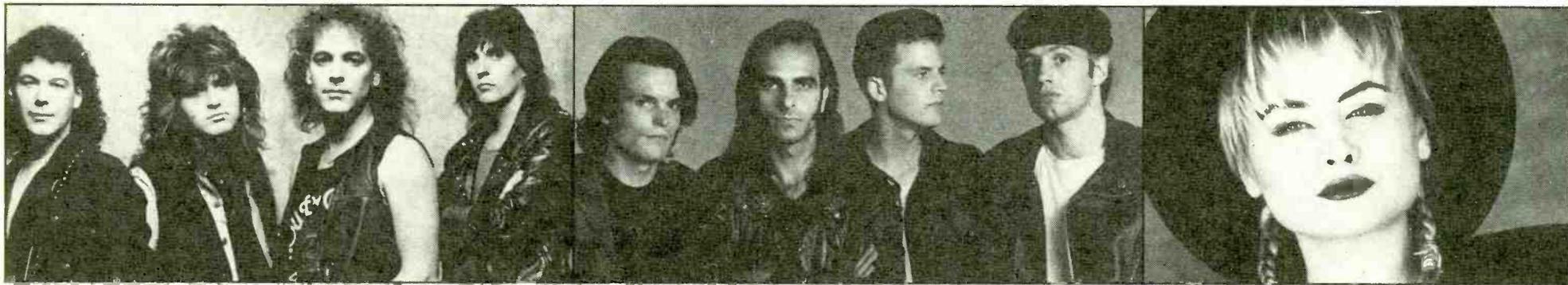


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## MuchMusic Network: Keeping the Record Business—and the Nation— on the Tips of Their Music-Video Toes

**D**on't tell John Martin not to fix what's not broken. More precisely, without the triple negative, don't tell the director of music programming at the MuchMusic Network that he should stand pat. Five years into operation—with a decade-long history of music television at CITY-TV Toronto, home base for the network—MuchMusic continues to tinker and doctor and dicker.

But most would agree that the network has been an elixir of sorts for the Canadian music industry, providing a wider-than-average playlist and an ahead-of-the-times attitude that has kept the record business on its toes.

It has not been without growing pains—awkward VJs at times, overly eclectic playlists at first, and a bit of an under-use of technology that owed much to the cost-consciousness of the network.

But those days appear over now. The team of on-air talent has either grown into their roles or been groomed better. The playlist has been sharpened so that it is neither Hitsville nor Missville. And now the revenue—and the confidence of its continuance—is there to afford a real stab at a national network.

The money has come in pretty well from Day One. MuchMusic's launch was the most successful in Canadian pay television history. Shrewd spending meant profits in the first year—unprecedented for a broadcaster, unbelievable for one in such specialty television territory as music video. And the subscriber audience was one million in short order.

MuchMusic always wanted to be a pay TV service—a discretionary purchase—because it knew that older people might be put off if they had to compulsorily put out for the channel. It held to that philosophy until a couple of years ago, when other specialty channels asked the federal broadcast regulator to be included on basic cable—to have their costs built in to the basic monthly bill to consumers, much along the lines of most American cable TV. At that point, MuchMusic capitulated and took a “me too” approach, largely because it feared what isolation on the dial as a pay TV channel would do to its financial picture.

The move, says MuchMusic VP/GM Dennis Fitz-Gerald, has been a mixed blessing. Not all cable services willingly moved MuchMusic on to basic cable in 1988, because the network had contracts concerning pay TV that were more lucrative to cable firms if they were left alone. That meant a bit of a neutral financial state for a year, when MuchMusic's

revenues curiously declined despite a much wider subscriber base.

“This is the year we really start,” Fitz-Gerald says. “We now have the audience to really sell to the advertisers.” Indeed, the move to basic now is complete, and roughly 5 million subscriber households are hooked up—if not hooked on—to MuchMusic.

Hooking them on is Martin's job, and he has been busy, busy, busy refining, refining, refining.

On the one hand, the larger presence on cable “means we're institutionalized in Canada,” he notes. Problem with that, though, is that it means catering a little more to that wide audience that is “very used to using TV Guide to plan their viewing.” Rather than ramble and follow instincts daily, the network now programs not unlike others in TV land, with half-hour and hour-long and hour-long-plus programs each day that produce consistency and even, dare say, predictability.

Which is not to say that there aren't many unpredictable moments, or that Martin or MuchMusic president Moses Znaimer are predictable, stand-pat, moribund programmers. MTV may have made it to air first in North America, but people who've seen both services almost always choose MuchMusic because of its musical leniency, tolerance and derring-do.

Its playlist now is more taut, but it can hardly be faulted for not taking risks. Long before rap was popular in Canada, it was playing it. Long before acid house was popular in Canada, MuchMusic was profiling it. Long before Canadian country was getting a foothold, MuchMusic was finding ways to wheedle it into programming—there's now a full-fledged country show, again with an edge to it, that retains a traditional appeal while seeming adventurous.

Which is precisely what Znaimer, Fitz-Gerald and Martin had hoped for all along: That when MuchMusic got out to a big national audience, and was accessible to its natural young audience, everyone would find that it's not a kid's channel.

“It's still about rock'n'roll—we're a rock'n'roll station and we're in a rock'n'roll age,” says Martin, who came to CITY-TV after a production career at CBC Television. “But it's a little more grown up. People can turn it on and see Mick Jagger and not feel out of place. We're more sophisticated.”

Without changing its nature, Martin has been able to alter some of the substance of the programming and generally see it come away improved. There's a much more ambitious news package, “FAX,” that Martin wants to see become “the most important Canadian entertainment program.” There's block programs for heavy metal, country, soft rock, black, new videos, charted videos, and experimental videos. Last year, it unveiled a well-watched nightly quiz show; it already has a nightly show from Vancouver.

And there's a French-language equivalent, MusiquePlus, in itself a phenomenal success story in Quebec that has bolstered the careers of countless artists from the province as part of a general revitalization of the music scene there. Mitsou, Roch Voisine, Celine Dion, Richard Seguin and others have been helped immeasurably by MusiquePlus, half-owned by CHUM Ltd. and half by the Radiomutuel broadcast chain.

MuchMusic, meanwhile, is totally owned by CHUM, which ranks as the world's biggest private broadcaster in terms of holdings. But the network hasn't had to lean on CHUM's resources—or in any way reflect what are often conservative playlists on CHUM stations.

Music video still has some way to go in Canada before it becomes a retail winner, and that may have something to do with the presence of MuchMusic. Although the network isn't interested right now in directly marketing music video (it has released two albums through CBS), its Big Ticket specials usually have the production quality

of most longform videos. And in the last year, both Lou Reed and Ice-T have turned to MuchMusic for video production.

At arm's length from the network is the Video Foundation to Assist Canadian Talent (VideoFACT), to which MuchMusic contributes a portion of its gross revenue as a condition

(Continued on page C-14)



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## BIG SHIFTS IN BUSINESS

(Continued from page C-4)

land. Even so, sales doubled in 1989. Claude Fragman, VP sales and marketing, admits there were problems in anticipating peak periods. From now on, he says, no "itinerant business." Which means that the business is anticipating significant results in 1990. Some even speculate that, one day, the FTA could prove to be a boom to Canadian manufacturing; as tariffs decline over the next nine years, and if the Canadian dollar remains relatively weak to its American counterpart, it's possible that some U.S. labels may look to efficient Canadian firms to make their CDs for them.

Of course, the business itself exists only for the talent that drives it. And in Canada, that talent has rarely been in better form. Results, however, have been another matter. Again in 1989, there were some heartbreaking disappointments as Canadian successes tried to strut their stuff abroad. Never before have so many first-rate artists had to settle for second-best acceptance.

First, the upside. At this time last year, American college radio was embracing an ethereal, subdued but stark and startling Toronto band called Cowboy Junkies; the band's first release, "The Trinity Sessions," caught just about everyone by surprise and went gold. Also at this time last year, a young, witty, blind Toronto guitarist named Jeff Healey was beginning to chalk up the sort of reviews most musicians only dream about. Up his album went on the charts, and when it began to decline, along came a top 5 single (his version of John Hiatt's "Angel Eyes") to push the album to gold. The two artists were part of a disquieting breed of Canadians—those who bypass the Canadian companies and sign directly abroad. Such a move is a mixed proposition, says Cameron, who has signed more Canadians to record deals than any other person in the business today. "On the one hand, there can be an instant payoff, and Healey and the Junkies show that," he says. "But just as quickly as you're hot, you can be dropped. And dropped forever. In Canada, I think people are a lot more patient with the people they sign. If your first record was promising, but your sec-

ond record doesn't quite work out, most labels might be willing to take a chance on a third record. I'm not sure that would happen in the States." One by-product of the Healey-Junkies success: they have a common Canadian distributor, BMG Music of Canada Ltd., which under new A&R chief David Bendeth may prove in the coming year to be the hottest home for Canadian talent. New 1990 releases are expected from the two big artists, and there are high hopes for Sheree Jeacock, Regatta and Crash Test Dummies. Similarly, once-quiet players like PolyGram Inc. Canada and MCA Records of Canada will bolster their Canadian commitments in 1990. CBS Records is undergoing an overhaul of its A&R executives, and should show new blood in the year, while perennial players like A&M Records, Capitol-EMI and WEA show no signs of backing away from their already sizable investments.

Other 1989 Canadian achievements: k.d. lang got her third release, "Absolute Torch And Twang," into the top 70; Kon Kan's "I Beg Your Pardon" was a top 40 single; Anne Murray again enjoyed crossover chart success with a "Greatest Hits" package that included three new songs, and songwriter Eddie Schwartz penned solid-performing singles for a handful of artists.

But the real Canadian musical successes in the year were on the other side of the recording studio window, at the production helm. The Vancouver music scene has been Canada's most vibrant and accessible for many years now, spawning the likes of Bryan Adams, Loverboy and Colin James, but now it's getting worldwide attention for the work of producers Bruce Fairbairn and Bob Rock. Fairbairn, a veteran musician who defined Loverboy's sound, had arguably his most diverse big year ever in 1989, with a No. 1 production of Aerosmith and a follow-up to his big breakthrough artist, Bon Jovi. He's slated to produce Poison's next release. And Rock, who dabbled in production while playing with the Payola\$ and Rock & Hyde, was behind the board for top 10 releases by the Cult and Motley Crue. Between the two of them, they brought massive hard-rock attention to Little Mountain Studios, the long-time locus of the British Columbia recording scene and now being touted as one of North America's best facilities. Ozzy Osbourne and AC/DC

are scheduled to work at Little Mountain for their next albums. Indeed, the number of big-name artists coming to Canada to record has been dwindling in recent years. Little Mountain is one of the few—with the multi-faceted Le Studio near Montreal—to be attracting international artists. So many Canadians are recording abroad, too.

If Fairbairn and Rock were the huge commercial wonders in Canadian production, then Daniel Lanois was easily its most critically acclaimed exponent. Lanois has co-produced the last three U2 projects, but 1989 saw him produce what most believed was Bob Dylan's finest work in a decade, "Oh Mercy," and the much-praised "Yellow Moon" by the Neville Brothers. More than that, he released his first solo album, the well-received "Acadie," which prompted a well-received tour. Lanois lives in England now, and "I don't see myself really returning to Canada to live for some time, but I do feel part of its music and I do feel strongly about helping along others from Canada when I can." Helped along by Lanois in 1989 was Malcolm Burn, who recorded the Dylan record and played on many tracks, earning attention that should secure him work on his own. Burn also produced Blue Rodeo's superb second record, "Diamond Mine," arguably one of the most disappointing in terms of international results.

Going into 1989, just about everyone had tabbed Blue Rodeo as sure-hit material, on the basis of a slow-to-sizzle, but durable debut. It wasn't to be. "You know, people tend to put too many eggs in one basket in Canada," says Blue Rodeo's Greg Keelor, one of two principal songwriters in the band. "I believe you've got to be patient, wait it out, because there are so many things that can just go wrong, over which you have no control. I think, as a Canadian trying to break into fortress America, you can go nuts worrying about why things didn't work out. Sometimes, it just didn't, and that's all."

Well, it just didn't, and that's all, for many Canadian artists in the year. Some of Canada's most popular domestic artists—people who would be hounded for autographs on the streets at home—are practically unrecognized when they walk across the border. Kim Mitchell probably sold more records than any other Canadian male artist last year

(Continued on page C-11)

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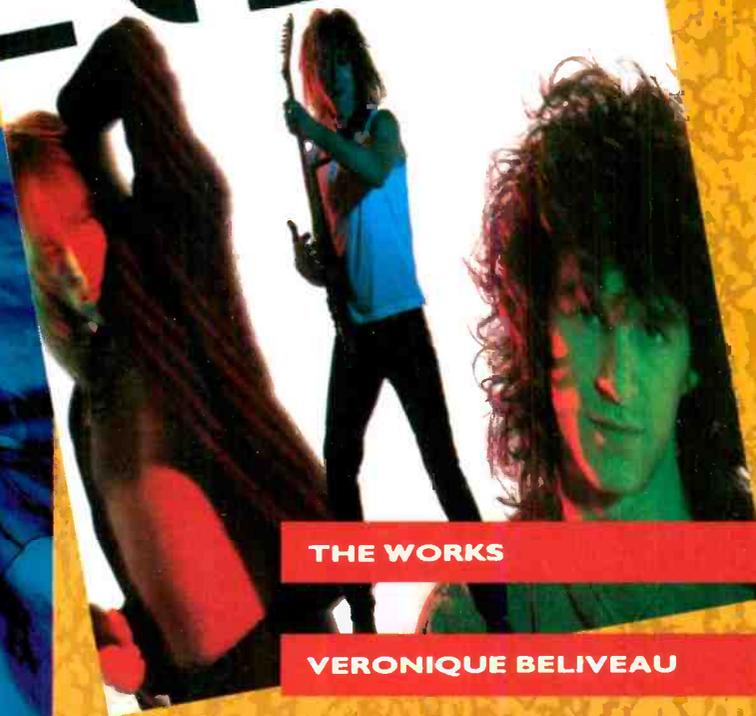
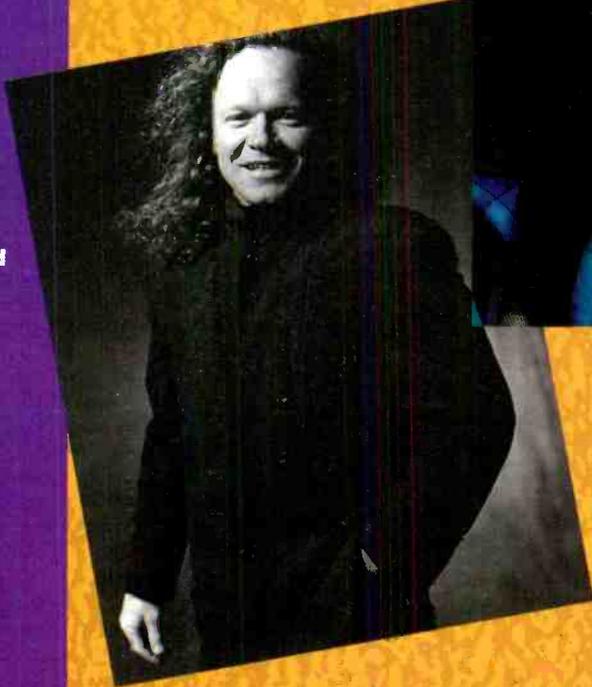
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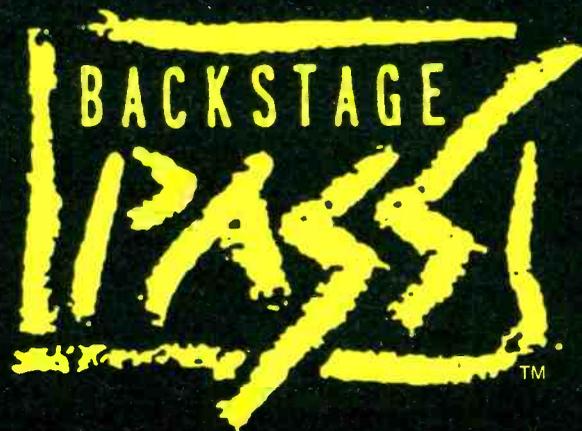
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## BIG SHIFTS IN BUSINESS

(Continued from page C-8)

in Canada, but hardly made a dent with his "Rockland" album. Rita MacNeil is unquestionably the biggest-selling Canadian artist these days, with more than 700,000 copies of her first three releases sold in Canada, but is only now on the brink of a strong American commitment. Luba has won three Junos as best female vocalist, and has new American management, but wasn't able to garner foreign support for her 1989 album. Lee Aaron and Brighton Rock had hard-rock gold albums—Aaron is one of the industry's best all-around prospects in terms of performing and writing—but no American support (although both acts enjoy strong European followings). And Alannah Myles, the telegenic and sharp-witted, burst-upon-the-scene star of 1989, has had the most sustained chart success of any new Canadian artist in the last few years. Her self-titled debut was top 5 in Canada for months and fast-approaching the quintuple platinum level by Christmas; efforts continued to work her record in the U.S., and results are just starting to kick in at year's end. There were other first-rate Canadian productions in the year, from the Tragically Hip, Sarah McLachlan, Andrew Cash, and Indio, among others, that showed pockets of support in other markets but no breakthrough.

Significantly, 1989 saw pretty well all of the big names sit it out. Bryan Adams worked with producers Steve Lillywhite and Robert "Mutt" Lange on writing and arranging his songs, but didn't choose to release an album. Instead, he directed some energy to Prince's Trust, concerts in East and West Germany, Greenpeace and a local Vancouver heritage building project. Big things are expected, though, of a scheduled April release—the domestic scene may get its 1990 kick-start from it. Others who were missing in action in the year: Glass Tiger and Corey Hart. Again, 1990 albums are coming. Anne Murray released only a "Greatest Hits" package (with three new titles), and is going to record a new album this year. Rush, however, wasn't absent; its "Presto" album saw it debut on a new American label, Atlantic, and switch distributors of its Anthem label in Canada to CBS ("a major loss for us," mourned Cameron of Capitol-EMI, Rush's longtime home). By year's end, it was its fastest-selling release of all time.

Where the business may see its brightest hope is in two very different offshoots of a strong Canadian folk tradition that yielded such stars as Joni Mitchell, The Band, Gordon Lightfoot and Neil Young—contemporary children's and country music. That's no laughing matter. Canadian children's music is world-class, while Canadian country music is rapidly getting there.

"What you've seen in children's music," says performer Eric Nagler, a regular on Nickelodeon's "The Elephant Show," seen nationally in Canada on CBC-TV, "is the preservation of the folk movement. It's like all of us needed a place to play, and children loved the basic nature of it, so we all planted our roots there and grew." Nagler is part of a rather large community that includes Raffi, the trio of Sharon, Lois & Bram, Fred Penner, Bob Schneider, Charlotte Diamond, Connie Kaldor, Susan Hammond, Bill Usher and others who have been able to reach outside Canadian borders via television and home video to reach a universal audience. Canadians were really the first into children's music, so it's no surprise that they're the first to be the stars of it. Routinely, albums go gold and platinum, while tours are some of the hottest tickets to get.

Where the stars aren't quite yet in abundance, but may one day be, is in country music. International attention has already focussed on k.d. lang, whose compelling concerts and plaintive recordings have made her among the most critically respected singers on the continent. Just behind her, though, is another wave of country and countryified music from the likes of George Fox, Prairie Oyster, Michelle Wright, Murray McLauchlan and even MacNeil and Blue Rodeo. All have their best years ahead of them. Not long ago, the Canadian country scene was ridiculed as picayune. Canadian labels risked reputations in even associating with it somehow. Now, says radio consultant Dave Charles of Joint Communications, "it's the hottest-growing radio format and an important frontier for labels in Canada." Where once the country industry's annual confab was a hokey, ill-financed affair, now it is bankrolled by Budweiser and sports an awards show that is better-watched nationally than the Juno ceremonies. Major-label commitment has been spearheaded by WEA's Bob Roper, who has had a hand in the careers of lang, Blue Rodeo, Fox, Prairie Oyster and Wright. "It is a tough grind still," he sighs, "but acceptance is growing week by week."

Until a year or so ago, it could have been said that Quebec music had already seen its best times—that its heady emer-

gence in the 1970s may have promised international breakthroughs, but didn't and wouldn't ever deliver. Not so anymore, not by a long shot. The province now has its own video network, MusiquePlus, a huge success story in Canadian broadcasting. Arguably some of the brightest musical products hail from the province—smart rockers like Richard Seguin, sultry popsters like Mitsou and dance crafters Nuance. And some of the best sing in English—gutsy and alluring singer Sass Jordan, maturing and durable Veronique Beliveau, literate rockers the Box, progressive pop-dance hybrids like Men Without Hats, among others. "We are on top of a real explosion here," says Andre Menard, head of the Quebec industry group called ADISQ. "We really have a number of Quebec artists who could, for the first time, really break out internationally."

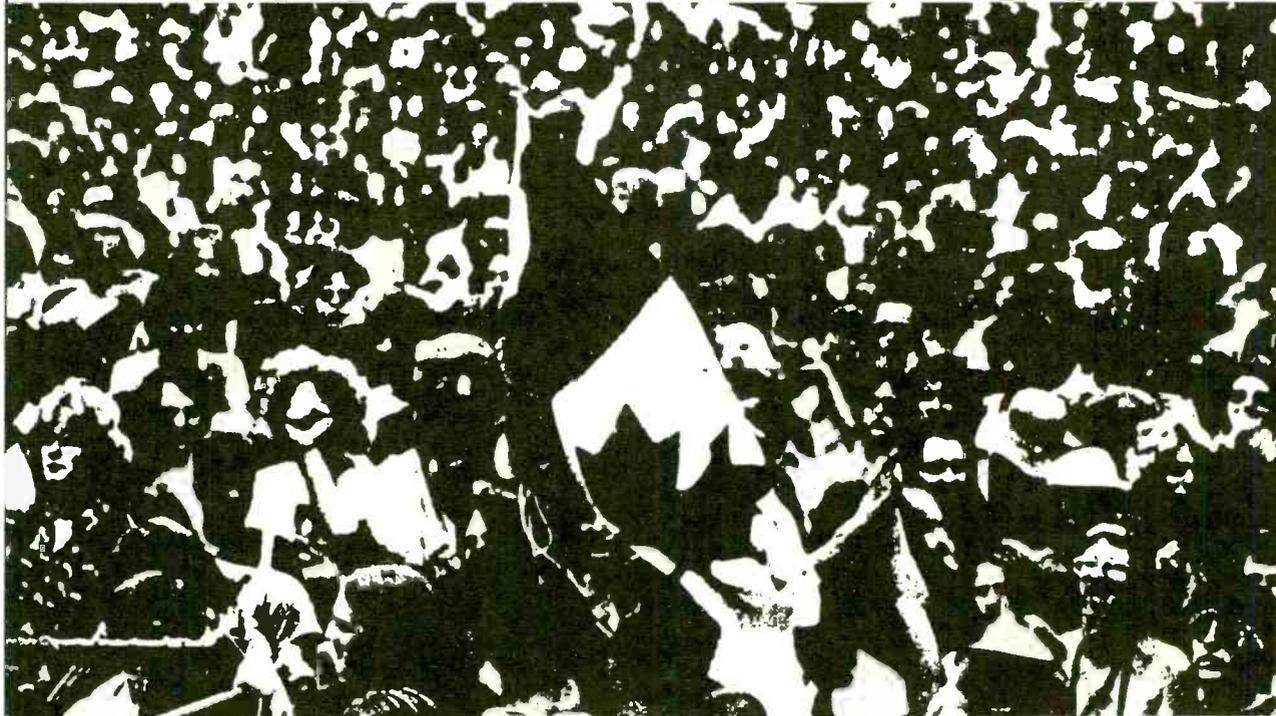
Chief among them is Celine Dion, already a superstar in

Quebec and well-known in France, whose well-heeled CBS international debut will be rolled out in 1990 amid much fanfare. Simply put, she has the strongest singing voice in the country today; given the production talent that will help her English-market launch, and the flawless English singing she now commands, she is expected to bring a lot of attention from outside to Quebec music in the coming year.

The question is: How much Quebec music will Quebec radio stations play? The Quebec media have a superbly organized star system that can catapult a newcomer into the front ranks and front racks. Case in point in 1989: Roch Voisine, a TV actor who launched a music career last year that saw him sweep the annual Felix awards ceremonies. But French-language Quebec radio stations have been complaining for years that the supply of good homegrown music

(Continued on page C-12)

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## BIG SHIFTS IN BUSINESS

(Continued from page C-11)

doesn't measure up to federal regulatory demands that they play 55% French music and up to 30% Canadian content. The regulator, the Canadian Radio-Television and Telecommunications Commission, held a hearing into the issue in late 1989 to see if its demands on stations are excessive—or even if they should restore the 65% quota that was rolled back in 1986.

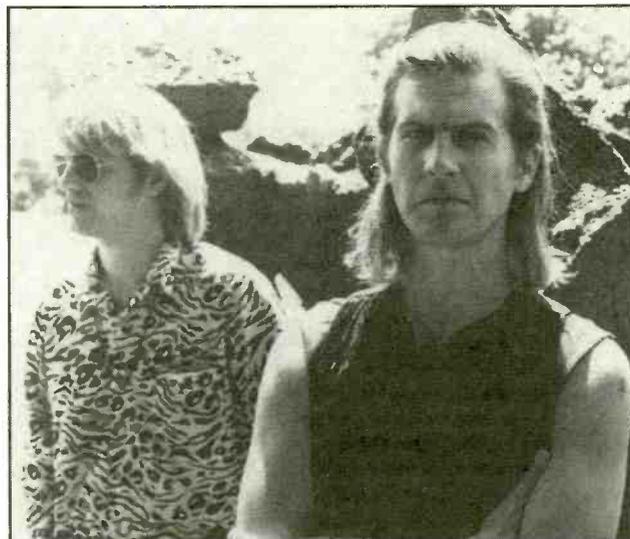
The CRTC's decision, expected early in 1990, is going to be watched carefully as a sign about whether the regulatory regime for radio in Canada is going to undergo further changes. Already, the commission has relented on a number of fronts in recent years, allowing some FM stations to reduce their Canadian music commitments to the bare minimum allowable under regulations. Under chairman Andre Bureau, the commission greatly reduced the administrative burden on stations. Even so, AM radio in particular remains an industry in flux—top 40 hit formats have been curtailed in recent years, while adult contemporary stations have been crowded out by FM counterparts in many markets. "I don't want to paint a picture of it being shaky," says Michael McCabe, president of the Canadian Assn. of Broadcasters. "But in many smaller centers, it is operating in the red. And in some larger markets, only sister FM stations keep a broadcasting operation afloat." McCabe and others are already predicting that the new acronym, GST, will hit broadcasters hard. Advertising spending and production will be taxed, and that may lead to reduced buys on radio.

Looming more imminently than GST, however, is a wide-ranging CRTC hearing into FM rules in 1990. Under new CRTC chairman Keith Spicer, who fancies himself as more of a "people's chairman" than Bureau, some expect the commission to clamp down on broadcasters and cable companies. The FM hearing could be the single-largest industry event in the year, because it will encompass sprawling arguments about regulation, international competitiveness of Canadian radio, and most critically, the utility of Canadian

content rules. Spicer's commission knows that Canadian content rules are supported, if not embraced by the public, and there would be serious political repercussions if the so-called "CanCon" quotas are curbed.

Nevertheless, it's the CanCon battleground that is provoking both sides in the issue to get the troops most prepared. "We have to get ready and put the arguments forward," says McCabe. On the other side is Brian Chater at the Canadian Independent Record Production Assn. "Yes, we have to get ready, too," he says. "This is a hearing we cannot afford to lose."

Although there has been a trend away from it in the last few years, most successful Canadian music over the years came from the independent labels. Anthem begat Rush, Aquarius begat April Wine and Corey Hart, Attic begat Hagood Hardy, Boot begat Liona Boyd, and on and on. Many expect the slowly but steadily developing Penta Entertainment group in Vancouver to be a major player in the busi-



Men Without Hats

ness in the 1990s (its latest signing, Mark Lane, is drawing rave advance press). More major labels have waded into Canadian music recently, but indies remain the lifeblood of the business and often sign the artists and lease them for distribution to the majors. Recent international takeovers of such firms as A&M, Chrysalis and Island won't harm their independent operations in Canada. Where once there was great diversity of views between the majors and the indies, now there is more of a common voice. "Record industry cooperation is at an all-time high," says Chater. And that industry will go to the hearing with a common refrain. "We need radio play," says Attic's president Al Mair, a forceful and compelling advocate of Canadian music. "Without it, we just couldn't get a leg up."

Federal help has come along in recent years to bolster the fortunes of the independent business. Some \$5 million a year now gets poured into record, video and syndicated radio program production and international touring and marketing. At least another \$1 million for record and video production comes from broadcasters. Part of it is administered by the same organization that oversees the federal funds, part of it is handed out by a group founded and funded by the MuchMusic Network, which has become a major player on its own in the business, now in its fifth year and the first on basic cable service in Canada. Sheer numbers from the federal and industry programs indicate fruitful results—dozens of new artists owe their launches to seed money from these organizations. But, given the ongoing difficulties Canadian musicians have had in hawking their wares abroad, the money hasn't really made the difference in delivering an artist to an international audience. This year, the government will take a long, hard look at its commitment to the Sound Recording Development Program, the \$5-million-a-year fund that is up for renewal in 1991. Unless it can show better hope of fulfilling its promise as the catalyst for international careers, its future may be clouded because the government is looking everywhere to save money. It's possible, too, that the money will be raised indirectly through a blank tape or performance royalty in a wave of copyright reforms expected either late in 1990 or in 1991. The perfor-

(Continued on opposite page)

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## BIG SHIFTS

(Continued from opposite page)

mance right issue should be a fight to watch in the year ahead, as the record industry and radio industry lobby on either side of it. The record industry will be aided by a consolidated performing rights society, a merger of the Composers, Authors and Publishers Assn. of Canada (CAPAC) and the Performing Rights Organization of Canada Ltd. (PROCAN), which have been given the go-ahead by federal authorities to join forces.

One thing the federal money appears to have done, however, is help police competence in the independent business. A panel oversees the disbursement of the funds, and it only rewards the clear-minded and able operations. A new breed of independent label operators and artist managers have emerged, even though most observers would agree that there aren't enough of them able to muscle their way in a New York or Los Angeles boardroom. Adds Chater: "There is more and more expertise in the independent business, but we're not driving around in Rolls Royces."

Someone who may be able to drive around in one now is Michael Cohl, the exceedingly bright president of Concert Productions International Ltd., who engineered the biggest Canadian music story of the year in 1989: With the help of CPI's part-owner, the Labatt brewery, Cohl assembled the Steel Wheels tour by the Rolling Stones in North America. By all accounts, it was the most successful tour of the year, and it marked Cohl's arrival at the front row of concert promoters worldwide. Assuredly, methodically, he has built an empire in North American music over the years—an empire that includes continental promoter links, the largest merchandiser in rock, Brockum, and now has the retractable-roofed SkyDome in Toronto as a prime facility for year-round shows. Cohl won't discuss the future, but everyone expects he'll have another move or two up his sleeve for 1990.

So, for that matter, will Labatt. Apart from its CPI ties, the brewery has hooks into a potentially massive venture with jingle-studio seer Syd Kessler called SuperCorp, which should unveil its long-awaited plans this year for what many expect will be a top-drawer industry operation. A record label or a record production operation of some sort is likely. A year ago, SuperCorp was expected to be a big player by now, but Kessler has taken his time to assemble the pieces—but a new office is being built, and the space won't be empty for long.

Empty space is something that many retailers wished they had these days. The growth of the CD and cassette has allowed them to take vinyl away in many cases from the front racks, but an increasing number of retailers now are modeling themselves after American-style entertainment centers, with video, merchandising, magazine and accessory departments in their fuller-service stores. "Unfortunately-

(Continued on page C-14)

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**BIG SHIFTS IN BUSINESS**

*(Continued from page C-13)*

ly, you just can't move next door everytime you have a new demand on your floor space," says Peter Parrish, senior VP of the, A&A Records & Tapes chain, Canada's largest at more than 250 stores. Hard choices face retailers in a number of ways, and one thing they did in 1989 was organize themselves in an association for the first time in Canada. The Retail Music Assn. of Canada (RMAC) successfully stalled Jan. 1 plans by record companies to eliminate the long-box CD package; the move now will come in April, giving retailers more time to develop anti-theft and display plans. Under Thomas Sambola, an expatriate American who joined Handleman's Canadian operation a year ago and now is in charge of both it and the Canadian lobby group, RMAC is a force to watch in only its first few months. "We plan to be active right away," Sambola promises. "The retail sector hasn't been organized and has lost some battles as a result." Brian Robertson at the Canadian Recording Industry Assn. (CRIA) welcomes the formation of a rival lobby group, but hopes that on some matters, the business can sing from the same song sheet. On copyright issues, for example, a Music Copyright Action Group (MCAG) was highly successful in pressing the federal government for changes many believe has meant sharp reductions in record and video piracy and a more nurturing environment for Canadian writers.

And nurturing is precisely what the business always needs in Canada, where the distribution of most of its 26 million people is along a threadlike, 4,000-mile corridor near the U.S. border. Practically in the shadow of the U.S., Canadian artists have always had to endure comparisons to their American counterparts and had to compete with those Americans for chart positions and retail space. Being so close to America is, one politician once noted, like being a mouse in bed with an elephant; that is, you have your space, but you dare not wake up your bedfellow because you could be crushed. The Canadian record industry is sure it can co-exist, even compete, but there's still that uncertainty of the mouse on occasion—even an inferiority complex that will need constant stoking as trade barriers diminish and the world becomes one large market.



**Brighton Rock**

**MUCHMUSIC NETWORK**

*(Continued from page C-6)*

of license. VideoFACT, in turn, disburses funds to help produce Canadian videos. More than 250 such projects have been helped to the tune of more than \$1 million since its inception, and its annual budget this year will eclipse \$500,000.

Other corporate chiefs now refer to MuchMusic as a prominent player in the business of music, while broadcast and advertising executives acknowledge its niche in the media. Even radio, which watched it curiously and resisted any persuasion to broaden playlists, now concedes there has been somewhat of a residual effect of MuchMusic's presence—records now can be burned out a little sooner, or in some cases, can head up the charts only when a video is primed and playing.

**KIRK LAPOINTE**

**CREDITS:** Coordinator, Kirk LaPointe, Billboard's Canadian correspondent in Ottawa; All editorial by Kirk LaPointe; Cover & design, Steve Stewart.

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# MIDEM Reflects Growing Industry

## Spotlight Is On Jazz, Classics, Technology

PARIS—"The music industry is expanding and diversifying," says Xavier Roy, director general of MIDEM. "Thanks to greater sophistication in recording techniques, linked with the arrival of compact disk, some categories of music, like classics, jazz, and alternative, are enjoying much-improved sales. MIDEM 1990 is set to reflect this development."

All segments of the music market are represented at the event, which is being held Sunday-Thursday (21-25) in its customary location of Cannes, on the French Riviera. The renaissance of jazz will be reflected in a French jazz stand grouping together producers, promoters, and small independent labels.

French authors' society SACEM is showing a film from the 1989 New York Jazz Festival featuring French jazzmen Martial Solal, Daniel Humair, and Didier Lockwood. And the remarkable French jazz revival is underlined by seven concerts promoted by French jazz labels and featuring the Marc Ducret Trio (Label Bleu), the Eddie Louiss Trio (Nocturne), the Denis Fournier Quartet (EMP), and the Herve Sellin Sextet (TBB), among others.

For the opening of MIDEM, jazz

pianist and composer Martial Solal will give a concert performance, and PolyGram is sponsoring a concert by Gil Evans disciple Laurent Lugny and guitarist Christian Escoude.

The event's opening concert Jan. 20 was devoted to world music, currently enjoying a boom in France, featuring Amina (Phonogram), les Negresses Vertes (PolyGram), and Youssou N'Dour (Virgin). The Martinez Hotel will feature a French rock concert on Tuesday (23) with the Satellites (CBS), the Cri De La Marche (Trema), Top Model (Phonogram), and the Avions (CBS).

SACEM will again be active in sponsoring concerts at MIDEM, including those in the MIDEM Classique program, which this year will emphasize young talent. For the French music industry it will be a celebratory MIDEM because, for the second year in a row, sales are up by more than 30%.

Patrick Zelnik, VP of SNEP, the French industry federation, says, "We must build on this progress and concentrate our efforts on safeguarding our rights, dealing in particular with the challenge presented by DAT."

Patrice Fichet, VP of the French

IFPI group, says: "MIDEM '90 should also be a rallying point for all people in the music industry to intensify the fight against record piracy in order to protect our future." Fichet adds that piracy remains one of the major problems for the industry, particularly now that the problem is spreading to CDs.

There is also the complex problem of exports of sound carriers whose rights have been exhausted in the country of origin to countries where they are still protected. Noting a recent European Court condemnation of this practice, Fichet says that representatives of IFPI at MIDEM this year will be especially vigilant in ensuring that pirate record companies and product are not represented at the industry event.

"At MIDEM, it is the French law which applies, and our law is very clear and effective when it comes to record piracy. Pirates can receive a prison sentence of from three months to two years and be fined up to 120,000 francs [approximately \$20,000]. The law also provides for all illicit product to be seized and destroyed. We shall enforce these provisions unreservedly."

Jean-Loup Tournier, director of SACEM, is giving a MIDEM press conference at which he will summarize the significant industry events of 1988, a year in which SACEM distributed 1.51 million francs to 50,000 French and foreign rights owners, embracing more than 450,000 works. French rights owners received 54.3% of distributed income in 1988, compared with 51.6% in 1987.

## U.K. Report Rejects Claim To 'Needletime' Exemptions

■ BY PAUL EASTON

LONDON—The claim by the Assn. of Independent Radio Contractors (AIRC) that U.S.-originated records should not be subject to "needletime" payments in the U.K. has been rejected in a report commissioned by the Department of Trade and Industry.

The plea was based on the U.S. concept of "first fixation." This means that a U.S.-originated record would be covered by U.S. copyright law rather than the usual "first publication" coverage afforded under the Rome Convention. Therefore, argued the AIRC, as needletime is not paid for broadcasting records in the U.S., it would not be paid here under first fixation.

The report by National Economic Research Associates says that such a practice would be more likely to damage the record industry.

Jeremy Moynihan of the Phonographic Performance Ltd. collection agency, which administers needletime payments, says a move to first fixation would be a retrograde step.

"The U.S. has been out of line with the rest of the world over copyright for many years, although it is likely that the principle of first publication rather than first fixation will eventually be taken up there as well," he says. "Therefore it would not be a wise move for Britain to adopt first fixation. This would mean that commercial radio could play all-American music, and

this would be damaging to the British record industry."

Moynihan also points out another problem: "Many records these days are often recorded and mixed in different countries. This practice makes it extremely difficult to determine the country of first fixation."

The NERA reports says that about 40% of U.K. airplay consists of American records, and the subsequent loss of revenue for PPL by exempting these disks from needletime payments would be about \$15 million. This could lead to a reduction in record company profits, a possible rise in record prices, and fewer records from U.K. acts.

James Gordon, managing director of Radio Clyde and chairman of the AIRC copyright committee, is disappointed by the finding. "However, I still think it'll happen," he adds.

The International Federation of Phonogram and Videogram Producers (IFPI) welcomed the finding, saying that if the first fixation principle were introduced into the U.K., the result would be broadcasters using "an unlimited amount of United States material free of charge."

An IFPI statement says that, at present, if a record is first published in a Rome Convention country, or within 30 days of its publication elsewhere, it is protected for all broadcasting and public performances.

## EMI Serves 'Wedge' Of Fish; Kennedy: A 'Seasonal' Rave

**MEDIA'S FISHY VIGIL:** It was fish soup on the menu (naturally enough) at EMI Records' media launch for the debut solo album from former Marillion front man Fish. Noted West End rock venue the Rock Garden was the scene for the launch hearing of "Vigil In A Wilderness Of Mirrors," completed by Fish following his departure from his erstwhile band. The first single, "Big Wedge," which came into the U.K. charts at No.

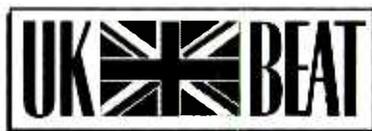
26, augurs well for the album's future, and Fish's U.K. tour is already well on the way to being a sellout, thus proving there is life for him after Marillion.

**CLASSIC POP:** It's rare for a classical music album to enter the pop charts, but violinist Nigel Kennedy has achieved just that with his recording of Vivaldi's "Four Seasons," which he made with the English Chamber Orchestra. Kennedy, who is signed to EMI Records' classical wing and to its strategic marketing divisions, has been nominated along with five other artists for the "best classical recordings" section at the forthcoming BRITS Awards event for his 1986 album, a recording of Elgar's violin concerto.

**INTO THE NINETIES:** Longtime indie band the Fall has signed to a major at last, Phonogram Records, and will debut with the single "Telephone Thing," produced and mixed by dance hit team Coldcut. The Sundays' first album of the decade, "Reading, Writing & Arithmetic," on Rough Trade, is due out in February, to be supported by live dates. Five-piece Glaswegian A&M signee Gun follows its chart success with "Better Days" with a new single, "Taking On The World," title track of its debut album. If live work is the key to success, then Gun

is well positioned: the band toured almost continuously during 1989 and already has a hefty schedule for this year.

It seems likely that the surviving members of '70s punk favorites the Sex Pistols will regroup for live work but without former front man Johnny Rotten (aka John Lydon). Blue Aeroplanes, who have been tipped for '90s success, have released their first single for Ensign Records through Chrysalis, titled "Jacket Hangs," which precedes an album to be called "Swagger." Wet Wet Wet, fronted by the irrepressible Marti Pellow, has a major tour lined up for the spring.



by Chris White

## WEA U.K. Co. Adopts East West Moniker

■ BY ADAM WHITE

NEW YORK—Nesuhi Ertegün's legacy lives on in London. One of the two record companies created by the reorganization of WEA U.K. will be known as East West, the name of the label Ertegün formed in 1988 after leaving the presidency of WEA International. He died of cancer last July.

The new East West, headed by managing director Max Hole, will assume the marketing and promotion of Atlantic and Atco repertoire in Britain. It will also maintain a domestic roster, and handle product from the WEA International label and WEA affiliates.

Its sister company will be known as WEA Records, headed by managing director Jeremy Marsh. This will control the U.K. marketing and promotion of Warner Bros., Elektra, Reprise, and Geffen, while also maintaining and developing a domestic roster.

These moves represent the completed structure of WEA's two-from-one split announced in the fall by chairman Rob Dickins, to whom Marsh and Hole report. Previously, it operated as one company with separate U.S. and U.K. divisions.

The new organization, states Dickins, will "give us even more focus on our artists on both the marketing and A&R levels." The existing WEA sales force will be expanded to handle

the increased number of releases from both companies. Plans are also underway for the formation of music video and classical divisions.

East West's director of A&R is Malcolm Dunbar, whose roster includes Simply Red, Chris Rea, Sisters Of Mercy, Howard Jones, Tanita Tikaram, and Ian McCulloch. Dickins calls the choice of company name "a tribute to Nesuhi... that immediately conjures up a world presence." Hole says his A&R policy will emphasize quality and presentation in line with Ertegün's reputation.

At WEA Records, an A&R head is to be appointed. The label's current domestic roster includes Jesus & Mary Chain, Everything But The Girl, Enya, Echo & the Bunnymen, the Pogues, and the Pretenders. Company chief Marsh, 29, is a new recruit from Virgin's AVL unit whom Dickins touts as the "youngest managing director of a major company in the U.K."

East West will operate out of existing offices at London's Kensington Court; WEA will be based at new premises on Kensington Church Street.

## Pan-European Licensing To Be Debated At MIDEM

CANNES—The challenge to rights owners implicit in new, transfrontier broadcasting technology will be debated Tuesday (23) at MIDEM in a seminar jointly organized by the IFPI (International Federation of Phonogram and Videogram Producers) and Billboard.

Under the heading "Sounds From The Skies," the panel (Salle de Presse, 10:30 a.m.) will discuss the problems of licensing reper-

toire for Pan-European dissemination and of tracking program distribution so that rights owners' interests are safeguarded.

The panel discussion, to be introduced by Ian Thomas, IFPI director general, will be conducted by Angus Margerison, deputy managing director of Virgin Vision; Bill Roedy, MD/CEO of MTV Europe; Ewald Orf, IFPI legal adviser; Stephan von Friedberg, MD

(Continued on page 78)

## Following December Boom, U.K. Satellite Universe Is 500,000

LONDON—According to a recent national survey, nearly 500,000 homes in the U.K. now have satellite TV receiving equipment. A flurry of installations in December, when 110,000 dishes were fitted, followed the 122,000 registered in October to boost the total. According to the FT Satellite Monitor, the overall market for the medium (those who have installed a dish, plus those who say they definitely or probably will) is now 19% of households, or 4.29 million. Many are said to be waiting for the launch this year of British Satellite Broadcasting, set to follow the Sky Television and Astra services already available. **PETER JONES**

## Jackie Jackson Scouts India For Tour

BOMBAY, India—Jackie Jackson paid a visit here to check out the prospects of an Indian tour by the Jacksons and said an end-of-year concert trek was a distinct possibility. However, he was irked by the presence here of Nebraska Brice, a Michael Jackson look-alike, giving a series of shows bannered "Jacksonmania." The eldest Jackson said: "This has nothing to do with Michael. It's sick. Tell the people I'll be here with the real Michael." **JERRY D'SOUZA**

## Rolling Stones Are Turning Japanese

TOKYO—The Rolling Stones are to stage nine shows in the 55,000-seater Tokyo Dome, the first on Feb. 14. Part of the final show on Feb. 27 will be televised, but it is not certain which company will handle the transmission. The Stones had previously not been allowed into Japan because of allegations of drug problems in the past, but the promoters, Korakuen Stadium Co., claim visas are being granted this time. Tickets will be in the \$55-\$70 range. **SHIG FUJITA**

## Fuji Rejected In Bid For W. Houston Hit

SINGAPORE—Fuji Videotape's bid here to buy the original Whitney Houston version of "I Wanna Dance With Somebody" for use in its radio commercial was turned down. However, the company has now used the sound-alike talent of local singer Kaye Hamid to copy Houston. The song was licensed from publishers EMI Singapore for an undisclosed sum. Advertising agencies here are increasingly using foreign material in commercials, recent examples being Kylie Minogue's version of "The Locomotion" for Kentucky Fried Chicken, "Mack The Knife" for McDonald's, and "My Girl" for American Express. **CHRISTIE LEO**

## Bertelsmann Sets Up Finnish Operation

HELSINKI, Finland—Bertelsmann Music Group has set up a Finnish operation, BMG Ariola Oy, in nearby Espoo. The new division will handle local representation of labels owned by and associated with BMG, including Arista, RCA, Motown, Island, Jive, Record Station, and Private Music. Timo Narvainen and Maija Narhi are named product managers for the BMG company, the latter also acting as marketing chief. **KARI HELOPALTIO**

## Pepsi To Sponsor Clips By Belgian Band

AMSTERDAM—Pepsi-Cola has signed a sponsorship deal with Belgian new-beat band the Confetti's, reportedly the first European band the soft-drink company has contracted in this manner. Pepsi Cola, which in the past has struck sponsorship deals with such major artists as Tina Turner, Michael Jackson, and Madonna, is financing videoclips by the band, starting with the single "Circling Stars." The Confetti's have had major hits in Belgium, France, and Spain, and, for their home territory, are signed to USA Import Records, headed in Antwerp, Belgium, by José Pascual. **WILLEM HOOS**

## German Publisher Acquires French Firm

BERLIN—Budde Musikverlage here has taken over Paris-based publishing house Editions Musicales Claude Pascal. "We aim to integrate the French company into our organizational network of branches in Europe and the U.S.," says Rolf Budde. The Pascal company, founded in 1969, has some 1,400 titles in its catalog, including such major hits as "Mamy Blue," "New World In The Morning," and "Chanson Pour Anna." The French firm also represents such foreign companies as Eaton Music and the Valentine Music Group, and has its own production division. The takeover price has not been revealed. **WOLFGANG SPAHR**

## PolyGram Affiliate Is Revived In India

BOMBAY—Music India Ltd. (MIL), an affiliate of PolyGram, long out of action because of internal problems mainly over labor, is back on the beat here with a string of releases on the Island label, including "The Joshua Tree" by U2 and "Legend" by Bob Marley. U2 made its legal debut in India with the "Tree" package; another newcomer is Janet Jackson, with her recent "Rhythm Nation 1814" album. **J.D.**

## Australia's Festival Undergoing Changes 2 Staffers Resign; New Managing Director Named

■ BY GLENN A. BAKER

SYDNEY, Australia—Festival Records, Australia's only independent "major" record company, has undergone major executive changes as it moves into the '90s without its core labels, Chrysalis, Island, and A&M (Billboard, Nov. 11).

In a move that has shocked the Australian record industry, managing director Jim White and international product manager Meryl Gross have resigned.

This came after a meeting with the board of News Limited, which proposed a new role in the company for White. "He did not agree with the board on its future plans," says Festival chairman Allan Hely, "and the board accepted his resignation with regret. In addition, Meryl Gross also decided to leave the company at this time."

White, a sometimes abrasive but always determined operator, was a Festival veteran of more than 20 years standing. He was acknowledged as an industry leader in the battle against piracy and copyright infringement.

Always an opponent of pricing increases, White also personally lobbied for the widespread introduction of the cassette single format, in

which he has been seen as a global pioneer.

Gross spent more than 25 years of her working life at Festival, starting as secretary to former managing director Fred Marks. Her energies and skills were widely admired by the many foreign labels that Festival represented over the past quarter century.

Bill Eeg, GM, has been appointed as the new managing director. A low-key but widely admired executive, Eeg has been with Festival since 1971 and sees his primary task now as keeping the company's loyal team intact and the acquisition of new international labels that will "become the A&Ms and Islands of this and the next decade."

Respected by staff, Eeg is seen as a stable helmsman during what is a difficult period for the company.

Hely says: "Festival will continue to be the leading independent record company in Australia and New Zealand with the support of existing licensors, and will ensure that the new independents that will arise will have vital and efficient representation of their product in this part of the world."

After 37 years as a record company, Festival executives hit deep problems last year with the sell-off of

three international labels, Chrysalis, Island, and A&M.

Through the years, Festival had also represented Decca/Brunswick, Atlantic, United Artists, Dot, Stax, 20th Century, Scepter, Monument, Fantasy, Arista, Virgin, Still, and others. It represented Chrysalis, Island, and A&M for an average 25 years each. These, with Australian independent Mushroom, gave the company consistent muscle power that rarely saw it outside the top three in Australia.

In November last year, Michael Gudinski, Mushroom founder, said: "Festival released the record that got me started almost two decades ago and they've supported me through some hard times. I've had huge distribution offers, particularly since Kylie Minogue and Jimmy Barnes, but have never seriously considered any of them."

Prior to his resignation, White had pointed to future diversification, saying: "We hold the belief that video is the 'fourth medium,' and we'll serve it up enthusiastically to an Australian market that is still years behind the U.K.'s sell-through situation."

Festival now has an exclusive distribution deal with CBS/Fox Video for all its sell-through product, with 300 titles already on the market.

## Italian Magazine Issues Year-End Chart National, Foreign Artists Share Top 50 Spotlight

■ BY DAVID STANSFIELD

MILAN, Italy—Domestic artists Edoardo Bennato and Zucchero Sugar Fornaciari were Italy's best-selling recording acts in 1989, according to an annual chart published by the magazine *Sorrisi E Canzoni*.

Along with state radio organization RAI and trade magazine *Musica E Dischi*, the *Sorrisi* charts are based on sales. The television and music magazine, which has a circulation of 3 million, compiles a weekly singles and album chart.

Virgin artist Bennato scored top place in the magazine's year-end round-up of the top 50 singles with the song "Viva La Mamma."

The Italian artists in the top 10 of the singles chart were Francesco Salvi (Five Records) at No. 3, Raf (CGD) at No. 5, Rocco & the Carnations (CGD) at No. 8, Jovanotti (Yo P) at No. 9, and Papa Winnie (CBS) in the 10th slot.

International artists Madonna (WEA), Roxette (EMI), Prince (WEA), and Joe Cocker (EMI) placed at No. 2, 4, 6, and 7 respectively.

But while Angelo Vaggi, Virgin promotion director, was pleased at Bennato's No. 1 rating, he pointed to the total sales figures of 75,000 on the single as "sure proof that the configuration is dying."

Vaggi says, "Figures like that are nothing, really. The vinyl single is finished and I don't think the CD 3-inch single has taken off on the kind of worldwide basis that it was expected to."

He says that singles are "not of great interest" to his company. "It is our policy not to sign singles-only art-

ists. They have to have a good album at the back of them."

PolyGram artist Zucchero topped the 1989 album analysis with "Oro, Incenso & Birra" selling more than 1.4 million units. Bruno Tibaldi, managing director of PolyGram's new Phonogram division, says: "The *Sorrisi* charts are certainly a good reference point for the market here in terms of the year's performance. It's no surprise to me that national acts so convincingly came out on top in 1989. The key reason is that Italian artists who sing in their own language communicate much easier in the domestic market than foreign acts."

But along with Virgin's Vaggi, Tibaldi is doubtful that any top 50 chart in Italy can now be totally accurate. The two executives believe that after 20th place, the difference in sales is too minimal for total reliability.

National acts had the edge in the *Sorrisi* top 10 albums for the year, with Vasco Rossi (EMI) at No. 2, Antonello Venditti (Ricordi) at No. 3, Gino Paoli (Ricordi) at No. 5, Edoardo Bennato (Virgin) at No. 8, and Jovanotti (Yo P) in 10th place.

International artists Simply Red, Madonna, Tracy Chapman, and Tanita Tikaram (all WEA) were in fourth, fifth, seventh, and ninth places respectively.

## Germany Plans Single-Market Strategy Record Cos., Pubs Stress Cooperation

■ BY WOLFGANG SPAHR

HAMBURG, West Germany—Closer cooperation between West German record companies and music publishers is planned to prepare for the opportunities and hazards of the European single market.

The committee for sound carriers of the German Federation of Music Publishers (DMV) has been in contact with the German Federation of the Phonographic Industry for more than a year in a bid to coordinate policies and find common ground.

Heading the DMV committee is

Michael Karnstedt, managing director of Peer Music in West Germany. WEA managing director Manfred Zumkeller is representing the German record industry in his capacity as president of the phonographic federation.

"Where the amendment of copyright law or the safeguarding of neighboring rights are concerned, it is only together that we can face the greed of third parties for intellectual property," says Karnstedt. "It's necessary to formulate common strategies with the record companies."

Zumkeller is keen to obtain  
*(Continued on page 78)*

## Asian Copyright Meet Set

HONG KONG—The first Asian Copyright and Music Convention, tagged "Keynote '90," will take place here Oct. 19-23. The venue will be the newly opened Hong Kong Convention and Exhibition Center and will include exhibition facilities for participating companies.

The seminar program of subjects includes the success of the IFPI's anti-piracy drive in the region and the consequent opening up of legitimate markets; copyright problems relating to satellite and cable TV; licensing in Asia; marketing possibilities in China; the effect of the 1992 European single market; and international concert promotion in Southeast Asia.

The event is being organized by

Asian Copyright and Music Conventions of Hong Kong, and the delegate registration fee will be \$500, with an accompanying guest fee of \$250. The registration payment gives admission to all areas of the exhibition and convention, the welcome cocktail party, and special discounts at concerts and events organized by Keynote '90.

A program of tours, including Macau, is being arranged for accompanying guests, who will not be admitted to the exhibition and convention areas except for the welcome cocktail party.

Accommodations at Hong Kong hotels with varying price ranges can be made through the Keynote '90 secretariat.

## CD Production Up 63% In Japan

BY SHIG FUJITA

TOKYO—Compact disk production in Japan in 1989 totaled 187.77 million units, up 63% on the previous year. But analog disk production nationwide barely surpassed the 10 million mark, down some 74%, according to estimates prepared by the Japan Phonographic Assn. (JPRAs).

Precise figures will not be available until December production tallies are ready, but JPRAs estimates that prerecorded music tape production here last year was 73.86 units, down 7% from the year before.

The value of CD production last year, says the trade group, was up 21% to some \$1.98 billion. Analog disk production was down 78% to \$48 million, with tape production value estimated at \$614 million.

In volume terms, CD accounted for 63%, tapes for 25% and analog disks for a mere 3% of the total output. The remaining 9% was split, says JPRAs, between other formats, notably videodisk and videotape.

The group's production value breakdown shows CD grabbing 54% of the total, tapes 17%, and video software 28%, with just 1% attributed to analog disks.

Total production of CDs, analog disks, and tapes last year came to 271.7 million units, up 16% from a

year ago, their value up 10% to some \$2.6 billion.

The JPRAs also prepared national figures for home electronics. Tape recorder ownership was 74.9% in Japanese homes in 1987, dipped to 73% in 1988, and then rose last year to 75.4%. Stereo set ownership was at 58.9% in 1987 and 1988, and then rose to 61.2% in 1989.

The JPRAs figures show VCR ownership standing at about 61% in 1989, having progressed from 43% to 53.9% in the previous two years.

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## IFPI Pleased With Conviction Of Int'l CD Pirates In Britain

LONDON—The International Federation of Phonogram and Videogram Producers has greeted the conviction of two international CD pirates with satisfaction.

Tim Smith and Robert Andrews were sentenced for producing and selling infringing articles contravening the U.K. Copyright Act 1956 in the form of LPs, singles, picture-disk LPs, and CDs of Prince's unreleased "Black Album" and Paul McCartney's "Back In The U.S.S.R.," which was released exclusively in Russia.

Smith pleaded guilty to conspiring to infringe the Copyright Act and the court accepted Andrews' plea of guilty on the count of a substantive charge under the 1956 act.

Smith spent a month in custody before the court verdict as a result of bail applications being denied. He was sentenced to four months in jail, suspended for two years, and also received a forfeiture order for the \$9,780 (at an exchange rate of \$1.63 to the pound sterling) that he was carrying at the time of his arrest.

The British Phonographic Industry anti-piracy unit began its investigation, tagged Operation Black II, in June 1988. It concentrated on an accommodation agency in Slough, southern England, where Smith and Andrews were dealing in vinyl copies of the "Black Album," using a variety of aliases.

The breakthrough came in Febru-

ary last year when Damont Audio received an order to press 2,000 CDs of the "Black Album" masquerading as "Songs For Tribes" by Mandigo (the Zulu word for black) at a Swedish pressing plant.

On listening to the disk, Damont recognized it as a Prince recording and informed the BPI, which alerted the police and assisted in setting a trap.

Smith and an associate (not Andrews, and not eventually charged) arranged to collect the CD order and were arrested. The \$9,780 found on Smith was to pay for a further order. When Smith's home was searched, an LP of McCartney's "Back In The U.S.S.R." was found in a different sleeve from the original. Coincidentally, the BPI was notified on the day of Smith's arrest that copies of this album had been found in the U.S.A.

"The significance of the case for the recording industry is that it represents the first decisive legal victory in the battle against CD piracy," says Mark Kingston, IFPI press and information officer. "During the trial, it emerged that the costs of producing the CDs was as little as \$1.87 to the pirates. However, they were charging the public between \$28 and \$33 for the items. It is to be hoped that this information will finally give the lie to the image of pirates and bootleggers as latterday Robin Hoods providing the public with a service."

## EMI Benelux Director Named

BY WILLEM HOOS

AMSTERDAM—Hans van Luit has been named managing director of EMI Benelux Services. He joins from the CBS International Service Center in Haarlem, Holland, where he was deputy managing director since October 1973. In all, he worked for 23 years at CBS.

Based in Uden, van Luit will supervise all management activities of the EMI division, with particular emphasis on the new CD plant due to go into production this fall (Billboard, Sept. 30). He predicts it will outstrip EMI's

existing CD facility in Swindon, England, very soon.

"I think that will be the case by 1992," says van Luit. "It's quite logical because the Uden factory will produce with a monoline system, which the Swindon plant hasn't got."

Van Luit says he believes he won the Uden job because he played an important role in setting up the 3-inch CD production facility at the CBS International Service Center, which went on line last August.

Van Luit succeeds West German Andreas von Imhoff as managing director of EMI Benelux Services.



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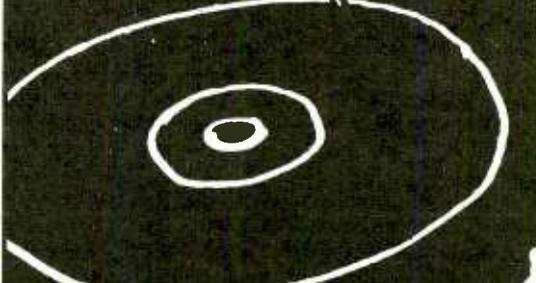
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## INTERNATIONAL PUBS LOOK TO EUROPE FOR CATALOG DEALS

(Continued from page 1)

were European: World Music Publishing Group (Benelux), Two P(i)eters (Holland), Handle Music (U.K.), and Rideau Rouge (France), an indie publishing firm controlled by singer/songwriter Gilbert Becaud.

MCA Music recently bought Caravelle (France) and Star Music (West Germany), and EMI Music Publishing has acquired Selected Sound (Germany).

Anglo-American repertoire still dominates the charts in most Western European countries, and not too many Continental artists have been broken in the U.S. Yet publishers cite several compelling reasons for buying European catalogs.

Most important is the burgeoning of commercial broadcast media, cable TV, and satellite transmissions in Europe. "We see Europe as a very fast growth area, and European performing rights income is very high, compared to the U.S. and other countries," says Nick Firth, president of BMG Music Publishing.

For example, he notes, Italy contributes only 5% of BMG's worldwide mechanical income, but 12% of its performing rights fees; likewise, France kicks in 9% of mechanical royalties, but 15% of performance income. Overall, he adds, two-thirds of BMG's performing rights fees come from outside the U.S.

Les Bider, president of Warner/Chappell, says flatly, "We're focusing on a lot of European acquisitions, because we believe a lot of European

repertoire will be used in the expansion of broadcasting throughout the European Community."

In addition, he says, "The prices of catalogs are a little too high in the U.S., so we're going to Europe."

Bider concedes that Anglo-American repertoire continues to be the most viable publishing commodity around the world. But he adds, "If I'm looking at today, I'm looking at the wrong day. I'm looking at the future... In the long term, there are better values in the repertoire of foreign countries."

### CHANGING THE RULES?

Another concern cited by Bider and other publishers is the possibility of the EC promulgating local content rules similar to those Canada has for radio stations. Although the EC has declared such a policy only on TV programming (a majority must be of European origin), Charles Koppelman, chairman/CEO of EMI Music Publishing, says, "We've heard rumblings that there may be content legislation [in Europe]."

Bider also feels that a local-content requirement "is a possibility. You can cushion your risk by acquiring a certain amount of European repertoire." He adds that such content rules would increase the value of European catalogs while decreasing those of U.S. songs. Hence, he says, "I'm hedging the content and balance of my repertoire" by buying European copyrights.

The Warner/Chappell chief notes that the main risk factor in European acquisitions lies in figuring out what they will be worth at some point in the future. Although one cannot presume their earnings will double or triple, he says, European catalogs can be purchased for four to five times net publisher's share, versus up to 10 times net share for U.S. catalogs. "That gives you a lot more room for error," Bider points out.

Firth agrees that U.S. catalogs sell for more than their European counterparts, but he believes the gap is narrower than Bider says it is. For an "attractive" U.S. catalog, he says, a realistic multiple is about seven to eight times net share, as opposed to five to 6.5 times in Europe.

Multiples are "only benchmarks," he adds. "It's totally unimportant what the multiple of past earnings is. It's important what the future multiple is. We look for steady growth and we try to project the future, to see what this catalog would bear."

Leeds Levy, president of MCA Music, does not feel that catalogs are cheaper in Europe than in the U.S. "The companies we've looked at are older companies," he says. "They're not contemporary and haven't had that flurry of activity, which means your ability to negotiate is enhanced. So you are getting a better price. But the same is true here" for older versus contemporary catalogs.

Both Firth and Levy cite the relatively generous tax policy in this

country as an incentive to buy U.S. catalogs—a luxury that is rarely available abroad. On the other hand, Levy notes, the capital gains tax in West Germany rose at the end of last year, and publishers were eager to sell their catalogs before the deadline.

### ADDING A EUROPEAN PRESENCE

One reason for MCA Music's increased interest in European acquisitions, says Levy, is that its sister company, MCA Records, does not have overseas offices, except in the U.K., and MCA Music has only begun expanding its own presence in Europe. "The most efficient way to increase our presence was to purchase catalogs, so it was an evolutionary step," he notes.

Under the leadership of John Brands, head of its London office, MCA Music is rapidly spreading across the Continent. Having reorganized its French office and set up units in Holland and West Germany, it is now planning to move into Scandinavia this year.

Levy says MCA Music's European offices will scout not only for acts with U.S. potential, but also for bands with local strength. "That's an important part of your base to grow in those territories," he observes.

At the same time, MCA is aggressively seeking third-party publishing deals for acts on labels other than MCA Records; for example, it represents Starship for the world outside North America. The lawyers who dole out such deals, Levy says, "demand that you have owned and operated offices in the territories. That's something relatively new." Hence its quest for third-party licenses is also driving MCA to set up new publishing subsidiaries.

EMI Music Publishing, in contrast, is well established in Europe. Yet EMI vice chairman Martin Bandier observes, "All the major publishers are trying to beef up their affiliations with European acquisitions."

Koppelman agrees, but he adds, "I'm not sure the trend is for overseas rather than domestic [acquisitions]... I think there's a general understanding today that the real wealth of the music business is in music publishing, and any company that has the infrastructure in place would be interested in adding to its catalog repertoire. But I don't think there's any significant difference from country to country."

As a case in point, EMI has made several catalog purchases in the past year, and more have been in the U.S. than in Europe. Koppelman acknowledges that U.S. catalogs are still more expensive than European ones, "but it makes sense because you have a greater market to exploit that catalog."

Koppelman and Bandier see opportunities overseas, however. They point to the explosion of privatized media and the consequent increase in demand for music; the growth of pan-European music crossover; and the opening of the Eastern Bloc to Western business. Both men are especially optimistic about the potential in West Germany.

"Germany is the gateway to Eastern Europe," Bandier points out, "and those markets are going to be phenomenal."

## SINGLE-MARKET PLANS

(Continued from page 76)

longer terms of copyright protection, and is worried about the expansion of cable and satellite TV in terms of ensuring proper remuneration for rights holders relating to music usage by these media. Karnstedt supports this view, and warns that the music industry outside the European Community, particularly the Americans, are now well aware of the forthcoming single market and its implications and are investing accordingly.

"German music publishing companies have long been aware of the Common Market factor and have concluded contracts with this in mind," says Karnstedt. "1993 will bring us some relief in administration terms, but we must fight for our copyright law, with its protection for 70 years after death, to be adopted as the norm rather than the British rule of 50 years. We must also produce music which has commercial appeal and potential all over Europe."

Zumkeller foresees an increase of parallel imports when the single market comes. He warns that those who are not prepared to adapt and compete in the single market will be submerged.

"We still can and must plan and safeguard our interests and exert influence on politicians," he adds. "We must have sufficient awareness and self-confidence to supply our own market and also the wider European one."

## EUROPEAN LICENSING

(Continued from page 75)

of BMG Austria; and Jean-Loup Tournier, director general of SACEM.

The theme of the discussion will be that while music should be freely available via all new means of dissemination, it should not be available for free. The discussion will cover both satellite radio and television, and will be moderated by Mike Hennessey, Billboard's chief European correspondent.

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## MAKE MUSIC HAPPEN ALL OVER THE WORLD

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Michael is widely respected as a man with vision, having been the first Peer member to go into production. Michael foresees a future in which "music publishing" in the traditional sense will be non-existent. "We will probably be companies which control catalogs, but additionally" he says, "we will take over parts of the tasks of the entire music industry, such as management and music and video production."

Active in many areas of the business, Michael belongs to a variety of professional organizations and is an officer and board member of the German Music Publisher's Association.



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# CRIA: More Certifications But Less Platinum

■ BY KIRK LAPOINTE

OTTAWA—Here was good news, great news, and some very disquieting news in the annual trade statistics on certifications for 1989.

Overall, the numbers are up from 1988, says the Canadian Recording Industry Assn. And Canadian content certifications are up a healthy 35% over the previous year.

But the upper echelons were comparably lean in 1989. In 1988, there were 46 certifications of quadruple platinum or better; in 1989, that number was more than halved, to 22. Although many records are not certified, for one reason or another, the industry appeared driven by platinum and double platinum in 1989 and not quadruple and quintuple-plus platinum releases.

And, for the first time in recent memory, there was not a platinum single in the year.

CRIA's totals overall were 314 certifications, up about 8% from 295 in 1988.

At the high end, there was only

one diamond certification in the year, signifying shipments of at least 1 million units; in 1988, there had been five.

There was just one nine-times-platinum album in 1989, down from three a year earlier. There were two eight-times-platinum albums in the year, down from three in 1988.

A total of three albums reached the seven-times and six-times platinum marks in 1989. The totals in 1988 were six for seven-times and

seven for six-times platinum.

At the half-million or quintuple-platinum level were seven 1989 certifications, down from 11 in 1988, and there were just five albums at quadruple platinum in the year, down from 10 in 1988.

Where the numbers begin to compare favorably is at the triple-platinum level, where the 12 in 1989 was not far off the 15 in 1988. At double platinum, there was a near doubling of the total, to 37 in 1989 from 19 in 1988. The platinum

album totals inched up to 75 from 74 a year earlier.

Healthy gains were made at the gold level, too, to 146 from 126, indicative perhaps of a strong future for the many emerging artists who largely comprise the total.

There had been one platinum single in 1988, but none last year. Even so, the gold single numbers increased to 20 from 15 in 1988, and there were two gold extended-play awards, up from none a year earlier.

The Canadian-content totals were healthy pretty well right across the board. There were seven double platinum albums, up from only two in the dire 1988 year for domestic music. And platinum releases numbered 17, pretty much level with the 18 in 1988. Gold albums, meanwhile, shot up to 41 in 1989 from 26 in 1988. The only downturn: There had been two gold singles in 1988, but there weren't any in 1989.

## Album Releases, Listening Habits At Odds In Study

OTTAWA—Do record companies release what Canadians want to hear? The simple answer appears to be no.

Statistics Canada, the federal information agency, has compiled a comparison of album releases and radio listening habits, and there were several shortcomings and overkills.

In the latest issue of Focus On Culture, Statistics Canada tabulated radio tuning for fall 1987 and stacked it up against the new album releases by musical category in the year ending March 31, 1988.

Although rock albums comprised fully 33% of the new releases in the year, contemporary formats comprised just 7% and album rock formats just 10% of the listening.

The adult contemporary, middle-of-the-road, and easy listening formats comprised 54% of the tuning, but album releases totalled only 17%. Country releases comprised 8% of the total, while country listening was at 12%.

Of course, the willingness of listeners to buy the records they hear on radio has an enormous bearing on the release strategies of the labels. But it is interesting to note that classical releases totalled 11% of all new albums, but classical radio is virtually nonexistent except for the stereo service of the CBC. All told, CBC's AM and FM services drew 9% of all hours tuned.

**Canadian Country Music Assn. hopes to make a splash at CRS ... see page 41**

## 1989 WAS A GREAT YEAR FOR THE BELGIAN MUSIC PUBLISHERS.

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### TECHNOTRONIC

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### CONFETTI'S

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### VIKTOR LAZLO

45 T Hot and soul

### AMNESIA

45 T Ibiza

### PHILIPPE LA FONTAINE

45 T Coeur de Loup

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33 T Fire

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# HITS of the WORLD

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## BRITAIN (Courtesy Music Week/Gallup) As of 1/20/90

This Week	Last Week	SINGLES
1		HANGIN' TOUGH NEW KIDS ON THE BLOCK CBS
2	NEW	TEARS ON MY PILLOW KYLIE MINOGUE PWL
3	6	TOUCH ME 49ers 4th & B'WAY/ISLAND
4	12	GOT TO HAVE YOUR LOVE MATRONIX FEATURING WONDRESS CAPITOL
5	24	YOU MAKE ME FEEL (MIGHTY REAL) JIMMY SOMERVILLE LONDON
6	3	GET A LIFE SOUL II SOUL 10/VIRGIN
7	16	PUT YOUR HANDS TOGETHER D. MOB LONDON
8	8	GOT TO GET ROB 'N' RAZ FEATURING LEILA K ARISTA
9	2	WHEN YOU COME BACK TO ME JASON DONOVAN PWL
10	14	GOING BACK TO MY ROOTS/RICH IN PARADISE FPI PROJECT PRESENT RICH IN PARADISE RUMOUR
11	7	THE MAGIC NUMBER DE LA SOUL BIG LIFE/TOMMY BOY
12	17	BUTTERFLY ON A WHEEL THE MISSION MERCURY/PHONOGRAM
13	30	COULD HAVE TOLD YOU SO HALO JAMES EPIC
14	10	LISTEN TO YOUR HEART SONIA CHRYSALIS
15	9	LAMBADA KAOMA CBS
16	5	DEAR JESSIE MADONNA SIRE
17	11	20 SECONDS TO COMPLY SILVER BULLET TAM TAM
18	36	NO MORE MR. NICE GUY MEGADETH SBK
19	20	HEY YOU QUIREBOYS PARLOPHONE
20	35	I CALLED U LIL LOUIS Hrr/LONDON
21	15	GETTING AWAY WITH IT ELECTRONIC FACTORY
22	13	DEEP HEAT '89 LATINO RAVE DEEP HEAT
23	39	MORE THAN YOU KNOW MARTIKA CBS
24	21	QUEEN OF THE NEW YEAR DEACON BLUE CBS
25	22	MADCHESTER RAVE ON EP HAPPY MONDAYS FACTORY
26	NEW	WELCOME TO THE TERRORDOME PUBLIC ENEMY DEF JAM
27	NEW	N-R-G ADAMSKI MCA
28	NEW	WELCOME GINOLATINO Hrr/LONDON
29	34	IN PRIVATE DUSTY SPRINGFIELD PARLOPHONE
30	NEW	NOTHING COMPARES TO U SINEAD O'CONNOR ENSIGN
31	33	INNA CITY MAMMA NENEH CHERRY CIRCA
32	4	DO THEY KNOW IT'S CHRISTMAS? BAND AID II PWL/POLYDOR
33	NEW	I'LL BE GOOD TO YOU QUINCY JONES/RAY CHARLES/CHAKA KHAN WEST/WARNER BROS.
34	25	BIG WEDGE FISH EMI
35	27	YOU SURROUND ME ERASURE MUTE
36	23	SIT AND WAIT SYDNEY YOUNGBLOOD CIRCA/VIRGIN
37	NEW	JUICY WRECKS-N-EFFECT MOWTOWN
38	31	WORDS THE CHRISTIANS ISLAND
39	26	YOU GOT IT (THE RIGHT STUFF) NEW KIDS ON THE BLOCK CBS
40	NEW	THE FACE AND WHY NOT? ISLAND
1	1	PHIL COLLINS ... BUT SERIOUSLY VIRGIN
2	6	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
3	4	TINA TURNER FOREIGN AFFAIR CAPITOL
4	2	KYLIE MINOGUE ENJOY YOURSELF PWL
5	7	LISA STANSFIELD AFFECTION ARISTA
6	8	CHRIS REA THE ROAD TO HELL WEA
7	3	JIVE BUNNY & THE MASTERMIXERS JIVE BUNNY—THE ALBUM TELSTAR
8	13	SOUL II SOUL CLUB CLASSICS VOLUME ONE 10/VIRGIN
9	9	WET WET WET HOLDING BACK THE RIVER PRECIOUS ORG/PHONOGRAM
10	12	ROD STEWART THE BEST OF ROD STEWART WARNER BROS.
11	14	DIONNE WARWICK LOVE SONGS ARISTA
12	5	JASON DONOVAN TEN GOOD REASONS PWL
13	10	MADONNA LIKE A PRAYER SIRE
14	15	DE LA SOUL 3 FEET HIGH AND RISING TOMMY BOY/BIG LIFE
15	11	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
16	17	GLORIA ESTEFAN CUTS BOTH WAYS EPIC
17	22	SIMPLY RED A NEW FLAME ELEKTRA
18	21	BEAUTIFUL SOUTH WELCOME TO THE BEAUTIFUL SOUTH GO! DISCS
19	25	UB40 LABOUR OF LOVE PART II DEP INTERNATIONAL/VIRGIN
20	18	CHRIS DE BURGH SPARK TO A FLAME—THE VERY BEST OF A&M
21	31	MARTIKA MARTIKA CBS
22	30	BARBRA STREISAND A COLLECTION—GREATEST HITS... AND MORE CBS
23	16	DURANDURAN DECADE EMI
24	19	ERASURE WILD! MUTE
25	39	THE STONE ROSES THE STONE ROSES SILVERTONE
26	34	ERIC CLAPTON JOURNEYMAN REPRISE/DUCK
27	23	THE SHADOWS AT THEIR VERY BEST POLYDOR
28	20	LEVEL 42 LEVEL BEST POLYDOR
29	28	ROBERT PALMER ADDICTIONS VOL. 1 ISLAND
30	35	NIGEL KENNEDY VIVALDI FOUR SEASONS EMI
31	24	THE CARPENTERS THE SINGLES 1969-1973 A&M
32	40	NENEH CHERRY RAW LIKE SUSHI CIRCA/VIRGINS
33	27	MILLI VANILLI ALL OR NOTHING COOLTEMPO/CHRYSALIS
34	NEW	EURHYTHMICS WE TOO ARE ONE RCA
35	NEW	TEARS FOR FEARS THE SEEDS OF LOVE FONTANA
36	NEW	DEACON BLUE WHEN THE WORLD KNOWS YOUR NAME CBS
37	26	CLIFF RICHARD STRONGER EMI
38	36	KATE BUSH THE SENSUAL WORLD EMI
39	38	BELINDA CARLISLE RUNAWAY HORSES VIRGIN
40	33	ELECTRIC LIGHT ORCHESTRA THE GREATEST HITS TELSTAR

## CANADA (Courtesy The Record) As of 1/22/89

1	2	SINGLES
1	2	BLAME IT ON THE RAIN MILLI VANILLI ARISTA/BMG
2	10	WITH EVERY BEAT OF MY HEART TAYLOR DAYNE ARISTA/BMG
3	6	WE DIDN'T START THE FIRE BILLY JOEL COLUMBIA/CBS
4	3	BACK TO LIFE SOUL II SOUL VIRGIN/A&M
5	7	WHEN I SEE YOU SMILE BAD ENGLISH EPIC/CBS
6	5	PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY SBK/EMI
7	4	ANDHTEH DAY IN PARADISE PHIL COLLINS ATLANTIC/WEA
8	9	RHYTHM NATION JANET JACKSON A&M/A&M
9	16	THIS ONE'S FOR THE CHILDREN NEW KIDS ON THE BLOCK COLUMBIA/CBS
10	1	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS ATCO/WEA
11	12	POISON ALICE COOPER EPIC/CBS
12	11	THE WAY THAT YOU LOVE ME PAULA ABDUL VIRGIN/A&M
13	NEW	ROCK AND A HARD PLACE ROLLING STONES ROLLING STONES/CBS
14	NEW	PRINCIPAL'S OFFICE YOUNG M.C. ISLAND/WEA
15	NEW	I THINK I CAN BEAT MIKE TYSON D.J. JAZZY JEFF JIVE/BMG
16	NEW	SO HARD SASS JORDAN AQUARIUS/WEA
17	NEW	HELENE ROCH VOISINE STAR/STAR
18	8	ANGELIA RICHARD MARX CAPITOL/CAPITOL
19	NEW	WOMAN'S WORK SHEREE RCA/BMG
20	NEW	JANIE'S GOT A GUN AEROSMITH GEFLEN/WEA
1	2	PHIL COLLINS ... BUT SERIOUSLY ATLANTIC/WEA
2	1	MILLI VANILLI GIRL YOU KNOW IT'S TRUE ARISTA/BMG
3	3	NEW KIDS ON THE BLOCK HANGIN' TOUGH COLUMBIA/CBS
4	4	ALANNAH MYLES ALANNAH MYLES ATLANTIC/WEA
5	6	AEROSMITH PUMP GEFLEN/WEA
6	7	PAULA ABDUL FOREVER YOUR GIRL VIRGIN/A&M
7	5	BILLY JOEL STORM FRONT COLUMBIA/CBS
8	NEW	JIVE BUNNY & THE MASTERMIXERS SWING THE MOOD ATCO/WEA
9	13	JANET JACKSON RHYTHM NATION 1814 A&M/A&M
10	8	ROLLING STONES STEEL WHEELS ROLLING STONES/CBS
11	17	CHER HEART OF STONE GEFLEN/WEA
12	9	MOTLEY CRUE DR. FEELGOOD ELEKTRA/WEA
13	12	RICHARD MARX REPEAT OFFENDER EMI/CAPITOL
14	NEW	PUMP UP THE JAM TECHNOTRONIC SBK/EMI
15	10	YOUNG M.C. STONE COLD RHYMIN' ISLAND/WEA
16	NEW	COSMIC THING THE B-52'S REPRISE/WEA
17	11	TEARS FOR FEARS THE SEEDS OF LOVE FONTANA/POLYGRAM
18	NEW	SOUL II SOUL KEEP ON MOVIN' VIRGIN/A&M
19	20	FINE YOUNG CANNIBALS THE RAW AND THE COOKED I.R.S./MCA
20	15	EURHYTHMICS WE TOO ARE ONE RCA/BMG

## WEST GERMANY (Courtesy Der Musikmarkt) As of 1/15/90

1	2	SINGLES
1	1	ANOTHER DAY IN PARADISE PHIL COLLINS WEA
2	2	ALL AROUND THE WORLD LISA STANSFIELD ARISTA
3	5	EASY ICE MC ZYX
4	4	WE DIDN'T START THE FIRE BILLY JOEL CBS
5	10	SIT AND WAIT SYDNEY YOUNGBLOOD VIRGIN
6	9	NO MORE BOLEROS GERARD JOLING MERCURY/PHONOGRAM
7	3	GIRL I'M GONNA MISS YOU MILLI VANILLI HANSA
8	8	LISTEN TO YOUR HEART ROXETTE PARLOPHONE
9	7	LAMBADA KAOMA CBS
10	6	PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY BCM
11	12	DER ERDBEERMUND CULTURE BEAT & JO VAN NELSEN CBS
12	19	GRAND PIANO THE MIXMASTER BCM
13	NEW	GET A LIFE SOUL II SOUL VIRGIN
14	11	RIDE ON TIME BLACK BOX ZYX
15	20	BAKERMAN LAID BACK ARIOLA
16	14	STREET TUFF THE REBEL MC & DOUBLE TROUBLE METRONOME
17	NEW	THE MESSAGE IS LOVE ARTHUR BAKER & THE BACKBEAT DISCIPLES A&M/POLYDOR
18	15	YES WE CAN ARTISTS UNITED FOR NATURE VIRGIN
19	NEW	DANCANDO LAMBADA KAOMA CBS
20	13	THAT'S WHAT I LIKE JIVE BUNNY & THE MASTERMIXERS BCM
1	1	PHIL COLLINS ... BUT SERIOUSLY WEA
2	2	LISA STANSFIELD AFFECTION ARISTA
3	4	TRACY CHAPMAN CROSSROADS ELEKTRA
4	5	CHRIS DE BURGH FROM A SPARK TO A FLAME PMV
5	7	MILLI VANILLI ALL OR NOTHING HANSA
6	9	CHRIS REA THE ROAD TO HELL MAGNET
7	16	WESTERNHAGEN HALLELUJAH WEA
8	12	TINA TURNER FOREIGN AFFAIR CAPITOL
9	8	DAVID HASSELHOFF LOOKING FOR FREEDOM WHITE
10	11	PETER MAFFAY KEINE WEG ZU WEIT TELDEC
11	13	ROD STEWART THE BEST OF ... WARNER BROS.
12	6	PLACIDO DOMINGO DIE SCHOENSTE STIMME-DIE SCHOENSTEN LIDER DER WELT PMV
13	NEW	ROXETTE LOOK SHARP EMI
14	14	JIVE BUNNY & THE MASTERMIXERS THE ALBUM DINO
15	NEW	BILLY JOEL STORM FRONT CBS
16	10	RONDO VENEZIANO VISIONI DE VENEZIA BABY
17	NEW	RICHARD MARX REPEAT OFFENDER EMI
18	19	NICKI MEIN HITALBUM VIRGIN
19	NEW	SCORPIONS BEST OF ROCKERS 'N' BALLADS HARVEST
20	17	THE LONDON SYMPHONY ORCHESTRA ROCK SYMPHONIES II PORTRAIT

## JAPAN (Courtesy Music Labo) As of 1/15/90

1	2	SINGLES
1	6	YUUKI NO SHIRUSHI SABUROTA USHIWAKAMARU EPIC/SONY
2	1	SHOUPAI MIKAZUKI NO YURO TSUYOSHI NAGABUCHI TOSHIBA/EMI YAMAHA
3	2	CHRISTMAS EVE TATSURO YAMASHITA MOON SMILE ONGAKU SHUPPAN
4	8	GAKUEN TENGOKU KYOUKO KOIZUMI VICTOR/BURNING PRO
5	NEW	AINIKITE I NEED YOU GO-BANGS PONY CANYON/FUJIPACIFIC
6	3	ELLIE MY LOVE RAY CHARLES VICTOR
7	10	SINGLE AGAIN MARIA TAKEUCHI ALFA MOON/NTV.M/TENDERBERRY MUSIC
8	7	FRIENDS AND DREAM CHECKERS PONY CANYON THREE STARS
9	9	MUGIBATAKE OYONEIS VICTOR SAEGUSA ONGAKU
10	NEW	KAWA NO NAGARE NO YOUNI HIBARI MISORA COLUMBIA/NICHION
1	NEW	HOUND DOG VOICE MMG
2	2	YUMI MATSUTOYA LOVE WARS TOSHIBA/EMI
3	1	BOOY GIGS JUST A HERO TOUR 1986 TOSHIBA/EMI
4	4	PRINCESS PRINCESS LOVERS CBS/SONY
5	NEW	RAY CHARLES RAY CHARLES BEST-ELLIE MY LOVE VICTOR
6	10	WINK TWIN MEMORIES POLYSTAR
7	3	MARI HAMADA SINCERELY VICTOR
8	8	SHIZUKA KUDOU HERVEST PONY CANYON
9	5	MIKI IMAI IVORY FOR LIFE
10	7	CHISATO MORITAKA MORITAKA LAND WARNER/PIONEER

## MUSIC & MEDIA

## PAN-EUROPEAN CHARTS 1/20/90

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
1	1	HOT 100 SINGLES																		
2	7	ANOTHER DAY IN PARADISE PHIL COLLINS VIRGIN/WEA																		
3	NEW	GET A LIFE SOUL II SOUL 10/VIRGIN																		
4	5	HANGIN' TOUGH NEW KIDS ON THE BLOCK CBS																		
5	3	WHEN YOU COME BACK TO ME JASON DONOVAN PWL																		
6	8	LAMBADA KAOMA CBS																		
7	9	ALL AROUND THE WORLD LISA STANSFIELD ARISTA/BMG																		
8	2	HELENE ROCH VOISINE GM/BMG ARIOLA																		
9	14	DO THEY KNOW IT'S CHRISTMAS? BAND AID II PWL																		
10	NEW	DEAR JESSIE MADONNA SIRE																		
11	11	LES VALSES DE VIENNE FRANCOIS FELDMAN PHONOGRAM																		
12	6	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE																		
13	4	GIRL I'M GONNA MISS YOU MILLI VANILLI HANSA																		
14	NEW	THAT'S WHAT I LIKE JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE																		
15	NEW	CASSER LA VOIX PATRICK BRUEL RCA/BMG																		
16	13	PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY ARS/CNR																		
17	17	SIT AND WAIT SYDNEY YOUNGBLOOD CIRCA/VIRGIN																		
18	12	RIDE ON TIME BLACK BOX deCONSTRUCTION																		
19	NEW	EASY ICE MC ZYX																		
20	19	DANCANDO LAMBADA KAOMA CBS																		
20	NEW	TOUCH ME 49ers 4th & B'WAY																		
1	1	HOT 100 ALBUMS																		
2	2	PHIL COLLINS ... BUT SERIOUSLY VIRGIN/WEA																		
3	4	JIVE BUNNY & THE MASTERMIXERS JIVE BUNNY—THE ALBUM TELSTAR																		
4	3	TINA TURNER FOREIGN AFFAIR CAPITOL																		
5	6	LISA STANSFIELD AFFECTION ARISTA/BMG																		
6	5	CHRIS REA THE ROAD TO HELL WEA																		
7	7	TRACY CHAPMAN CROSSROADS ELEKTRA																		
8	8	KYLIE MINOGUE ENJOY YOURSELF PWL																		
9	9	ROD STEWART THE BEST OF ROD STEWART WARNER BROS.																		
10	12	CHRIS DE BURGH SPARK TO A FLAME A&M																		
11	13	JASON DONOVAN TEN GOOD REASONS PWL																		
12	10	WET WET WET HOLDING BACK THE RIVER PRECIOUS/PHONOGRAM																		
13	13	MILLI VANILLI ALL OR NOTHING HANSA/BMG/CHRYSALIS																		
14	16	KAOMA WORLD BEAT CBS																		
15	11	MILLI VANILLI U.S. REMIX ALBUM HANSA/BMG																		
16	NEW	TEARS FOR FEARS THE SEEDS OF LOVE FONTANA																		
17	19	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS																		
18	18	ERIC CLAPTON JOURNEYMAN WEA																		
19	NEW	DAVID HASSELHOFF LOOKING FOR FREEDOM BMG ARIOLA																		
20	15	WESTERNHAGEN HALLELUJAH WARNER BROS.																		
20	15	GLORIA ESTEFAN CUTS BOTH WAYS EPIC																		

## AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 1/7/90

LOOKING FOR FREEDOM

# David Hasselhoff

**M**ost Successful Artist  
Of The Year (DER MUSIKMARKT)

**W**inner Of The  
"Golden Lion" (RTL)

**W**inner Of The  
"Golden Otto" (BRAVO Magazine)

### The Single

"Looking For Freedom" -  
Arranged By MICHAEL BODDICKER  
Most Successful Song Of  
The Year (DER MUSIKMARKT)  
8 Weeks No. 1 In Germany  
No. 1 In Switzerland & Austria  
Top 10 In France

### The Album

Double-Platinum Switzerland  
Platinum Germany  
Gold Austria



Soon To Be Released  
In The USA  
"Is Everybody Happy" -  
Remixed By "Hithouse"

Written And Produced By  
**JACK WHITE**

*Thank You,  
David  
& Congratulations*





**Feelin' Good.** Members of Motley Crue cheer as Elektra Entertainment chairman Bob Krasnow presents them with double-platinum records for their album "Dr. Feelgood." Shown, from left, are Tommy Lee, Nikki Sixx, and Vince Neil of Motley Crue; Krasnow; and Mick Mars of Motley Crue.



**Steel Pan Alley.** Steel pan player Andy Narell relaxes with his band after giving a workshop at the Musicians Institute. Narell's latest album is "Little Secrets" on Windham Hill Jazz. Shown, from left, are Luis Conte, of Narell's band; Billy Childs, Windham Hill Jazz recording artist; Paul van Wageningen, of Narell's band; Rich Schmidt, director of national promotion, Windham Hill; Sam Sutherland, VP/managing director, Windham Hill; Keith Jones, rear, of Narell's band; Narell; and Steve Erquiaga, of Narell's band.



**Self Esteem.** EMI president/CEO Sal Licata, fourth from left, announces the signing of Detroit-based acoustic rock band Second Self. The band's independent EP, "Time Bomb," was released in 1988; its EMI album debut, "Mood Ring," is slated for release in March. Shown, front row from left, are Greg Giampa, Andrew Nehra, and Jeffrey Fowlkes of Second Self. Shown, back row from left, are Rob Rich, management; Michael Nehra, Second Self; Vinny Rich, management; Licata; Rob Gordon, manager, A&R, EMI; Gerry Griffith, senior VP, A&R, EMI; Gary Baker, attorney, Mayer, Katz, Baker, & Liebowitz; and Paul Robinson, attorney, Mayer, Katz, Baker, & Liebowitz.



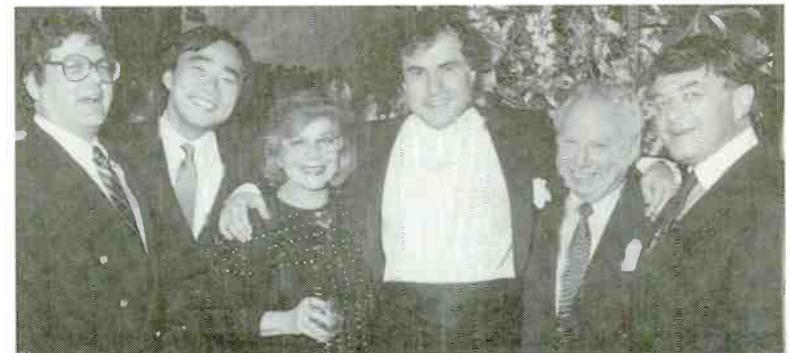
**They Make Beautiful Music Together.** Bonnie Raitt, left, and John Lee Hooker trade licks during the video shoot for their duet "I'm In The Mood," the new single from Hooker's Chameleon album, "The Healer."



**Diving In Headfirst.** Blues organist Jimmy McGriff, best known for his hit instrumental recording of Ray Charles' "I've Got A Woman," signs to Headfirst, a division of K-tel. McGriff's debut on the label is slated for release in the spring. Shown, front row from left, are Mickey Elfenbein, president, K-tel International; McGriff; and Al Bergamo, senior VP/GM, K-tel International. Shown, back row from left, are Paul Altman, executive VP and chief financial officer, K-tel International, and Maxine Harvard, McGriff's manager.



**Martika Is R.A.D.D.** CBS recording artist Martika, center, becomes the newest spokesperson for Recording Artists Against Drunk Driving. Shown, from left, are Mort Weinstein, executive producer of R.A.D.D.; Martika; and Craig Melone, West Coast director of music, International Media Network, and publicist for R.A.D.D.



**How Do You Get To Carnegie Hall? Practice.** Sony Classical pianist Yefim Bronfman celebrates at New York's Russian Tea Room following his debut at Carnegie Hall. Shown, from left, are Harold Fein, VP of marketing, Sony Classical; violinist Cho-Liang Lin; Lee Lamont, president, iCM Artists Ltd.; Bronfman; violinist Isaac Stern; and Irwin Katz, VP of A&R, Sony Classical.

**NEW COMPANIES**

**Smooth Records**, formed by Andy Justin, Ted Wender, Scott Siegel, and Bill Terrio, is an independent record company. Stylistic range of artist roster includes rap, rock, reggae, and R&B. Initial signees include the Michael Powers Band and Cyndi Phillips. Suite 200, 251 West 30 St., New York, N.Y. 10001; 212-268-9717.

**McGoode Records** is an independent label formed by Mike and Wendy Goode. First release is the 5-inch CD "Fire And Light" by the Students. Label also has a publishing arm, called McGoode Publishing. P.O. Box 122, Mahomet, Ill. 61853; 217-586-4473.

**Intergalactic Recording Co.**, formed by Gary Capelouto, is an independent label with offices in Atlanta and Amsterdam. First releases include "Gabriel Louteau, Solo Piano." P.O. Box 5492, Atlanta, Ga. 30307; 404-873-1606.

**Journey Records And Tapes**, formed by Ed Gross, is an independent label specializing in new age music. P.O. Box 13375, Dinkytown Station, Minneapolis, Minn. 55414;

612-378-9457.

**Antaeusound Productions**, formed by Alexx Antaeus, specializes in the remix and production of dance music. First projects include remixes of "Mixed Emotions" by the Rolling Stones, and "A Little Romance" by the Boyz. 1613 North Detroit Street, Los Angeles, Calif. 90046; 213-876-9807.

**Power Phonic Records**, formed by Audley Taylor, Lloyd Humber, and Jack Toney, is an independent label. First releases include a 12-inch single, titled "Music Business," by Bonitto. Box 225, Midtown Hall, Worcester, Mass. 01614.

**Loeb & Loeb**, a leading full-service law firm with offices in New York and Los Angeles, has opened a European headquarters in Rome. Heading up that division will be John Dellaverson, Lorenzo De Sanctis, and Guendalina Ponti. Piazza Digione One, 00197 Rome; 011-39-6-88-70-456.

**David Norman Productions**, formed by David Norman, is a pre-and postproduction company. First signings are So Inclined, Kid Gloves, 36 D, and AC Black. No. 1634, 639 Garden Walk Blvd., College Park, Ga. 30349.

**Eifineers Music Inc.**, formed by

Bob Thompson and Bill Law, specializes in locating and commercially developing songs. Demo and production assistance available. Submissions are currently being accepted. 5166 Rainbow Drive, Charleston, W.Va. 25313; 304-776-7389 or 804-471-1271.

**Soul Street Music Publishing/Records Corp.**, formed by Glenn Larusso, is an independent publishing company and record label specializing in dance, rap, and R&B music. First releases include "Keep Movin'" by D-A Don, "Blind Date" by Perfect Sound, and "Telephone Lovers" by Sherri Hayes. Suite 205, 928 Broadway, New York, N.Y.

10010; 212-460-8677.

**Utopia Films Inc.**, is a music video, film, and commercial production company formed by director/producer Dwayne Coles. First project was "It's A Shame" by D.J. Slayer and M.C. Speedo. No.1, 474 15th Ave., Patterson, N.J. 07514.

**MBTM (Muzt Be The Music)**, formed by Clyde Anthon, is an independent label and production division. Emphasis will be placed on dance, rap, and R&B. Plans for a recording facility are imminent. First signings are Gnuoy and Wett Paint. P.O. Box 38624, Sacramento, Calif. 95838; 916-537-7224.

**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. 19-21, National Assn. of Music Merchants Inc. Convention, Anaheim Convention Center, Anaheim, Calif. 619-438-8001.

Jan. 21-25, MIDEEM Convention, Festival des Palais, Cannes. 212-689-4220.

Jan. 25-28, American Women in Radio and Television 15th Annual National Commendation Awards Judging, Embassy Suites Hotel, Washington, D.C. Christine Murphy, 202-429-5102.

Jan. 27-31, National Religious Broadcasters Convention, Sheraton Washington and Omni Shoreham Hotels, Washington, D.C. 201-428-5400.

**FEBRUARY**

Feb. 2-3, Fifth Annual Southeast M.U.S.I.C. (Musically United Supporting Industry Careers) Inc. Conference, Hotel Inter-Continental, Miami. Joyce Straws, 305-624-6696.

Feb. 3, Milton "Butterball" Smith Scholarship Awards Banquet, Presented By Southeast M.U.S.I.C., Hotel Inter-Continental, Miami. Glynne Daniels, 305-573-0599.

Feb. 5-7, Nightclub, Bar, And Restaurant Expo, sponsored by Nightclub & Bar magazine, Rosemont/O'Hare Expocenter, Chicago. 601-236-5510.

Feb. 7-11, Power-Jam Programming Conference, presented by Urban Network, Stouffer Concourse Hotel at Los Angeles International Airport, Los Angeles. 818-843-5800.

Feb. 8-10, Second International New Age Music Conference, presented by the New Age Music Network in association with Music Connection magazine, Hollywood Roosevelt Hotel, Los Angeles. 800-234-7027.

Feb. 10, Radio 1990, presented by Music Business Monthly, World Trade Center, Boston. Joseph Vigilione, 617-935-5386.

Feb. 12, Songwriters Guild of America 17th Annual Aggie Awards, Coronet Theater, Los Angeles, Calif. 213-462-1108.

Feb. 12, Second Annual Dance Music Awards, Universal Amphitheatre, Los Angeles. 800-638-2000.

Feb. 15-17, Gavin Seminar, Westin St. Francis on Union Square, San Francisco. 415-495-1990.

Feb. 15-18, Concert Touring In The 1990s: 10th Annual Performance Summit Conference, presented by Performance magazine, Radisson Palm Springs Resort, Palm Beach, Calif. Don Waitt, 817-338-9444.

Feb. 21, 32nd Annual Grammy Awards, presented by the National Academy of Recording Arts and Sciences, the Shrine Auditorium, Los Angeles. 213-849-1313.

Feb. 26-27, VSDA Video Expo, John Ascuaga's Nugget Hotel & Convention Center, Sparks, Nev. Dana Kornbluth, 609-596-8500.

Feb. 28-March 3, 21st Annual Country Radio Seminar, Opryland Hotel and Convention Center, Nashville. 615-327-4487.

**MARCH**

March 2-4, Intercollegiate Broadcasting System (IBS) National Convention For College Radio Broadcasters, New York Penta Hotel, New York. Jeff Tellis, 914-565-6710.

March 10-13, 32nd Annual NARM Convention, Century Plaza Hotel, Los Angeles. 609-596-2221.

March 13-16, Audio Engineering Society Inc. Convention, Congress Center, Montreux, Switzerland.

land. 212-661-8528.

March 13-17, Winter Music Conference, Marriott Hotel & Marina, Fort Lauderdale, Fla. 305-563-4444.

March 14-18, International Tape/Disc Assn. (ITA) 20th Annual Seminar: "The Impact Of Technology And Marketing On The Global Market Of The '90s," Doubletree Resort at Desert Princess Country Club, Palm Springs, Calif. 212-956-7110.

March 14-18, South By Southwest Music And Media Conference, hosted by the Austin Chronicle and BMI, Hyatt Regency, Austin, Texas. 512-477-7979.

March 15, American Women in Radio and Television 15th Annual National Commendation Awards Ceremony, Waldorf-Astoria Hotel, New York. Diane Waldon, 202-429-5102.

March 17, 13th Annual Bay Area Music Awards, San Francisco Civic Auditorium. 415-864-2333.

March 17, "That's What Friends Are For: Arista Records' 15th Anniversary Concert To Benefit Gay Men's Health Crisis And AIDS Organizations Nationwide," Radio City Music Hall, New York. Yon Elvira, 212-333-7728.

March 26-28, Sponsor's Edge, conference on sponsorship, presented by International Events Group Inc., Chicago Hilton and Towers, Chicago. 312-944-1727.

March 31, 1990 SKC New York Music Awards, Beacon Theatre, New York. Marilyn Lash, 212-265-2238.

**MARKET ACTION**

**BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS**

COURTESY OF  
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas  
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 1/8	Close 1/15	Change
<b>NEW YORK STOCK EXCHANGE</b>				
Blockbuster Entertainment	1068.5	16 3/4	15 3/4	-1
CBS Inc.	368.9	184 3/4	176	-8 3/4
Capital Cities Communications	88.3	56 1/2	53 3/4	-2 3/4
Carolco Pictures	52.4	10 1/4	10 1/4	-3/4
Coca-Cola	2648.1	77 1/2	72 1/2	-5 1/4
Walt Disney	3102	116 3/4	109 3/4	-7
Eastman Kodak	4464.2	43	40 1/4	-2 3/4
Handleman	717.3	20 1/2	21 1/4	+1 1/4
MCA Inc.	1527.7	63 1/4	57	-6 1/4
MGM/UA	598.7	15 1/4	13	-2 1/4
Orion Pictures Corp.	112.4	22	19 1/2	-2 1/2
Paramount Communications Inc.	4549	51 1/4	45 1/2	-5 1/2
Pathe Communications	33	3 1/2	3 1/4	-1/4
Polygram NV	423.1	17 1/4	16 1/2	-1/2
Sony Corp.	82.6	59 3/4	58 1/4	-1
TDK	152.6	39 1/4	40 1/4	+1 1/4
Vestron Inc.	129.3	1 1/4	1 1/4	-3/4
Warner Communications Inc.	376.9	62 1/4	62 1/4	.....
Westinghouse	1310	74 1/4	72 3/4	-2 1/4
<b>AMERICAN STOCK EXCHANGE</b>				
Commtron	11.3	8	7 3/4	-1/4
Electrosound Group Inc.	.7	1 1/4	1 1/2	+1/4
Nelson Holdings Int'l	31.4	11 1/4	10 3/4	-1
New World Pictures	.....	.....	.....	.....
Price Communications	155.5	6	5 1/4	-1/4
Prism Entertainment	8.4	3 1/4	3 1/4	+1/4
Unitel Video	6.7	13 3/4	12 3/4	-1

Company	January 15 Open	Close	Change
<b>OVER THE COUNTER</b>			
Acclaim Entertainment	6 1/2	6 1/4	-1/4
Certron Corp.	1 1/4	1 1/4	.....
Dick Clark Productions	6 1/2	6 1/2	.....
LIN Broadcasting	112 1/4	110 1/4	-2 1/4
LIVE Entertainment	15 1/2	16	+1/2
Recoton Corp.	3 1/4	3 1/2	+1/4
Reeves Communications	6 1/4	6 1/4	.....
Rentrak	2 1/4	2 1/4	.....
Satellite Music Network, Inc.	.....	.....	.....
Scripps Howard Broadcasting	63	63	.....
Shorewood Packaging	24 1/4	24 1/4	-1/4
Sound Warehouse	.....	.....	.....
Specs Music	7 3/4	8	+1/4
Starstream Communications Group, Inc.	7 1/4	7 1/4	.....
Trans World Music	24 1/2	24 1/2	.....
Video Jukebox Network	8 1/4	8 1/4	.....
Wall To Wall Sound And Video	3	3	.....
Westwood One	9	8 3/4	-1/4

Company	Open 1/8	Close 1/15	Change
<b>LONDON STOCK EXCHANGE (In Pence)</b>			
Chrysalis	142	143	+1
Pickwick	248	246	-2
Really Useful Group	230	220	-10
Thorn EMI	803	789	-14

**LIFELINES**

**BIRTHS**

Girl, Angelica Faith, to Carlos and Debbie Santana, Dec. 21 in Marin County, Calif. He is guitarist for Columbia recording group Santana.

Boy, Zachary Harold, to Bruce and Roberta Ranes, Dec. 23 in Long Island, N.Y. He is producer/chief engineer for DIR Broadcasting.

Girl, Sarah Kay, to Phil and Kristin McConnell, Dec. 27 in Silver Springs, Md. He is buyer for Waxie Maxie record stores in Washington, D.C.

**MARRIAGES**

Wayne Hartunian to Monique Ohriker, Oct. 21 in Bayside, N.Y. She is sales account executive for Westwood One Inc.

Duke Perret to Laurie Woolson-croft, Jan. 5 in Los Angeles. He is president/art director of Dukeworks, a company that designs album covers. She is a publicist at Jensen Communications.

**DEATHS**

Florence Rowe, 84, of Parkinson's and Alzheimer's diseases, Dec. 22 in Cambridge, Mass. Rowe served as a trustee of the New England Conservatory of Music from 1964-71, and since then as an associate overseer. In 1963, she established the conservatory's Florence C. Rowe Voice Scholarship. Rowe was also a past president of the conservatory and of the Cambridge Music Club. From the '50s to the '70s, Rowe, a mezzo-soprano, sang in and directed the choirs of Christ Church, Cambridge, and Emmanuel Church, Dublin, N.H. She is survived by her husband, two daughters, two grandsons, and three step-grandchildren.

Caitlyn Louise Cave, 3 months, of sudden infant death syndrome, Dec. 23 in Detroit. Cave was the daughter of Mike Cave, national sales manager of the Special Music Co., and Debbie Cave.

Bill Weaver, 71, of complications from pancreatitis, Jan. 14 in Saratoga, Calif. A veteran broadcaster, he was the VP/GM of Davis-Weaver

Broadcasting as well as the inventor of "yes/no radio," which enjoyed a resurgence during 1989. Weaver is survived by three daughters, Michelle, Patty, and Karin, and a son, Brian, as well as a sister and three grandchildren. (See Vox Jox, page 14).

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.

**FOR THE RECORD**

A Jan. 20 story on I.R.S. Records incorrectly stated that Show Of Hands is still associated with the label. The folk trio recently left I.R.S. and is shopping for a deal elsewhere.

In the Jan. 6 issue, a story about Commtron's first-quarter financial results had a headline that may have been misleading. Contrary to the impression given by the headline, Commtron's net profit rose 2.5% for the quarter.

# ALBUM REVIEWS

## POP

### RECOMMENDED

#### THEY MIGHT BE GIANTS

**Flood**  
PRODUCERS: They Might Be Giants: Clive Langer, Alan Winstanley  
Elektra 60907

Major-label debut for New York's eclectic, omnivorous pop duo once again features something for everyone, from a movie-musical intro to kiddie science-show tunes to a host of typically twisted genre parodies. When programmers correctly recognize the pair as a pop band with novelty leanings and not the other way around, likely hit-bound entries are the catchy absurdities of first single "Birdhouse In Your Soul," the winning '60s-styled hooks of "Twisting," and the oddly down-to-earth sentiments of "Your Racist Friend."

#### OFRA HAZA

**Desert Wind**  
PRODUCERS: Arif Mardin, Joe Mardin, Thomas Dolby, Bezadei Aloni, Ofra Haza  
Sire/Warner Bros. 25976

Follow-up to the genre-breaking "Shadday" finds the Israeli diva moving closer to the mainstream thanks to eclectic production team's success in accentuating modern pop hooks over a wash of traditional Yemenite melodies. First single, "Ya Ba Ye," has dance club and chart muscle, as does Haza's house-inflected collaboration with techno-whiz Dolby, "Taw Shi," while the shimmering glow of "Wish Me Luck" should win with smart popsters.

#### STEVIE SALAS COLORCODE

PRODUCERS: Bill Laswell, Stevie Salas  
Island 91303

Although singer/songwriter/guitarist Salas is of Latino/American Indian descent, the soulful, guitar-heavy sound of this debut may remind listeners of another color(u)r-ful rock outfit. Kickoff single "The Harder They Come" is no Jimmy Cliff cover, but rather a rap-inflected metallic fusillade reminiscent of "Walk This Way." Also noteworthy are the winning grooves and solid hooks of "Just Like That," as well as "Stand Up" and "Cover Me," two rough-edged rockers co-written with Parthenon Huxley.

#### JOHN WESLEY HARDING

**Here Comes The Groom**  
PRODUCERS: Andy Paley, John Wesley Harding, Tom Robinson  
Sire/Reprise 26087

Brit singer/songwriter's second batch of acoustic-based etchings proves to be a satisfying payoff to last year's intriguing EP. Growing comparisons to Elvis Costello are superficial at best. Lyrically, Harding is less biting, warmer, and more humorous, as evident on the first single, "The Devil In Me," and on the inspired teaming with Peter Case on "Things Snowball."

#### BILL WARD

**Ward One: Along The Way**  
PRODUCER: Peter R. Kelsey  
Chameleon 74816

A real rarity—a metal-oriented album with true spirit and not an ounce of musical flab or false emotion. Ex-Black Sabbath drummer's solo debut reflects quite candidly on his destructive bout with alcoholism in the early '80s. Led Zeppelin-like cruncher "Snakes And Ladders" stands out, as do vocal contributions from Jack Bruce and ex-colleague Ozzy Osbourne. A must for hard rock formats.

#### TIM KARR

**Rubbin' Me The Right Way**  
PRODUCER: Rick Neigher  
EMI 90867

Montreal-born hard rocker struts

some decent stuff on solid pop-rockin' debut. Karr's tuff-enuff vocals get very sympathetic backing from fine group of sidemen, including Tracii Guns of L.A. Guns, Bonnie Raitt guitarist Johnny Lee Schell, and (taking MVP honors) harp player Little John Christley. Tunes like "I'm Not Falling In Love" and title track have well-tooled album rock hooks.

#### SAVATAGE

**Gutter Ballet**  
PRODUCER: Paul O'Neill  
Atlantic 82008

Southern band is all over the hard-rock map on its fourth Atlantic outing. By turns Molly Hatchet, Guns N' Roses, Black Sabbath, and Led Zeppelin, this ambitious record gets bogged down in its own art-rock pretensions instead of just concentrating on the music. The lovely acoustic instrumental "Silk And Steel" proves these guys definitely have the musical goods; this set just leaves the listener wishing for more of the spite and spunk exhibited on "Hounds" and "Of Rage & War." Note: the band definitely gets credit for catchiest title of the week: "Thorazine Shuffle."

#### SLAUGHTER

**Stick It To Ya**  
PRODUCERS: Dana Strum & Mark Slaughter  
Chrysalis 21702

Fresh from Vinnie Vincent Invasion, Mark Slaughter and Dana Strum follow the time-tested theory of driving guitars, slamming drums, soaring vocals, and just enough pop sensibility and long hair to appeal to teenage girls. Most of the songs, especially "Eye To Eye" and first single "Up All Night," have Winger-with-a-bite qualities to them. If the band members are half as videogenic as Kip & Mates, a promising future is theirs for the taking.

#### SALTY DOG

**Every Dog Has Its Day**  
PRODUCER: Peter Collins  
Geffen 24270

After you get past the Zep rip-off "Come Along," the band gets more interesting, but it never quite gets over sounding derivative of Van Halen, AC/DC, and the countless blues bands it tries to emulate. Of course, given the success of some groups on the hard rock circuit, that could be construed as the ultimate compliment. "Just Like A Woman" shows how much the band can do.

#### HERICANE ALICE

**Tear The House Down**  
PRODUCER: Thom Panunzio  
Atlantic 82028

OK, so they can't spell; that's no reason to dislike this quartet. The band is getting ready to tour with Whitesnake, and that really tells you everything you need to know about its music—fast licks, pounding drums, and vocals that alternate between sensuous growls and high-pitched yelps. Producer Panunzio does a fine job making the band sound lean and mean. First single, "Wild Young And Crazy," is ripe for radio.

#### ORIGINAL MOTION PICTURE SOUNDTRACK

**Born On The Fourth Of July**  
PRODUCERS: Various  
MCA 6740

One side is instrumentals composed by soundtrack meister John Williams, the other is Vietnam-era tunes like "American Pie." The two new tracks here are a coffeehouse version of Dylan's "A Hard Rain's A Gonna Fall" by post-modern flower child Edie Brickell (& New Bohemians) and CCR's "Born On The Bayou" by Broken Homes. Until the Bohemians come out with new fare, this should help tide the faithful over.

#### NEGATIVLAND

Helter Stupid

## NEW AND NOTEWORTHY

#### RAINDOGS

**Lost Souls**  
PRODUCERS: Peter Henderson, Raindogs  
Atco 91297

Boston-based quintet, featuring former members of Red Rockers and Stiff Little Fingers, succeeds in bridging the gap between modern and album rock on its debut by serving up a delicious stew of influences, ranging from Celtic folk and American country to straightforward rock and Cajun. Radio is likely to whet listeners' appetites with "I'm Not Scared" and "May Your Heart Keep Beating," though album works best when taken as a whole.

PRODUCER: None listed  
SST 252

Half of this jarring, perverse audio collage recaps an actual 1987 incident in which this group of Bay-area sonic conceptualists linked itself to a Minnesota parricide with a bogus press release, then found itself at the center of a media storm when TV and print news people bought the story unquestioningly. The rest of the album, which mocks '70s music and radio in general, is not as potent, but the 21-minute opening salvo is as disturbing as "comedy" gets.

#### PASSION FODDER

**Woke Up This Morning . . .**  
PRODUCERS: Steven Soles & Passion Fodder  
RCA 9949

French modern rockers sound like they woke up on the wrong side of the bed in their first RCA/Beggars Banquet venture. While their lyrics are sporadically interesting, the tunelessness of the writing and vocalizing will keep this album a slumbering commercial venture. Producer Soles, who added so much to last year's Peter Case set, doesn't manage to inject much vigor here.

#### BOULEVARD OF BROKEN DREAMS

**It's The Talk Of The Town And Other Sad Songs**  
PRODUCERS: Jacob Klaasse & Johan Visser  
Hannibal 1345

Utterly disarming 1985 recording, only now released in the U.S., features a 16-piece Dutch band (including four singers, four violinists, and four horns) running through a delicious repertoire of Tin Pan Alley songs. Highly accented vocal performances are never less than charming and often very moving, while buoyant yet camp-free big-band arrangements remain true to the spirit of these sturdy tunes from another time.

#### FLACO JIMENEZ

**Arriba El Norte**  
PRODUCER: None listed  
Rounder 6032

Aficionados of Tex-Mex conjunto music will welcome this delightful collection of classics from the master of border accordion, recorded between 1969 and 1980 for Salome Gutierrez's small DLB label in San Antonio, Texas. Superlative compilation of authentic Tejano sounds is perfect for specialty retailers.

#### SANTIAGO JIMENEZ JR.

**Familia Y Tradición**  
PRODUCERS: Santiago Jimenez Jr. & Carl Finch  
Rounder 6033

January must be Norteño month at Rounder—Santiago Jr., son of the like-named accordion master and younger brother of Flaco, steps out on his own in this highly enjoyable new collection of two-steps, border polkas, and corridas. This is a must for listeners who were turned on to the Tex-Mex sound by Los Lobos' rock-oriented efforts.

## BLACK

### RECOMMENDED

#### EVELYN "CHAMPAGNE" KING

**The Girl Next Door**  
PRODUCERS: Leon F. Sylvers III, Ten City, Marshall Jefferson, Nayan, David Cochrane, Johnny King, Evelyn King  
EMI 92049

Sizzling first single, "Day To Day," may have fallen short of its chart potential, but the party isn't over yet. Set flourishes with solid material powered by King's rich vocal tones and refined style. If justice prevails, the title track, an irresistible new jack workout, will be the next single. Programmers should wake up and take heed of this superior effort before it's too late.

## DANCE

### RECOMMENDED

#### SINITTA

**Wicked**  
PRODUCERS: Pete Hammond, Stock Aitken Waterman, Ralf Rene Maue, Phil Harding, Ian Curnow, Nigel Wright  
Atlantic 82056

U.K. starlet works within a familiar PWL pop/hi-NRG mode, proving to be a thoroughly engaging presence on her second full-length offering. Although nothing here quite matches the cheeky exuberance of 1986's "Boy Toy," new single "Lay Me Down Easy," "I Don't Believe In Miracles," and a chirpy cover of Vanity Fare's "Hitchin' A Ride" are all worthy chart candidates.

## JAZZ

### PICKS

#### KIM PENSYL

**Pensyl Sketches #2**  
PRODUCER: Kim Pensyl  
Optimism 3223

"Sketches #1" certainly established Pensyl as musician with a flair for penning witty, catchy tunes that incorporate pop, contemporary jazz, and new age elements. This effort further entrenches the artist, who is a veritable one-man band here, in the Spyro Gyra, Sunday-brunch school of performers whose music is appropriate for background or more serious listening.

### RECOMMENDED

#### CODE RED

PRODUCER: Garry Dial, Bob Beldon  
Continuum 18901

Bebop vet trumpeter Red Rodney stretches out with a six-piece, further renewing his fame after his characterization in Charlie Parker biopic "Bird." No nostalgia merchant, he comes complete with tasteful synths and even a rap vocal that tells his story in "Rappin' Red." Other highlights include the tense, up-tempo "Nothing Like The Past," the catchy "Cheap Talk," the inspirational "The Gospel Truth," and the many-textured "Clarion Call" suite. Contact: 380 Ludlow Ave., Cranford, N.J. 07016.

## COUNTRY

### RECOMMENDED

#### JOHNNY CASH

**Boom Chicka Boom**  
PRODUCER: Bob Moore  
Mercury 842155

Cash sounds refreshed on this

outing—a bit more good-humored and a good deal less stuffy than we've come to expect. Best cuts: "Harley," "That's One You Owe Me," "Farmer's Almanac."

#### CATHY FINK & MARCY MARXER

**Cathy Fink & Marcy Marxer**  
PRODUCERS: Cathy Fink & Marcy Marxer  
Sugar Hill 3775

This album is as close to flawless folk/bluegrass as it gets. The material is well wrought and significant, the vocal harmonies are impeccable, and the instrumentation is vivid and imaginative.

#### AULDRIDGE, REID & COLEMAN

**High Times**  
PRODUCERS: Aldridge, Reid & Coleman  
Sugar Hill 3776

Mike Aldridge, Lou Reid, and T. Michael Coleman don't just pick superlative bluegrass, the sing it, too. This project brims with good cuts, chief among them "I Wish You Knew," "Lonesome For You," and "Wanting You."

#### DAVID PARMLEY

**I Know A Good Thing**  
PRODUCER: David Parmley  
Sugar Hill 3777

The Bluegrass Cardinals' Parmley manages to show here that he's at ease with both bluegrass and country. Vocally, he sounds like a sharper-edged Paul Overstreet. His stellar instrumentalists include the Osborne brothers, Bela Fleck, and Carl Jackson.

## CLASSICAL

### RECOMMENDED

#### SUPPE: OVERTURES

Vienna Philharmonic, Mehta  
CBS 44932

It's been a long time since any label gave these once hugely popular charmers the recognition of a complete album. Now we have eight of the overtures, including such one-time chestnuts as "Poet And Peasant," "Light Cavalry," and "The Jolly Robbers" on a single hourlong CD, in bright and idiomatic readings. Light music, expertly played.

#### TCHAIKOVSKY: SYMPHONY NO. 1

USSR Symphony Orchestra, Svetlanov  
Melodia/MCA 32112

This earliest Tchaikovsky symphony plays no second fiddle to his later works in melodic invention and just pure pleasurable listening. An analog transfer, the recording also deserves high praise for realistic sound and balance. Add to that a superior reading, and only a single demerit remains: The total time, at about 40 minutes, is on the skimpy side for a CD today.

**SPOTLIGHT:** Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

**NEW & NOTEWORTHY:** Highlights new and developing acts worthy of attention and other releases of special interest.

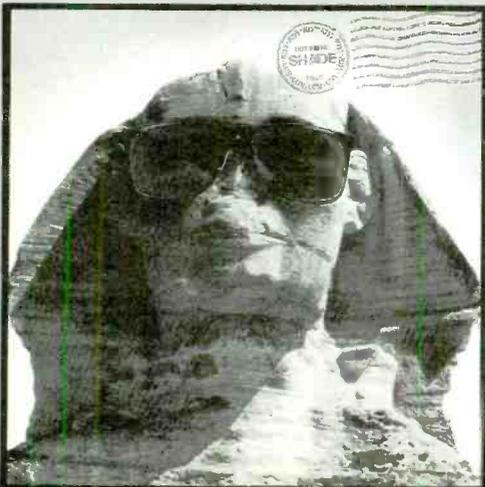
**PICKS:** Releases predicted to hit the top half of the chart in the format listed.

**RECOMMENDED:** Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

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HOT  
IN THE  
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Ian Anderson ✎ Sea Hags ✎ Stage Dolls ✎ Five Star  
Elisa Fiorillo ✎ Michael Schenker

## OUR WRITERS

Billy Burnette ✎ Antonina Armato ✎ Paul Gurvitz  
Andy Hill ✎ Steve Cropper ✎ Simon Climie ✎ Preston Sturges

## OUR COVERS

Milli Vanilli (*Arista*) **"Take It As It Comes"**  
Cher (*Geffen*) **"Heart Of Stone"**  
Bad English (*Epic*) **"Don't Walk Away"**  
Regina Belle (*Columbia*) **"It Doesn't Hurt Anymore"**  
Jermaine Jackson (*Arista*) **"Rise To The Occasion"**  
**"So Right" "Clean Up Your Act"**  
Rod Stewart (*Warner Bros.*) **"My Heart Can't Tell You No"**  
Barry Manilow (*Arista*) **"Keep Each Other Warm"**  
Taylor Dayne (*Arista*) **"Wait For Me"**  
Eddie Money (*Columbia*) **"Peace In Our Time"**  
**"Looking Through The Eyes Of A Child"**  
Roy Orbison (*Virgin*) **"(All I Can Do Is) Dream You"**  
Ani-Motion (*Polygram*) **"Room To Move"**  
Joe Cocker (*Capitol*) **"You Know It's Gonna Hurt"**  
Barbara Streisand (*Columbia*) **"What Were We Thinking Of"**  
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# HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

**MICHAEL BOLTON'S** "HOW AM I Supposed To Live Without You" (Columbia) holds at No. 1 for a second week, still gaining sales and air-play points, although insufficient for a bullet. "Pump Up The Jam" by **Technotronic** (SBK) holds at No. 1 in sales for a third week, and No. 2 overall, while "Downtown Train" by **Rod Stewart** (Warner Bros.) gains strongly to bullet at No. 3. "Train" is within striking distance of the top for next week if Bolton's single begins to falter, while "Opposites Attract" by **Paula Abdul** (Virgin) storms up the chart 16-8 and is the most widely played record, with 228 stations (out of 249) reporting airplay. Meanwhile, "Love Song" by **Tesla** (Geffen) gains points but is pushed out of the top 10 by other records that are gaining even more points.

**"ESCAPADE" BY JANET JACKSON** (A&M) wins the Power Pick/Airplay, with "Too Late To Say Goodbye" by **Richard Marx** (EMI) the runner-up, exactly as happened last week in the battle for Hot Shot Debut. "Escapade" is already No. 1 at Power 92 Phoenix, while "Goodbye" is No. 16 at WKTI Milwaukee, and moves 21-15 at 92X Columbus, Ohio. The most added record of the week with 135 adds is "Love Will Lead You Back" by **Taylor Dayne** (Arista). It leads the pack of eight debuts at No. 55. Three artists are new to the Hot 100: The **U-Krew**, a quintet from Portland, Ore., enters at No. 87 with "If U Were Mine" (Enigma), with early action at I94 Honolulu (19-17); rocker **Lenny Kravitz** makes his chart bow with "Let Love Rule" (Virgin), showing early strength at such outlets as OK95 Tri-Cities, Wash. (11-5), and KDWZ Des Moines, Iowa (25-19); and singer **Yvonne** from Miami enters at No. 90 with her dance hit "There's A Party Going On" (Cutting), which moves 15-12 at Hot 99.9 Allentown, Pa., and 9-7 at Power 102 El Paso, Texas.

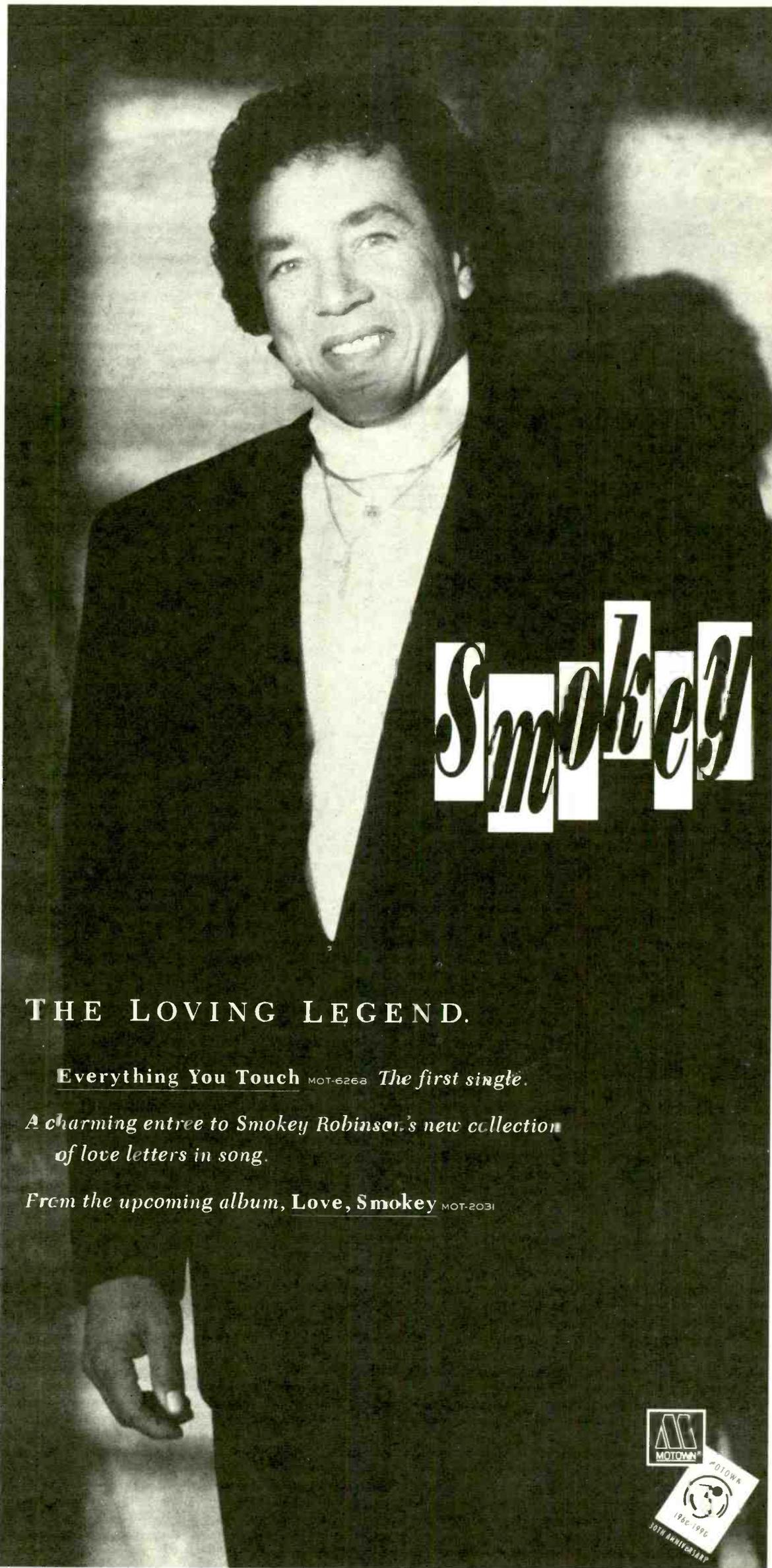
**LET'S TAKE A QUICK** look at three other new artists for 1990 with hit singles. Teenager **Michel'le** from Los Angeles is bulletted at No. 32 with "No More Lies" (Restless); it is No. 1 at Y108 Denver, KKMJ Pueblo, Colo., and Hot 96 Fresno, Calif. **D-Mob** from England is bulletted at No. 37 with "C'Mon And Get My Love" (FFRR), and is top 10 at 10 reporting stations, including 9-7 at KMEL San Francisco and 13-8 at Z99 Oklahoma City. "If You Leave Me Now" by **Jaya** (LMR) is still moving up the chart (50-47) after 16 weeks, with almost enough points to bullet. Although it has peaked in markets where it was played early, it still has a dozen top 10 radio reports, including 6-3 at Hot 97 and 12-8 at Z100, both New York, 13-9 at B96 Chicago, and 15-10 at Power 106 Los Angeles.

**QUICK CUTS:** Singles sales are starting strong in 1990, with two platinum singles already, as "Bust A Move" by **Young M.C.** (Delicious Vinyl) joins "Pump Up The Jam" as a certified million-seller. "Bust" has been on the chart for 27 weeks and yet moves up one notch to No. 27 in sales this week, while holding at No. 45 overall... Look for strong debuts in the next two weeks for three album cuts that will be released shortly as singles, and are receiving widespread radio play: "All My Life" by **Linda Ronstadt**, "Love Me For Life" by **Stevie B**, and "I Wish It Would Rain Down" by **Phil Collins**.

## HOT 100 SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 29 REPORTERS	SILVER ADDS 51 REPORTERS	BRONZE/ SECONDARY ADDS 169 REPORTERS	TOTAL ADDS 249 REPORTERS	TOTAL ON 249 REPORTERS
<b>LOVE WILL LEAD YOU BACK</b> TAYLOR DAYNE ARISTA	16	22	92	130	135
<b>DIRTY DEEDS</b> JOAN JETT BLACKHEART	3	5	47	55	68
<b>ALL MY LIFE</b> LINDA RONSTADT ELEKTRA	2	11	36	49	107
<b>ANYTHING I WANT</b> KEVIN PAIGE CHRYSALIS	0	4	38	42	90
<b>THE DEEPER THE LOVE</b> WHITESNAKE GEFFEN	3	7	31	41	113
<b>SUMMER RAIN</b> BELINDA CARLISLE MCA	1	6	27	34	71
<b>FOREVER</b> KISS MERCURY	0	6	27	33	33
<b>TOO LATE TO SAY GOODBYE</b> RICHARD MARX EMI	8	3	21	32	191
<b>BLACK VELVET</b> ALANNAH MYLES ATLANTIC	2	5	24	31	108
<b>JUST A FRIEND</b> BIZ MARKIE COLD CHILLIN'	5	8	18	31	45

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 LOVING LEGEND.

Everything You Touch MOT-6268 The first single.

A charming entree to Smokey Robinson's new collection  
of love letters in song.

From the upcoming album, **Love, Smokey** MOT-2031





**MCA Gets Slice Of 'American Pie.'** Following MCA Music's acquisition of the Mayday Mediarts Music catalog, company executives meet with Don McLean, whose compositions "American Pie," "And I Love Her So," and "Castles In The Air" are among those obtained via the Mediarts agreement. Shown, from left, are John McKellen, executive VP, MCA Music Publishing; McLean; and Leeds Levy, president, MCA Music Publishing.

## NASHVILLE DRIVE TARGETS ADULT VIDEOS

(Continued from page 5)

film/videocassette titles earlier this year revealed that hardcore pornographic films/ videos were being distributed from your business."

The letter continues with an outline of the state's obscenity law and asks the store owner to stop carrying such material—or to inform the group if it is incorrect in its assessment.

Finally, the letter asks store owners to send the coalition a list of its "adult sexually explicit" titles to "help us verify our survey." The letter stresses that stores must respond to be listed on NCAP's approved list.

Gilstrap says the next letter to stores, due out within a week, will explain his group's Good Neighbor program, under which NCAP will take out newspaper ads that spotlight the names of cooperating stores. The stores, Gilstrap says, will not be asked to contribute to the cost of the ads.

"We're a citizens' group," Gilstrap says. "What we are interested in doing is what citizens can do, and that's in terms of consumer preference." He maintains that the group will undertake no legal action.

Rick Karpel, regional director of the Video Software Dealers Assn., says such "propaganda efforts" are so common that the VSDA usually does not make a direct response.

"All over the country, there are people working very hard making sure that adults don't have the op-

portunity to watch what they want in their homes," says Karpel. He adds that when it becomes clear that video dealers' interests are actually threatened, "that's when we get involved."

In addition to its Good Neighbor gambit, NCAP has involved churches in its campaign and is putting up 20 "Pornography Destroys" billboards in the city.

By Gilstrap's estimate, about 80% of NCAP's budget comes from individuals who have contributed \$25 or less. The remainder, he says, is from corporations and individual donors of larger amounts. One corporate contributor, he says, is Opryland USA, which donated a breakfast for pastors who were meeting about the campaign.

So far, Gilstrap says, no video organizations or store owners have asked to meet with NCAP, but he says he is eager to hold such meetings. "I think it's good business not to carry this stuff," he adds.

A recent opinion from Tennessee's attorney general says that it is constitutional for the "community standards" provision of state law to be interpreted to mean individual communities. Heretofore, the interpretation has been that the entire state constitutes the "community."

Under this interpretation, Gilstrap says, it will be easier for prosecutors to go after video store owners who carry potentially obscene material.

## GEFFEN 'NOT FOR SALE,' SAY EXECS

(Continued from page 5)

tion deal with Warner Bros. is nearing its end—may have been generated via Geffen himself to raise the label's perceived value as he renegotiates his deal with Time Warner.

However, were Geffen to be shopping for a new distribution deal, then individual discussions with other distributors would likely have already taken place—and, says at least one executive, there have been no such talks.

According to industry sources, various offers and estimates of the label's overall value have hovered in the \$425 million-\$475 million range—considerably less than the

\$800 million figure that has been bandied about.

Though sources at Time Warner would not comment on whether they and Geffen are currently renegotiating a deal, they confirmed that the label's present deal with Warner Bros. includes a 50-50 split of Geffen profits.

Other sources add that the expected bowing of Geffen's new label—which may or may not be called Asylum—is contingent upon announcement of Geffen's ultimate distribution plans.

DAVE DiMARTINO

FOR WEEK ENDING JANUARY 27, 1990

# Billboard Hot 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	PUMP UP THE JAM	TECHNOTRONIC FEATURING FELLY	2
2	3	HOW AM I SUPPOSED TO LIVE WITHOUT YOU	M. BOLTON	1
3	5	FREE FALLIN'	TOM PETTY	7
4	7	LOVE SONG	TESLA	12
5	9	DOWNTOWN TRAIN	ROD STEWART	3
6	11	I REMEMBER YOU	SKID ROW	9
7	8	EVERYTHING	JODY WATLEY	4
8	12	TWO TO MAKE IT RIGHT	SEDUCTION	5
9	10	JUST BETWEEN YOU AND ME	LOU GRAMM	6
10	16	JANIE'S GOT A GUN	AEROSMITH	11
11	20	OPPOSITES ATTRACT	PAULA ABDUL	8
12	2	SWING THE MOOD	JIVE BUNNY AND THE MASTERMIXERS	24
13	18	I'LL BE GOOD TO YOU	QUINCY JONES	18
14	6	ANOTHER DAY IN PARADISE	PHIL COLLINS	10
15	17	WHEN THE NIGHT COMES	JOE COCKER	14
16	4	RHYTHM NATION	JANET JACKSON	17
17	19	TENDER LOVER	BAByFACE	16
18	23	PEACE IN OUR TIME	EDDIE MONEY	13
19	14	DON'T KNOW MUCH	LINDA RONSTADT	21
20	22	TELL ME WHY	EXPOSE	19
21	33	DAngEROUS	ROXETTE	20
22	25	KICKSTART MY HEART	MOTLEY CRUE	27
23	15	JUST LIKE JESSE JAMES	CHER	33
24	27	WHAT KIND OF MAN WOULD I BE?	CHICAGO	15
25	24	BACK TO LIFE	SOUL II SOUL	29
26	21	PRINCIPAL'S OFFICE	YOUNG M.C.	41
27	28	BUST A MOVE	YOUNG M.C.	45
28	36	WOMAN IN CHAINS	TEARS FOR FEARS	39
29	13	THIS ONE'S FOR THE CHILDREN	NEW KIDS ON THE BLOCK	35
30	—	HERE WE ARE	GLORIA ESTEFAN	23
31	38	NO MORE LIES	MICHEL'LE	32
32	39	WAS IT NOTHING AT ALL	MICHAEL DAMIAN	25
33	—	ALL OR NOTHING	MILLI VANILLI	22
34	31	BLAME IT ON THE RAIN	MILLI VANILLI	42
35	26	LOVE SHACK	THE B-52'S	49
36	—	WE CAN'T GO WRONG	THE COVER GIRLS	26
37	34	ME SO HORNY	THE 2 LIVE CREW	57
38	32	NOTHIN' TO HIDE	POCO	46
39	30	WE DIDN'T START THE FIRE	BILLY JOEL	38
40	—	ROAM	THE B-52'S	34

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2	4	DOWNTOWN TRAIN	ROD STEWART	3
3	3	JUST BETWEEN YOU AND ME	LOU GRAMM	6
4	7	TWO TO MAKE IT RIGHT	SEDUCTION	5
5	5	EVERYTHING	JODY WATLEY	4
6	11	OPPOSITES ATTRACT	PAULA ABDUL	8
7	6	PUMP UP THE JAM	TECHNOTRONIC FEATURING FELLY	2
8	2	ANOTHER DAY IN PARADISE	PHIL COLLINS	10
9	10	FREE FALLIN'	TOM PETTY	7
10	15	WHAT KIND OF MAN WOULD I BE?	CHICAGO	15
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15	20	ALL OR NOTHING	MILLI VANILLI	22
16	21	DAngEROUS	ROXETTE	20
17	31	ESCAPEDE	JANET JACKSON	30
18	19	TENDER LOVER	BAByFACE	16
19	22	TELL ME WHY	EXPOSE	19
20	18	LOVE SONG	TESLA	12
21	30	WE CAN'T GO WRONG	THE COVER GIRLS	26
22	26	HERE WE ARE	GLORIA ESTEFAN	23
23	29	PRICE OF LOVE	BAD ENGLISH	28
24	23	WAS IT NOTHING AT ALL	MICHAEL DAMIAN	25
25	8	RHYTHM NATION	JANET JACKSON	17
26	17	DON'T KNOW MUCH	LINDA RONSTADT	21
27	12	WITH EVERY BEAT OF MY HEART	TAYLOR DAYNE	31
28	36	I GO TO EXTREMES	BILLY JOEL	36
29	34	ROAM	THE B-52'S	34
30	40	TOO LATE TO SAY GOODBYE	RICHARD MARX	40
31	33	KICKSTART MY HEART	MOTLEY CRUE	27
32	28	I'LL BE GOOD TO YOU	QUINCY JONES	18
33	35	C'MON AND GET MY LOVE	D-MOB	37
34	25	BACK TO LIFE	SOUL II SOUL	29
35	37	NO MORE LIES	MICHEL'LE	32
36	—	SOMETIMES SHE CRIES	WARRANT	43
37	24	WE DIDN'T START THE FIRE	BILLY JOEL	38
38	27	THIS ONE'S FOR THE CHILDREN	NEW KIDS ON THE BLOCK	35
39	32	JUST LIKE JESSE JAMES	CHER	33
40	—	IF YOU LEAVE ME NOW	JAYA	47

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
74 ALL NITE (Deep Sound, ASCAP/Bliss 69, ASCAP/Vintertainment, ASCAP)	ASCAP/Immaculate, ASCAP/Mike Chapman, ASCAP/Knightly-Knight, ASCAP/All Nations, ASCAP)
22 ALL OR NOTHING (MCA, ASCAP) HL	HL/WBM
79 THE ANGEL SONG (Psycho Bimbos From Hell, ASCAP) WBM	ASCAP/Desmobile, ASCAP) HL
92 ANGELIA (Chi-Boy, ASCAP) CLM	1 HOW AM I SUPPOSED TO LIVE WITHOUT YOU (EMI, ASCAP/Is Hot, ASCAP/EMI Blackwood, BMI) HL
10 ANOTHER DAY IN PARADISE (Phil Collins, PRS/Hit And Run, ASCAP) WBM	36 I GO TO EXTREMES (Joel, BMI) HL
65 ANYTHING I WANT (Paige By Paige, BMI/Chrysalis, BMI) CLM	9 I REMEMBER YOU (New Jersey Underground, ASCAP)
29 BACK TO LIFE (Virgin, ASCAP/Virgin Songs, BMI/WB, ASCAP/Law Music) CPP/WBM	44 I WANT YOU (Lindseyanne, BMI/Big Fat, BMI/Steve Gordon, BMI)
54 BLACK VELVET (Bluebear Waltzes, CAPAC/EMI Blackwood (Canada), BMI/David Tyson, P.R.O.) HL	53 I WILL SURVIVE (FROM "SHE-DEVIL") (PolyGram International, ASCAP/Perren-Vibes, ASCAP) HL
42 BLAME IT ON THE RAIN (Realsongs, ASCAP) WBM	47 IF YOU LEAVE ME NOW (Saja, BMI/Mya-T, BMI) HL
45 BUST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP)	87 IF YOU WERE MINE (Prohibited, BMI/Fresh Force, BMI)
37 C'MON AND GET MY LOVE (EMI Blackwood, BMI) HL	18 I'LL BE GOOD TO YOU (Kidada, BMI/Warner-Tamerlane, BMI) WBM
20 DANGEROUS (Jimmy Fun, BMI) CLM	78 (IT'S JUST) THE WAY THAT YOU LOVE ME (Virgin, ASCAP/Oliver Leiber, ASCAP) CPP
60 THE DEEPER THE LOVE (David Coverdale, ASCAP/WB, ASCAP) WBM	11 JANIE'S GOT A GUN (Swag Song, ASCAP)
80 DIRTY DEEDS (DC Co., ASCAP/Jena, ASCAP)	59 JUST A FRIEND (Cold Chillin', ASCAP/Biz Markie, ASCAP/WB, ASCAP) WBM
58 DONT CLOSE YOUR EYES (Cookies, BMI/Oppernockity Tunes, BMI/Elymax, BMI/Willesden, BMI/Zomba, ASCAP) HL	6 JUST BETWEEN YOU AND ME (Colgems-EMI, ASCAP/Stray Notes, ASCAP/Knightly-Knight, ASCAP) WBM
21 DONT KNOW MUCH (EMI Blackwood, BMI/ATV, BMI/Mann & Weil, BMI/Snow, BMI/Braintree, BMI) HL	33 JUST LIKE JESSE JAMES (Realsongs, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL/WBM
63 DONT MAKE ME OVER (Blue Seas, ASCAP/Jac, ASCAP) CPP/WBM	27 KICKSTART MY HEART (Molley Crue, BMI/Sikki Nixx, BMI) WBM
93 DONT SHUT ME OUT (Paige By Paige, BMI/Chrysalis, BMI) CLM	84 THE LAST WORTHLESS EVENING (Cass County, ASCAP/Grey Hare, ASCAP) WBM
73 DONT TAKE IT PERSONAL (Colgems-EMI, ASCAP/CBS, ASCAP/Multi Culler, ASCAP) WBM	96 LEAVE A LIGHT ON (Future Furniture, ASCAP/Shipwreck, BMI/Virgin Songs, BMI) CPP/WBM
3 DOWNTOWN TRAIN (Jalma, ASCAP)	89 LET LOVE RULE (Miss Bessie, ASCAP)
52 ELECTRIC BOOGIE (Solomonic, ASCAP)	68 LIVING IN SIN (Bon Jovi, ASCAP/Pri, ASCAP) WBM
30 ESCAPEDE (Black Ice, BMI/Flyte Tyme, ASCAP) WBM	49 LOVE SHACK (Man Woman Together Now!, BMI/Irving, BMI) CPP
4 EVERYTHING (Sizzling Blue, BMI/Newton House, BMI) WBM	12 LOVE SONG (City Kidd, ASCAP) CLM
69 EVERYTHING YOU DO (YOU'RE SEXING ME) (Blue 32, ASCAP/Cosgroove, ASCAP)	55 LOVE WILL LEAD YOU BACK (Realsongs, ASCAP)
95 FIGURE OF EIGHT (MPL, ASCAP) HL	57 ME SO HORNY (Pac-Jam, BMI)
91 FLY HIGH MICHELLE (Octa, ASCAP/Enuff Z'nuff, ASCAP/Fajerstain, ASCAP)	61 NEVER 2 MUCH OF U (Iland, BMI/Onid, BMI) WBM
88 FOOL FOR YOUR LOVING (Seabreeze, ASCAP/C.C., ASCAP/Dump-eaton, ASCAP) WBM	32 NO MORE LIES (Ruthless Attack, ASCAP)
7 FREE FALLIN' (Gone Gator, ASCAP/EMI April, ASCAP) CPP/HL	50 NO MYTH (Liafal, BMI/Careers, BMI) HL
86 GET UP! (BEFORE THE NIGHT IS OVER) (BMC, ASCAP/Bogam, ASCAP/Colgems-EMI, ASCAP)	46 NOTHIN' TO HIDE (Chi-Boy, ASCAP/Edge Of Fluke, BMI) CPP/CLM
64 A GIRL LIKE YOU (Famous Monsters, BMI/Screen Gems-EMI, BMI) WBM	70 OH FATHER (WB, ASCAP/Blue Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI) WBM
56 GOING HOME (Brenee, BMI/High Tech, BMI/Kuzu, BMI/EMI Blackwood, BMI/Wallyworld, ASCAP) HL	8 OPPOSITES ATTRACT (Virgin, ASCAP/Ollie Leiber, ASCAP) CPP
98 HEART (Virgin, ASCAP) CPP	77 OVER AND OVER (Ensign, BMI/Mister Guy, BMI/Brooklyn Fox, ASCAP) CPP
48 HERE AND NOW (Ollie Brown Sugar, ASCAP/EMI April, ASCAP/DLE, ASCAP) HL	13 PEACE IN OUR TIME (Pillarview B.V., BMI/Chrysalis, BMI/Virgin, ASCAP) CPP/CLM
23 HERE WE ARE (Foreign Imported, BMI) CPP	51 PERSONAL JESUS (Emile, ASCAP)
100 HIDE YOUR HEART (EMI April, ASCAP/Desmobile,	99 POISON (Ezra, BMI/Kat & Mouse, BMI/Music Corp. Of America, BMI/EMI April, ASCAP/Desmobile, ASCAP) HL
	97 PRETENDING (Hamstein, BMI/Urge, BMI/Careers, BMI) HL

# Publishers In Harmony On Steeper Sheet-Music Price

BY EDWARD MORRIS

NASHVILLE—The big four print music publishers have all raised the retail price of their sheet music to \$3.50. Prior to the increase, which CPP/Belwin initiated in March 1988, sheets generally retailed for \$2.95. Hal Leonard raised its sheet prices to \$3.50 Dec. 1. Warner Bros. and Cherry Lane made their across-the-board price jumps official Jan. 1.

The prices on personality folios have also been rising. The standard prices range from \$12.95 to \$14.95, although some go as high as \$16.95.

Publishing chieftains advance different reasons for the print music price escalation. But all agree that the \$3.50 level should hold for the foreseeable future.

Says Sandy Feldstein, president of CPP/Belwin, "At this point, we are not planning any increases in prices within the next years. We may have been a little early as a company [with the increase]. But we are holding the line." He reports that there was some slight market reluctance when the \$3.50 price was announced but that it no longer exists.

Keith Mardak, president of Hal Leonard, contends his company increased its sheet music price just to keep up with the other publishers: "We didn't do it because of the increased costs or anything of that nature," he says. "The motivation to go to \$3.50 is that we found out that the dealers were sticking us to \$3.50." And, he adds, Hal Leonard discovered that when retailers had a choice of buying competing sheets of the same song, they generally opted for the ones tagged at \$3.50.

Cherry Lane, according to Michael Lefferts, president of its print division, introduced its \$3.50 sheets about six months ago on a selective basis. "We decided [to raise] things that were standards, things like [John Denver's] 'Annie's Song' and Lionel Richie's 'Truly' and 'Hello.' But we kept some of the others at \$2.95. What we've not done is just take everything and automatically just change the price—sticker it."

As the \$2.95 inventory is depleted,

however, the publishers will all do their reprints at \$3.50.

Jay Morgenstern, president of Warner Bros. Publishing, says his company "probably had a dozen" \$3.50 titles last year, among them the immensely popular "Wind Beneath My Wings." Unlike Mardak, however, Morgenstern cites increased royalties and paper and printing costs for the price hike. "It was just the economic thing to do," he says.

Morgenstern worries, though, that the price may have gone as high as it can go. "I don't think the market would take more of a price increase on sheet music," he says. "There'll be a problem if costs keep escalating."

Feldstein notes that as sheet music prices increase, they run into competition from the folios. "[For] \$12.95, you can get a whole album's songs," he says. "So why should you buy one [song] for \$3.50?"

"As recently as three or four years ago," Lefferts recalls, "you were finding many, many folios—in fact, most folios—at anywhere between \$9.95 and \$12.95. Now \$12.95 is sort of standard for a regular piano book of moderate length. Because of the explosion of guitar music and the high cost of transcribing this music, you will find that our guitar folios—and those of most print publishers—are going as high as \$16.95 and meeting very little resistance."

In addition to the transcribing costs boosting the price tag on guitar books, Morgenstern points out that such folios require more pages and thus incur more printing and paper expenses.

Lefferts maintains that the artists whose songs are made into sheets are the big winners in this latest round of pricing, since their royalties are calculated on a percentage of the selling price. "While our percentage [income] is increasing," he says, "so are our costs."

"For those of us who have been in the business for a long time," Feldstein sums up, "all the prices seem a little crazy. I know I'm pricing school band music at \$40 that I remember pricing at \$6."

# New U.K. Radio Controversy Industry Uneasy Over New Easy FM

BY NIGEL HUNTER

LONDON—The Independent Broadcasting Authority's decision to award an incremental contract to Melody Radio for the London area has aroused some resentment and controversy.

Melody Radio's format on FM will be easy listening. Its success in gaining the contract surprised radio industry observers who expected it to be awarded to one of the contenders offering a classical service, which is still lacking in the capital.

Melody Radio is headed by industrial entrepreneur Lord Hanson, and the station is being set up under an overall management contract by Radio Clyde, the Glasgow, Scotland-based independent radio station.

"The staff of Melody Radio will be separately recruited and based in London," says Clyde MD James Gordon. "We are responsible for re-

cruting them, setting their objectives, monitoring their performance, and ensuring that the station fulfills the promises set out in the application for the license and is successful. There will be more than 20 staff and a separate sales force of 10."

Melody Radio will be semi-automated, but Gordon rejects an allegation from London Jazz Radio head of music Dave Lee that this means there will be no presenters, contrary to IBA policy.

"It does mean that the Melody presenters will avoid unnecessary talk and let the music emerge as the main 'personality' on Melody Radio," Gordon states. "However, they will, of course, provide all essential information."

He adds that the criterion for music selection is a strong melody line. All genres of music would be acceptable if they met this definition.

FOR WEEK ENDING JANUARY 27, 1990

# Billboard. CROSSOVER RADIO AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	<b>TWO TO MAKE IT RIGHT</b> VENDETTA TS-1464/A&M	SEDUCTION
2	4	<b>OPPOSITES ATTRACT</b> VIRGIN 7-99158	PAULA ABDUL
3	5	<b>WE CAN'T GO WRONG</b> CAPITOL 44498	THE COVER GIRLS
4	2	<b>PUMP UP THE JAM</b> SBK 07311	TECHNOTRONIC
5	3	<b>EVERYTHING</b> MCA 53714	JODY WATLEY
6	7	<b>NO MORE LIES</b> RUTHLESS 7-99149/ATCO	MICHEL'LE
7	9	<b>TELL ME WHY</b> ARISTA 9916	EXPOSE
8	8	<b>TENDER LOVER</b> SOLAR 74003/E.P.A.	BABYFACE
9	10	<b>C'MON AND GET MY LOVE</b> FRR 886 798-4/POLYGRAM	D-MOB
10	12	<b>ESCAPADE</b> A&M 1490	JANET JACKSON
11	13	<b>HOW AM I SUPPOSED TO LIVE WITHOUT YOU</b> COLUMBIA 38-73017	MICHAEL BOLTON
12	14	<b>ALL OR NOTHING</b> ARISTA 9924	MILLI VANILLI
13	6	<b>RHYTHM NATION</b> A&M TS-1455	JANET JACKSON
14	17	<b>IF YOU LEAVE ME NOW</b> LMR 7000	JAYA
15	19	<b>HERE AND NOW</b> EPIC 34-73029/E.P.A.	LUTHER VANDROSS
16	20	<b>I WILL SURVIVE (FROM "SHE-DEVIL")</b> MERCURY 876 369-4/POLYGRAM	SA-FIRE
17	11	<b>ANOTHER DAY IN PARADISE</b> ATLANTIC 7-88774	PHIL COLLINS
18	15	<b>BACK TO LIFE</b> VIRGIN 7-99171	SOUL II SOUL (FEATURING CARON WHEELER)
19	18	<b>OVER AND OVER</b> ATLANTIC 7-88799	PAJAMA PARTY
20	—	<b>JUST A FRIEND</b> COLD CHILLIN' 7-22784/WARNER BROS.	BIZ MARKIE
21	21	<b>NEVER 2 MUCH FOR U</b> 4TH & B'WAY 7495/ISLAND	DINO
22	25	<b>WHOLE WIDE WORLD</b> RCA 9098	A'ME LORAIN
23	22	<b>I'LL BE GOOD TO YOU</b> QWEST 7-22697/WARNER BROS.	QUINCY JONES
24	29	<b>HERE WE ARE</b> EPIC 34-73084/E.P.A.	GLORIA ESTEFAN
25	23	<b>DON'T MAKE ME OVER</b> NEXT PLATEAU 325	SYBIL
26	24	<b>DON'T TAKE IT PERSONAL</b> ARISTA 9875	JERMAINE JACKSON
27	16	<b>WITH EVERY BEAT OF MY HEART</b> ARISTA 9895	TAYLOR DAYNE
28	—	<b>REAL LOVE</b> ATLANTIC 7-88816	SKYY
29	30	<b>THERE'S A PARTY GOING ON</b> CUTTING 228	YVONNE
30	—	<b>LOVE ME FOR LIFE</b> LMR LP CUT	STEVIE B

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	<b>JANIE'S GOT A GUN</b> Geffen 7-22727	AEROSMITH
2	2	<b>KICKSTART MY HEART</b> ELEKTRA 7-69248	MOTLEY CRUE
3	4	<b>DOWNTOWN TRAIN</b> WARNER BROS. 7-22685	ROD STEWART
4	3	<b>JUST BETWEEN YOU &amp; ME</b> ATLANTIC 7-88781	LOU GRAMM
5	7	<b>PEACE IN OUR TIME</b> COLUMBIA 38-73047	EDDIE MONEY
6	10	<b>I REMEMBER YOU</b> ATLANTIC 7-88886	SKID ROW
7	14	<b>SOMETIMES SHE CRIES</b> COLUMBIA 38-73095	WARRANT
8	5	<b>ANOTHER DAY IN PARADISE</b> ATLANTIC 7-88774	PHIL COLLINS
9	8	<b>A GIRL LIKE YOU</b> ENIGMA 44480/CAPITOL	THE SMITHEREENS
10	6	<b>LOVE SONG</b> Geffen 7-22856	TESLA
11	12	<b>PRICE OF LOVE</b> EPIC 34-73094/E.P.A.	BAD ENGLISH
12	9	<b>FREE FALLING</b> MCA 53748	TOM PETTY
13	16	<b>DANGEROUS</b> EMI 50233	ROXETTE
14	24	<b>TOO LATE TO SAY GOODBYE</b> EMI 50234	RICHARD MARX
15	15	<b>WHEN THE NIGHT COMES</b> CAPITOL 44437	JOE COCKER
16	27	<b>BLACK VELVET</b> ATLANTIC 4-88742	ALLANAH MYLES
17	21	<b>WHAT KIND OF MAN WOULD I BE</b> REPRISE 7-22741	CHICAGO
18	13	<b>WAIT FOR YOU</b> WTF 311-73034	BONHAM
19	29	<b>ROAM</b> REPRISE 7-22667	THE B-52'S
20	30	<b>I GO TO EXTREMES</b> COLUMBIA 38-73091	BILLY JOEL
21	11	<b>EVERYTHING YOU DO</b> ATLANTIC 7-88823	FIONA (WITH KIP WINGER)
22	19	<b>FOOL FOR YOUR LOVING</b> Geffen 4-22715	WHITESNAKE
23	24	<b>HOW AM I SUPPOSED TO LIVE WITHOUT YOU</b> COLUMBIA 38-73017	MICHAEL BOLTON
24	—	<b>THE DEEPER THE LOVE</b> Geffen 4-19951	WHITESNAKE
25	28	<b>PERSONAL JESUS</b> SIRE 4-19941/REPRISE	DEPECHE MODE
26	—	<b>HOUSE OF FIRE</b> EPIC 34-73085/E.P.A.	ALICE COOPER
27	22	<b>JUST LIKE JESSE JAMES</b> Geffen 7-22844	CHER
28	—	<b>I CAN'T EXPLAIN</b> MERCURY 876 190-4/POLYGRAM	SCORPIONS
29	17	<b>LIVING IN SIN</b> MERCURY 876 070-7/POLYGRAM	BON JOVI
30	18	<b>WE DIDN'T START THE FIRE</b> COLUMBIA 38-73021	BILLY JOEL

Products with the greatest airplay gains this week.  
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NEW YORK		P.D.: Joel Salkowitz	
1	1	Jody Watley, Everything	
2	4	Seduction, Two To Make It Right	
3	6	Jaya, If You Leave Me Now	
4	2	Yvonne, There's A Party Going On	
5	3	Cynthia, Thief Of Hearts	
6	8	Michelle, No More Lies	
7	10	Judy Torres, Love U Will U Love Me	
8	11	Paula Abdul, Opposites Attract	
9	12	Sybil, Walk On By	
10	5	Pajama Party, Over And Over	
11	13	Doug Lazy, Let The Rhythm Pump	
12	14	Babyface, Tender Lover	
13	9	Technotronic, Pump Up The Jam	
14	17	Exposé, Tell Me Why	
15	15	Michael Rodgers, I Got Love	
16	19	The Cover Girls, We Can't Go Wrong	
17	20	Eileen Flores, Touch Me With Your	
18	22	Technotronic, Get Up!	
19	25	D-Mob, C'mon And Get My Love	
20	21	Dino, Never 2 Much For U	
21	25	Lattanzi, Is That What You Call Love	
22	24	Milli Vanilli, All Or Nothing	
23	16	Taylor Dayne, With Every Beat Of My	
24	14	Quincy Jones, I'll Be Good To You	
25	28	Betina, Destiny	
26	33	Kyze, Stomp (Move Jump Jack Your	
27	18	New Kids On The Block, This One's	
28	34	Janet Jackson, Escapade	
29	29	Marcia Griffiths, Electric Boogie	
30	31	Gloria Estefan, Here We Are	
31	35	A'Me Lorain, Whole Wide World	
A32	—	Fascination, Remember	
33	23	Janet Jackson, Rhythm Nation	
34	EX	India, Right From The Start	
A35	—	Madonna, Keep It Together	
A	—	Taylor Dayne, Love Will Lead You	
A	—	Seduction, Heartbeat	
A	—	Roxette, Dangerous	
A	—	Stevie B, Love Me For Life	

LOS ANGELES		P.D.: Jeff Wyatt	
1	1	Seduction, Two To Make It Right	
2	5	Jody Watley, Everything	
3	2	Sybil, Don't Make Me Over	
4	3	Soul II Soul (Featuring Caron	
5	4	Technotronic, Pump Up The Jam	
6	6	Pajama Party, Over And Over	
7	7	Johnny O, Memories	
8	8	Stevie B, Girl I Am Searching For	
9	12	D-Mob, C'mon And Get My Love	
10	15	Jaya, If You Leave Me Now	
11	9	Shana, I Want You	
12	11	Janet Jackson, Rhythm Nation	
13	13	Taylor Dayne, With Every Beat Of My	
14	17	Babyface, Tender Lover	
15	14	Milli Vanilli, Blame It On The Rain	
16	18	Paris By Night, Love In Your Head	
17	21	Michelle, No More Lies	
18	20	After 7, Heat Of The Moment	
19	24	Linere, Sending All My Love	
20	22	Exposé, Tell Me Why	
21	23	Donna Summer, Breakaway	
22	25	Janet Jackson, Escapade	
23	26	Paula Abdul, Opposites Attract	
24	27	Yvonne, There's A Party Going On	
25	16	Young M.C., Bust A Move	
26	32	The Cover Girls, We Can't Go Wrong	
27	30	Jermaine Jackson, Don't Take It	
28	14	The 2 Live Crew, Me So Horny	
29	31	High Impact, Never Stop Loving You	
30	34	Milli Vanilli, All Or Nothing	
31	33	New Kids On The Block, This One's	
32	EX	Entouch, All In The Name	
33	37	Sa-Fire, I Will Survive (From "She-	
34	36	Grace Jones, Love On Top Of Love-	
35	38	A'Me Lorain, Whole Wide World	
36	40	Timmy Tee, Time After Time	
37	39	Dino, Never 2 Much For U	
38	29	Teddy Riley Featuring Guy, My Fan	

LOS ANGELES		P.D.: Scott Shannon	
1	1	Aerosmith, Janie's Got A Gun	
2	3	Motley Crue, Kickstart My Heart	
3	2	Tom Petty, Free Falling	
4	7	Skid Row, I Remember You	
5	6	Great White, Angel Song	
6	5	Tesla, Love Song	
7	12	Phil Collins, Another Day In Paradise	
8	11	Warrant, Sometimes She Cries	
9	10	Rod Stewart, Downtown Train	
10	10	Bonham, Wait For You	
11	14	Depeche Mode, Personal Jesus	
12	8	Bon Jovi, Living In Sin	
13	9	Lou Gramm, Just Between You & Me	
14	17	The Smitheens, A Girl Like You	
15	16	Eddie Money, Peace In Our Time	
16	EX	The B-52's, Roam	
17	EX	Allanah Myles, Black Velvet	
18	19	Roxette, Dangerous	
19	20	Bad English, Price Of Love	
20	EX	Richard Marx, Too Late To Say Good	
A	—	Alice Cooper, House Of Fire	
A	—	Joan Jett, Dirty Deeds	
A	—	Enuff Z'Nuff, Fly High Michelle	
EX	EX	Michael Penn, No Myth	

DETROIT		P.D.: Chuck Beck	
1	1	Milli Vanilli, Blame It On The Rain	
2	5	Motley Crue, Kickstart My Heart	
3	6	Aerosmith, Janie's Got A Gun	
4	11	Bad English, Price Of Love	
5	3	Phil Collins, Another Day In Para	
A6	—	Technotronic, Pump Up The Jam	
7	4	Bon Jovi, Living In Sin	
8	8	Tesla, Love Song	
9	21	Paula Abdul (Duet With The Wild	
10	9	Billy Joel, I Go To Extremes	
11	10	Paula Abdul, (It's Just) The Way	
12	EX	Warrant, Sometimes She Cries	
13	15	Lou Gramm, Just Between You &	
14	EX	Seduction, Two To Make It Right	
15	16	Alice Cooper, House Of Fire	
16	13	Cher, Just Like Jesse James	
17	19	Roxette, Dangerous	
18	20	Rod Stewart, Downtown Train	
19	17	Janet Jackson, Rhythm Nation	
A20	—	Richard Marx, Too Late To Say	
A21	—	The B-52's, Roam	
A22	—	Billy Joel, I Go To Extremes	
23	24	Chicago, What Kind Of Man Would I	
A24	—	Janet Jackson, Escapade	
25	12	Depeche Mode, Personal Jesus	

PHILADELPHIA		P.D.: Elvis Duran	
1	1	Cool C, Glamorous Life	
2	4	Michael Bolton, How Am I Supposed	
3	3	Exposé, Tell Me Why	
4	6	Biz Markie, Just A Friend	
5	5	Michelle, No More Lies	
6	10	Paula Abdul, Opposites Attract	
7	15	Janet Jackson, Escapade	
8	8	D-Mob, C'mon And Get My Love	
9	9	Milli Vanilli, All Or Nothing	
10	13	Marcia Griffiths, Electric Boogie	
11	2	Seduction, Two To Make It Right	
12	7	A'Me Lorain, Whole Wide World	
13	18	Billy Joel, We Didn't Start The Fire	
14	14		

## TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	2	9	PHIL COLLINS ▲ <sup>2</sup> ATLANTIC 82050 (9.98) (CD)	4 weeks at No. 1 ... BUT SERIOUSLY
2	3	5	80	PAULA ABDUL ▲ <sup>5</sup> VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
3	2	1	45	MILLI VANILLI ▲ <sup>6</sup> ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
4	4	3	13	BILLY JOEL ▲ <sup>2</sup> COLUMBIA OC 44366 (CD)	STORM FRONT
5	5	4	17	JANET JACKSON ▲ <sup>2</sup> A&M SP 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1814
6	6	7	18	AEROSMITH ▲ <sup>2</sup> GEFEN 24254 (9.98) (CD)	PUMP
7	7	8	28	THE B-52'S ▲ REPRISE 25854 (9.98) (CD)	COSMIC THING
8	9	9	38	TOM PETTY ▲ <sup>2</sup> MCA 6253 (9.98) (CD)	FULL MOON FEVER
9	8	6	75	NEW KIDS ON THE BLOCK ▲ <sup>7</sup> COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
10	10	12	19	YOUNG M.C. ▲ DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
11	11	11	15	LINDA RONSTADT (FEA. A. NEVILLE) ▲ CRY LIKE A RAINSTORM, HOWL LIKE THE WIND ELEKTRA 60872 (9.98) (CD)	
12	13	16	9	BOBBY BROWN ▲ MCA 6342 (9.98) (CD)	DANCE! ... YA KNOW IT!
13	16	21	8	QUINCY JONES QWEST 26020/WARNER BROS. (9.98) (CD)	BACK ON THE BLOCK
14	12	13	19	MOTLEY CRUE ▲ <sup>2</sup> ELEKTRA 60829 (9.98) (CD)	DR. FEELGOOD
15	18	20	51	SKID ROW ▲ <sup>3</sup> ATLANTIC 81936 (9.98) (CD)	SKID ROW
16	17	17	10	ERIC CLAPTON DUCK 26074/REPRISE (9.98) (CD)	JOURNEYMAN
17	14	10	20	ROLLING STONES ▲ <sup>2</sup> COLUMBIA OC 45333 (CD)	STEEL WHEELS
18	15	15	37	RICHARD MARX ▲ <sup>3</sup> EMI 90380 (9.98) (CD)	REPEAT OFFENDER
19	19	14	10	WHITESNAKE GEFEN GHS 24249 (9.98) (CD)	SLIP OF THE TONGUE
20	22	32	28	MICHAEL BOLTON ● COLUMBIA OC 45012 (CD)	SOUL PROVIDER
21	21	19	28	CHER ▲ GEFEN GHS 24239 (9.98) (CD)	HEART OF STONE
22	20	22	30	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
23	23	26	8	KENNY G ARISTA AL 13-8613 (13.98) (CD)	LIVE
24	24	29	26	BABYFACE ▲ SOLAR FZ 45288/EPIC (CD)	TENDER LOVER
25	25	24	9	RUSH ● ATLANTIC 82040 (9.98) (CD)	PRESTO
26	33	33	13	LUTHER VANDROSS ● EPIC E2-45320 (CD)	THE BEST OF LUTHER: THE BEST OF LOVE
27	32	27	29	DON HENLEY ▲ GEFEN GHS 24217 (9.98) (CD)	THE END OF THE INNOCENCE
28	37	59	6	TECHNOTRONIC SBK 93422 (9.98) (CD)	PUMP UP THE JAM
29	30	34	29	BAD ENGLISH ● EPIC OE 45083 (CD)	BAD ENGLISH
30	29	36	27	THE 2 LIVE CREW ▲ SKYYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
31	26	25	26	NEW KIDS ON THE BLOCK ▲ COLUMBIA FC 40475 (CD)	NEW KIDS ON THE BLOCK
32	27	23	15	TRACY CHAPMAN ▲ ELEKTRA 60888 (9.98) (CD)	CROSSROADS
33	34	31	11	JOE SATRIANI RELATIVITY 1015 (9.98) (CD)	FLYING IN A BLUE DREAM
34	41	72	4	JIVE BUNNY AND THE MASTERMIXERS MUSIC FACTORY 91322/ATCO (9.98) (CD)	JIVE BUNNY - THE ALBUM
35	38	46	41	ROXETTE ● EMI 91098 (9.98) (CD)	LOOK SHARP!
36	28	28	25	ALICE COOPER ● EPIC OE 45137 (CD)	TRASH
37	31	30	17	TEARS FOR FEARS ▲ FONTANA 838 730 1/POLYGRAM (CD)	THE SEEDS OF LOVE
38	35	37	27	GLORIA ESTEFAN ▲ EPIC OE 45217 (CD)	CUTS BOTH WAYS
39	40	51	8	CHICAGO REPRISE 26080 (9.98) (CD)	GREATEST HITS 1982-1989
40	36	38	11	TAYLOR DAYNE ● ARISTA 8581 (9.98) (CD)	CAN'T FIGHT FATE
41	45	49	45	TESLA ▲ GEFEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
42	42	42	43	MADONNA ▲ <sup>2</sup> SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
43	49	61	7	SOUNDTRACK ● WALT DISNEY 6403B* (8.98) (CD)	THE LITTLE MERMAID
44	39	41	17	BONHAM WTG FP 45009/EPIC (CD)	THE DISREGARD OF TIMEKEEPING
45	44	52	9	SCORPIONS MERCURY 842 002 1/POLYGRAM (9.98) (CD)	GREATEST HITS - BEST OF ROCKERS N' BALLADS
46	48	44	13	KATE BUSH COLUMBIA OC 44164 (CD)	THE SENSUAL WORLD
47	47	47	15	NEIL YOUNG REPRISE 25899 (9.98) (CD)	FREEDOM
48	46	39	18	EURHYTHMICS ARISTA AL 8606 (9.98) (CD)	WE TOO ARE ONE
49	43	35	15	BARBRA STREISAND ● COLUMBIA OC 45369 (CD)	A COLLECTION: GREATEST HITS ... AND MORE
50	50	57	8	ROB BASE PROFILE 1285 (9.98) (CD)	THE INCREDIBLE BASE
51	52	58	48	WARRANT ▲ <sup>2</sup> COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
52	59	74	14	SEDUCTION VENETTA SP 5280/A&M (8.98) (CD)	NOTHING MATTERS WITHOUT LOVE
53	56	64	31	HEAVY D. & THE BOYZ ▲ MCA 42302 (8.98) (CD)	BIG TYME
54	53	43	17	MELISSA ETHERIDGE ● ISLAND 91285/ATLANTIC (9.98) (CD)	BRAVE AND CRAZY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	66	77	9	EDDIE MONEY COLUMBIA OC 45381 (CD)	GREATEST HITS ... SOUND OF MONEY
56	55	48	47	FINE YOUNG CANNIBALS ▲ <sup>2</sup> I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
57	51	40	11	D.J. JAZZY JEFF & THE FRESH PRINCE ● JIVE 1188-1-J/RCA (9.98) (CD)	AND IN THIS CORNER
58	54	50	19	POCO RCA 9694-1-R (9.98) (CD)	LEGACY
59	60	69	20	JOE COCKER CAPITOL 92861 (9.98) (CD)	ONE NIGHT OF SIN
60	58	60	20	RED HOT CHILI PEPPERS EMI 92152 (9.98) (CD)	MOTHER'S MILK
61	73	92	9	3RD BASS COLUMBIA FC 45415 (CD)	THE CACTUS ALBUM
62	62	54	9	ROD STEWART WARNER BROS. 4-25987 (39.98) (CD)	STORYTELLER/COMPLETE ANTHOLOGY: 1964-1990
63	63	45	15	BELINDA CARLISLE ● MCA 6339 (9.98) (CD)	RUNAWAY HORSES
64	61	67	80	BOBBY BROWN ▲ <sup>5</sup> MCA 42185 (9.98) (CD)	DON'T BE CRUEL
65	74	95	11	THE SMITHEREENS ENIGMA 91194/CAPITOL (9.98) (CD)	SMITHEREENS 11
66	65	56	16	RICKIE LEE JONES GEFEN GHS 24246 (9.98) (CD)	FLYING COWBOYS
67	77	90	10	LENNY KRAVITZ VIRGIN 91290 (9.98) (CD)	LET LOVE RULE
68	67	75	8	DURAN DURAN CAPITOL 93178 (9.98) (CD)	DECADE
69	78	80	20	ELTON JOHN ● MCA 6321 (9.98) (CD)	SLEEPING WITH THE PAST
70	87	88	24	HARRY CONNICK, JR. COLUMBIA 45319 (CD)	MUSIC FROM "WHEN HARRY MET SALLY ..."
71	70	70	37	THE CURE ▲ ELEKTRA 60855 (9.98) (CD)	DISINTEGRATION
72	69	65	69	BON JOVI ▲ <sup>5</sup> MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
73	71	73	7	CHUNKY A MCA 6354 (9.98) (CD)	LARGE AND IN CHARGE
74	57	55	52	KIX ● ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
75	68	62	13	KISS ● MERCURY 838 913 1/POLYGRAM (CD)	HOT IN THE SHADE
76	72	53	16	RANDY TRAVIS ● WARNER BROS. 25988 (9.98) (CD)	NO HOLDIN' BACK
77	88	102	7	THE KENTUCKY HEADHUNTERS MERCURY 838 744 1/POLYGRAM (CD)	PICKIN' ON NASHVILLE
78	90	98	10	MICHAEL PENN RCA 9692-1-R (8.98) (CD)	MARCH
79	75	71	17	TINA TURNER ● CAPITOL 91873 (9.98) (CD)	FOREIGN AFFAIR
80	101	138	3	UB40 VIRGIN 91324 (9.98) (CD)	LABOUR OF LOVE II
81	76	66	12	VARIOUS ARTISTS GRP 9596 (9.98) (CD)	HAPPY ANNIVERSARY, CHARLIE BROWN
82	89	120	31	EXPOSE ● ARISTA AL 8532 (9.98) (CD)	WHAT YOU DON'T KNOW
83	83	83	34	CLINT BLACK ● RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
84	82	84	10	THE CHARLIE DANIELS BAND EPIC FE 45316 (CD)	SIMPLE MAN
85	80	82	10	ROBERT PALMER ISLAND 91318/ATLANTIC (9.98) (CD)	ADDICTIONS VOL. I
86	86	101	11	SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD)	SEMINAR
87	92	106	7	VARIOUS ARTISTS MERCURY 842 093 1/POLYGRAM (CD)	MAKE A DIFFERENCE FOUNDATION
88	103	105	42	BONNIE RAITT ● CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
89	91	112	20	REGINA BELLE COLUMBIA FC 44367 (CD)	STAY WITH ME
90	79	79	10	PAT BENATAR CHRYSALIS 21715 (9.98) (CD)	BEST SHOTS
91	100	87	54	SOUNDTRACK ▲ ATLANTIC 81933 (9.98) (CD)	BEACHES
92	126	194	3	ALANNAH MYLES ATLANTIC 81956 (9.98) (CD)	ALANNAH MYLES
93	81	76	39	GREAT WHITE ▲ <sup>2</sup> CAPITOL C1-90640 (9.98) (CD)	TWICE SHY
94	93	86	10	TERENCE TRENT D'ARBY COLUMBIA OC 45351 (CD)	NEITHER FISH NOR FLESH
95	99	109	12	ERASURE SIRE 26026/REPRISE (9.98) (CD)	WILD!
96	128	197	3	MICHEL'LE RUTHLESS 91282/ATCO (9.98) (CD)	MICHEL'LE
97	96	91	10	BRITNY FOX COLUMBIA FC 45300 (CD)	BOYS IN HEAT
98	84	63	11	GRATEFUL DEAD ● ARISTA 8575 (9.98) (CD)	BUILT TO LAST
99	98	103	7	GIPSY KINGS ELEKTRA 60892 (9.98) (CD)	MOSAIQUE
100	97	89	32	PAUL MCCARTNEY ● CAPITOL C1-91653 (9.98) (CD)	FLOWERS IN THE DIRT
101	64	18	16	NEW KIDS ON THE BLOCK ▲ <sup>2</sup> COLUMBIA FC 45280 (CD)	MERRY MERRY CHRISTMAS
102	108	114	12	LOU GRAMM ATLANTIC 81915 (9.98) (CD)	LONG HARD LOOK
103	94	96	14	ICE-T SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH ...
104	102	108	45	DINO ● 4TH & B'WAY BWAY 4011/ISLAND (8.98) (CD)	24/7
105	105	110	17	BIG DADDY KANE ● COLD CHILLIN' 25941/REPRISE (9.98) (CD)	IT'S A BIG DADDY THING
106	122	144	14	BIZ MARKIE COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
107	85	78	30	PRINCE ▲ <sup>2</sup> WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN
108	111	107	18	ENUFF Z'NUFF ATCO 91262 (9.98) (CD)	ENUFF Z'NUFF
109	106	97	17	BOB DYLAN COLUMBIA OC 45281 (CD)	OH MERCY

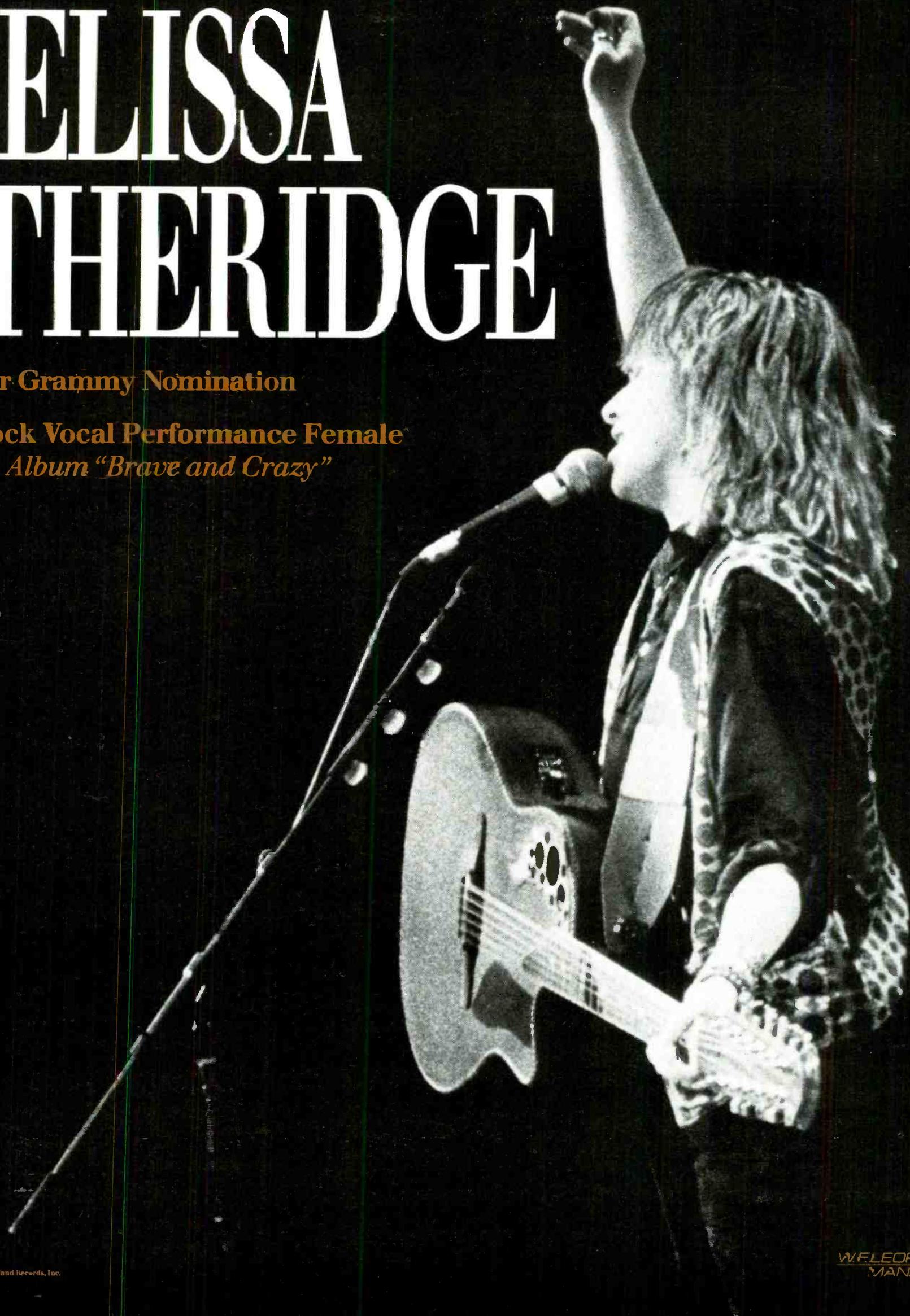
Albums with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. CBS Records and PolyGram Records do not issue a suggested list price for their product. Catalog no. is for vinyl album. \*Asterisk indicates catalog no. is for cassette album; vinyl unavailable.

CONGRATULATIONS!

# MELISSA ETHERIDGE

**On Your Grammy Nomination**

**Best Rock Vocal Performance Female**  
*For The Album "Brave and Crazy"*



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W.F. LEOPOLD  
MANAGEMENT

## PIECES IN PLACE FOR BMG PUB UNIT

(Continued from page 4)

Arista artist) for such acts as George Benson, Whitney Houston, and Dionne Warwick.

Latin repertoire exploitation has been, in Firth's view, neglected by U.S. publishers because of the "tremendous volume, difficulty in effectuating licensing, and minimal return."

"However, the rapid development,

acceptance, and crossover potential of Latin music in all its incarnations make this a very worthwhile effort. We've managed to retroactively license thousands of titles in the past year. We are working on our relationship with our counterparts at BMG Records' Latin division to get a better grip on release policy and promotional activities." Firth says he plans to

beef up representation in Mexico, where BMG operates the successful Fermata publishing firm.

Top Latin acts with BMG publishing ties who have U.S. releases include Rocio Jurado (Spain); Los Bukis, José José, and Juan Gabriel (Mexico); Miguel Mateos (Argentina); and Alcione and Joana (Brazil).

In Nashville, where BMG started two years ago with no signed writers or artists, just one acquisition, Window Music, has made BMG a top publisher. Hit albums by Randy Travis, Dolly Parton, Lorrie Morgan, George Strait, Kenny Rogers, Willie Nelson, the Judds, Holly Dunn, and Tanya Tucker contain BMG-owned copyrights.

New U.S. signings also include Michael Penn (RCA) and Kashif (Arista).

Among BMG's new worldwide signings of established acts are Rick Astley, Eurythmics, and Rob Fisher (of Climie Fisher). Regionally, the signings are Joe Satriani (Australia) and Jeff Healey (Central & South

America, Mexico, Greece, Israel, and Far East, excluding Japan). Other deals include Aerosmith (the world except the U.S. and Canada), Lowery Music (excepting North America, Holland, Japan, and Australia), Graham Nash (excluding U.S. and Canada), and Lisa Stansfield (including the U.S., Canada, Mexico, Central and South America, Japan, Far East, Spain, Portugal, Greece, and Israel).

Also, BMG represents Andrew Lloyd Webber's Really Useful Group in Spain, Portugal, Greece, Hong King, Far East (with the exception of Japan), Mexico, and Central and South America.

Among developing acts, newcom-

ers to the company's roster include U.K.'s Just William (MCA), Miami's Young Turk (Geffen), and unsigned U.S. acts Steve Pryor, the Bang Gang, Finsbury Pavement, Cypress Hill Gang, and Sugarpop.

BMG has also made new administration deals with Charlotte Caffey, formerly of the Go-Go's and now with the Graces, Randy Bachman, and Terry Melcher's Artist Daywin catalog.

Key BMG personnel are Danny Strick, VP/GM of BMG Songs; Henry Hurt, VP/GM in Nashville; and Diana Graham, VP of international in London.

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**MUSIC WEST**  
1.3 Million Fans Can't Be Wrong.

## CBS ESTABLISHING EAST BLOC PRESENCE

(Continued from page 4)

against significant increases in sales of Western product, but we would hope ultimately to establish some kind of two-way traffic.

"Our West German company has had success with Wolf Behrmann in the past and we have seen artists like Gheorghe Zamfir and Le Mystere des Voix Bulgares achieve considerable sales in the West."

He adds, "From our past dealings with Eastern Europe we are aware of the enormous appetite which exists there for music and entertainment."

Larsen says that CBS plans to establish similar operations—or joint ventures—in "most or all" of the other East European states. Poland and the Soviet Union will probably be next in line. In addition to maintaining contacts with existing CBS licensees, the East European CBS representatives will be looking for opportunities in the areas of local A&R, music publishing, and music video sales.

CBS activities in Eastern Europe will be coordinated by Peter Bond, senior VP of CBS Records International, London, and will be carried out in conjunction with Jochen Leuschner, managing director of CBS Germany, and Heinz Canibol, managing director of CBS Austria.

Commenting on his new responsibilities in the Middle East, Africa, and Southeast Asia, Larsen says, "Of the three areas, the Pacific Rim clearly has the biggest potential in the immediate future. South Korea, for example, where we have just established a 100%-owned subsidiary, is the second-most-highly developed country in the region, after Japan. And in Indonesia, following the introduction of copyright protection, our licensee is one of the largest we have in the world in terms of volume."

CBS also has affiliates in Thailand, Malaysia, and Singapore and a CBS/Sony joint venture in Hong Kong, and is planning to establish joint ventures in at least two other Southeast Asian countries.

"The Middle East has more potential now following the passing of the Saudi Arabian copyright legislation on Jan. 12," says Larsen. "It represents a logical launching pad for activities in the Gulf States and throughout the Arab region. We will probably be appointing a licensee there in the near future. In this region, if you don't include Turkey, we have only one licensee at present—in Egypt. The potential is limited by the fact

that the record markets are overwhelmingly dominated by local repertoire, with international product accounting for between 5% and 7% of the market. But it is still useful business and, in the long term, it would make sense to have local A&R operations to develop indigenous talent."

In Africa, CBS has its own companies in Kenya and Nigeria, "both of which are doing well with local repertoire," says Larsen.

Larsen, who joined CBS Records in 1971 and was responsible for establishing the group's Scandinavian affiliates, later became VP, northern Europe, and then managing director of CBS West Germany for five years.

## EMI SHUTTERS INT'L ARM

(Continued from page 4)

pany closer to the sources of repertoire, giving them a more direct line of communication and information."

Rick Blaskey, who was director of international marketing at Zimmermann's division, left EMI Music late last year. Jeremy Hammond, who was the unit's VP of international marketing in the U.S., moves to Capitol as VP of international artist development.

John Briley, who was London-based director of international artist development, moves to a similar role at EMI Records U.K. Jean Pierre Bommel becomes VP of international artist development at EMI USA in New York.

New recruits concerned with international marketing in its latest incarnation are Gilbert Ohayon, who joins from CBS/Fox Video as marketing director for international repertoire, Continental Europe; and Jean-Francois Cecillion, who boards from PolyGram as marketing director for international repertoire at the EMI division responsible for the Far East, Southeast Asia, Australasia, South Africa, and Latin America.

At 50%-owned EMI companies Enigma and Chrysalis, the role of international directors Laura Annick and Mike Allen respectively are unaffected by the changes.

**Canadian Country  
Music Assn. hopes to  
make a splash at CRS  
... see page 41**

# Billboard **TOP POP ALBUMS** TM continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	113	140	7	XYZ ENIGMA 73525 (9.98) (CD)	XYZ
111	193	—	2	SOUNDTRACK MCA 6340 (9.98) (CD)	BORN ON THE FOURTH OF JULY
112	114	125	12	MICHELLE SHOCKED MERCURY 838 878 1/POLYGRAM (CD)	CAPTAIN SWING
113	107	118	24	THE D.O.C. ● RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
114	104	94	127	GUNS N' ROSES ▲ <sup>8</sup> GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
115	112	126	48	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
116	110	113	17	JOHN LEE HOOKER CHAMELEON D1-74808 (8.98) (CD)	THE HEALER
117	119	116	8	THE MOODY BLUES THRESHOLD 840 659 1/POLYGRAM (CD)	GREATEST HITS
118	116	117	31	VAN MORRISON MERCURY 839 262 1/POLYGRAM (CD)	AVALON SUNSET
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122	120	135	9	BABYLON A.D. ARISTA AL 8580 (9.98) (CD)	BABYLON A.D.
123	124	123	61	M.C. HAMMER ▲ CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
124	130	158	7	QUEEN LATIFAH TOMMY BOY 1022 (9.98) (CD)	ALL HAIL THE QUEEN
125	125	127	15	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
126	118	122	40	ANDREW DICE CLAY DEF AMERICAN DEF 24214/GEFFEN (9.98) (CD)	DICE
127	117	119	13	BILLY OCEAN JIVE 1271-1-J/RCA (9.98) (CD)	BILLY OCEAN'S GREATEST HITS
128	133	161	69	ROB BASE & D.J. E-Z ROCK ▲ PROFILE 1267 (8.98) (CD)	IT TAKES TWO
129	132	154	6	THE PRIMITIVES RCA 9934-1-R (9.98) (CD)	PURE
130	143	141	11	NUCLEAR ASSAULT IN-EFFECT 3010/RELATIVITY (8.98) (CD)	HANDLE WITH CARE
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132	115	124	74	LIVING COLOUR ▲ EPIC BFE 44099 (CD)	VIVID
133	138	129	15	SHOTGUN MESSIAH RELATIVITY 1012/IMPORTANT (8.98) (CD)	SHOTGUN MESSIAH
134	141	143	28	STEPHANIE MILLS ● MCA 6312 (9.98) (CD)	HOME
135	140	156	7	VOIVOD MCA/MECHANIC 6326/MCA (9.98) (CD)	NOTHING FACE
136	109	104	33	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (9.98) (CD)	ABSOLUTE TORCH AND TWANG
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138	129	157	60	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
139	139	167	7	SHAWN COLVIN COLUMBIA FC 45209 (CD)	STEADY ON
140	137	147	16	GIANT A&M SP 5272 (8.98) (CD)	LAST OF THE RUNAWAYS
141	95	93	9	JODY WATLEY MCA 6343 (9.98) (CD)	YOU WANNA DANCE WITH ME?
142	131	150	49	TOO SHORT ▲ JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS... TOO SHORT
143	127	137	71	METALLICA ▲ <sup>2</sup> ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
144	136	131	9	JERMAINE JACKSON ARISTA AL 8493 (9.98) (CD)	DON'T TAKE IT PERSONAL
145	173	—	8	THE COVER GIRLS CAPITOL 91041 (8.98) (CD)	WE CAN'T GO WRONG
146	148	152	8	ANIMAL LOGIC I.R.S. 82020/MCA (9.98) (CD)	ANIMAL LOGIC
147	135	100	11	SOUNDTRACK GRP GR2-002 (1 0.98) (CD)	THE FABULOUS BAKER BOYS
148	149	145	9	OLIVIA NEWTON-JOHN GEFEN GHS 24257 (9.98) (CD)	WARM AND TENDER
149	156	180	22	MICHAEL DAMIAN CYPRESS YL 90130/A&M (9.98) (CD)	WHERE DO WE GO FROM HERE
150	145	146	128	DEF LEPPARD ▲ <sup>9</sup> MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
151	153	142	9	ROY ORBISON VIRGIN 91295 (9.98) (CD)	A BLACK AND WHITE NIGHT
152	171	196	3	TROOP ATLANTIC 82035 (9.98) (CD)	ATTITUDE
153	159	173	31	BANG TANGO MCA/MECHANIC 6300/MCA (9.98) (CD)	PSYCHO CAFE
154	144	148	14	THE DEL FUEGOS RCA 9860-1-R (9.98) (CD)	SMOKING IN THE FIELDS
155	161	—	2	THE STONE ROSES SILVERTONE 1184-1-J/RCA (8.98) (CD)	THE STONE ROSES

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	163	169	6	D.R.I. METAL BLADE 73407/ENIGMA (9.98) (CD)	THRASH ZONE
157	150	160	10	FIONA ATLANTIC 81903 (9.98) (CD)	HEART LIKE A GUN
158	151	134	15	DAVID BYRNE SIRE 25990/WARNER BROS. (9.98) (CD)	REI MOMO
159	179	172	12	PAUL CARRACK CHRYSALIS 21709 (9.98) (CD)	GROOVE APPROVED
160	NEW ►	1	1	LORRIE MORGAN RCA 9594-1-R (8.98) (CD)	LEAVE THE LIGHT ON
161	168	155	19	KEVIN PAIGE CHRYSALIS 21683 (9.98) (CD)	KEVIN PAIGE
162	175	179	29	TORA TORA A&M SP 5261 (8.98) (CD)	SURPRISE ATTACK
163	162	153	16	THE ALARM I.R.S. 82018/MCA (9.98) (CD)	CHANGE
164	146	121	21	ROLLING STONES ABKCO 1218-1 (CD)	SINGLES COLLECTION - THE LONDON YEARS
165	157	166	14	IAN HUNTER/MICK RONSON MERCURY 838 973 1/POLYGRAM (CD)	Y U I ORTA
166	170	170	53	JOURNEY ▲ <sup>2</sup> COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
167	165	164	12	ANGELA WINBUSH MERCURY 838 866 1/POLYGRAM (CD)	THE REAL THING
168	NEW ►	1	1	SOUNDGARDEN A&M SP 5252 (8.98) (CD)	LOUDER THAN LOVE
169	158	163	13	7 SECONDS RESTLESS 72344 (8.98) (CD)	SOULFORCE REVOLUTION
170	167	168	15	M C LYTE FIRST PRIORITY 91304/ATLANTIC (9.98) (CD)	EYES ON THIS
171	155	151	19	MAZE FEATURING FRANKIE BEVERLY ● WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
172	152	132	15	JEFF BECK WITH TERRY BOZZIO & TONY HYMAS EPIC OE 44313 (CD)	JEFF BECK'S GUITAR SHOP
173	166	—	2	DANIEL LANOIS OPAL 25969/WARNER BROS. (9.98) (CD)	ACADIE
174	178	184	24	DANGER DANGER IMAGINE FZ 44342/EPIC (CD)	DANGER DANGER
175	169	159	10	INDIGO GIRLS EPIC FE 45427 (CD)	STRANGE FIRE
176	182	175	14	RAGING SLAB RCA 9680-1 R (8.98) (CD)	RAGING SLAB
177	NEW ►	1	1	D-MOB FFRR 828 159 1/POLYGRAM (CD)	A LITTLE BIT OF THIS, A LITTLE BIT OF THAT
178	142	165	33	DANGEROUS TOYS COLUMBIA FC 45031 (CD)	DANGEROUS TOYS
179	181	178	20	L.A. GUNS VERTIGO 838 592 1/POLYGRAM (CD)	COCKED & LOADED
180	172	174	32	NENEH CHERRY VIRGIN 91252 (9.98) (CD)	RAW LIKE SUSHI
181	192	—	2	BY ALL MEANS ISLAND 91319/ATLANTIC (9.98) (CD)	BEYOND A DREAM
182	180	187	10	JESUS AND MARY CHAIN WARNER BROS. 26015 (9.98) (CD)	AUTOMATIC
183	184	177	11	SOUNDTRACK SBK 93233 (9.98) (CD)	SHOCKER - THE MUSIC
184	164	162	11	RANDY CRAWFORD WARNER BROS. 26002 (9.98) (CD)	RICH AND POOR
185	174	139	20	THE BEACH BOYS ● CAPITOL 92639 (9.98) (CD)	STILL CRUISIN'
186	RE-ENTRY	3	3	OVERKILL MEGAFORCE/WORLDWIDE 82045/ATLANTIC (9.98) (CD)	THE YEARS OF DECAY
187	183	189	8	MARY CHAPIN CARPENTER COLUMBIA 44228 (CD)	STATE OF THE HEART
188	160	149	18	JETHRO TULL CHRYSALIS 21708 (9.98) (CD)	ROCK ISLAND
189	154	133	51	DEBBIE GIBSON ▲ <sup>2</sup> ATLANTIC 81932 (9.98) (CD)	ELECTRIC YOUTH
190	177	183	6	DIONNE WARWICK ARISTA 8540 (9.98) (CD)	GREATEST HITS 1979-1990
191	189	193	39	SARAYA POLYDOR 837-764-1/POLYGRAM (CD)	SARAYA
192	NEW ►	1	1	SHANA VISION VR-3316 (9.98) (CD)	I WANT YOU
193	176	—	15	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
194	190	181	8	MINISTRY SIRE 26004/WARNER BROS. (9.98) (CD)	THE MIND IS A TERRIBLE THING TO TASTE
195	191	191	21	GORKY PARK MERCURY 838 628 1/POLYGRAM (CD)	GORKY PARK
196	197	195	12	THE GEORGIA SATELLITES ELEKTRA 60887 (9.98) (CD)	IN THE LAND OF SALVATION AND SIN
197	196	182	16	DAVID BOWIE RYKODISC 90120 (59.99) (CD)	SOUND + VISION
198	194	188	69	THE JEFF HEALEY BAND ● ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
199	185	171	53	GUNS N' ROSES ▲ <sup>3</sup> GEFEN GHS 24198 (8.98) (CD)	G N' R LIES
200	188	—	10	Laurie Anderson WARNER BROS. 25900 (9.98) (CD)	STRANGE ANGELS

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

The 2 Live Crew 30	Bobby Brown 12, 64	Michael Damian 149	Lou Gramm 102	Kaoma 137	N.W.A. 115	Saraya 191	Too Short 142
3rd Bass 61	Kate Bush 46	Danger Danger 174	Grateful Dead 98	The Kentucky Headhunters 77	New Kids On The Block 9, 101, 31	Joe Satriani 33	Tora Tora 162
7 Seconds 169	By All Means 181	Dangerous Toys 178	Great White 93	Kiss 75	Olivia Newton-John 148	Scorpions 45	Randy Travis 76
Paula Abdul 2	David Byrne 158	The Charlie Daniels Band 84	Guns N' Roses 114, 199	Kix 74	Nuclear Assault 130	Seduction 52	Troop 152
Aerosmith 6	Belinda Carlisle 63	Taylor Dayne 40	M.C. Hammer 123	Lenny Kravitz 67	Billy Ocean 127	Shana 192	Tina Turner 79
After 7 193	Mary Chapin Carpenter 187	Def Leppard 150	The Jeff Healey Band 198	L.A. Guns 179	Roy Orbison 151	Michelle Shocked 112	UB40 80
The Alarm 163	Paul Carrack 159	The Del Fuegos 154	Heavy D. & The Boyz 53	K.D. Lang & The Reclines 136	Original London Cast 131	Shotgun Messiah 133	Luther Vandross 26
Laurie Anderson 200	Tracy Chapman 32	Dino 104	Don Henley 27	Daniel Lanois 173	Overkill 186	Sir Mix-A-Lot 86	VARIOUS ARTISTS
Animal Logic 146	Cher 21	D.R.I. 156	John Lee Hooker 116	Living Colour 132	M C Lyte 170	Skid Row 15	Happy Anniv., Charlie Brown 81
The B-52's 7	Neneh Cherry 180	Duran Duran 68	Hooters 121	Madonna 42	Kevin Paige 161	The Smithereens 65	Make A Difference 87
Babyface 24	Chicago 39	Bob Dylan 109	Ian Hunter/Mick Ronson 165	Biz Markie 106	K. D. Lang & The Reclines 136	Soul II Soul 22	Stevie Ray Vaughan & Double 119
Babylon A.D. 122	Chunky A 73	Eazy-E 138	Ice-T 103	Richard Marx 18	Daniel Lanois 173	Soundgarden 168	Voivod 135
Bad English 29	Eric Clapton 16	Enuff Z'Nuff 108	Indigo Girls 175	Maze 171	Def Leppard 150	SOUNDTRACKS	Warrant 51
Bang Tango 153	Andrew Dice Clay 126	Erasure 95	Janet Jackson 5	Paul McCartney 100	Joe Satriani 33	Beaches 91	Dionne Warwick 190
Rob Base 50	Joe Cockler 59	Gloria Estefan 38	Jermaine Jackson 144	Madonna 42	Scorpions 45	Born On The Fourth Of July 111	Jody Watley 141
Rob Base & D.J. E-Z Rock 128	Phil Collins 1	Melissa Etheridge 54	Jesus And Mary Chain 182	Biz Markie 106	Seduction 52	The Fabulous Baker Boys 147	Whitesnake 19
The Beach Boys 185	Shawn Colvin 139	Eurythmics 48	Jethro Tull 188	Richard Marx 18	Shana 192	The Little Mermaid 43	Angela Winbush 167
Jeff Beck 172	Harry Connick, Jr. 70	Expose 82	Jive Bunny/Mastemixers 34	Tom Petty 8	Shocked - The Music 183	Shocker - The Music 183	Wrecks-N-Effect 120
Regina Belle 89	Alice Cooper 36	Fine Young Cannibals 56	Billy Joel 4	Poco 58	Rod Stewart 62	Rod Stewart 62	XYZ 110
Pat Benatar 90	The Cover Girls 145	Fiona 157	Elton John 69	The Primitives 129	The Stone Roses 155	The Stone Roses 155	Neil Young 47
Clint Black 83	Randy Crawford 184	Kenny G 23	Quincy Jones 13	Prince 107	Barbra Streisand 49	Barbra Streisand 49	Young M.C. 10
Michael Bolton 20	The Cure 71	The Georgia Satellites 196	Rickie Lee Jones 66	Queen Latifah 124	Sybil 125	Sybil 125	
Bon Jovi 72	Terence Trent D'Arby 94	Giant 140	Journey 166	Raging Slab 176	Tears For Fears 37	Tears For Fears 37	
Bonham 44	D-Mob 177	Debbie Gibson 189	Big Daddy Kane 105	Bonnie Raitt 88	Technotronic 28	Technotronic 28	
David Bowie 197	D.J. Jazzy Jeff/Fresh Prince 57	Gipsy Kings 99		Red Hot Chili Peppers 60	Tesla 41	Tesla 41	
Britny Fox 97	The D.O.C. 113	Gorky Park 195		Rolling Stones 164, 17			
				Linda Ronstadt 11			
				Motley Crue 14			
				Alannah Myles 92			

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## JURY OUT ON ALTERNATIVE ROCK SALES STRATEGY

(Continued from page 1)

But, while these departments have aggressively promoted a large spate of new bands, few of these groups have raked in big sales.

The Recording Industry Assn. of America's 1989 sales certifications reveal that only a handful of pure alternative acts attained significant commercial rewards. The big winners were Fine Young Cannibals, who went platinum with their second album, "The Raw And The Cooked," and R.E.M., which collected its second platinum record with "Green." Love & Rockets, 10,000 Maniacs, and Canadian newcomers Cowboy Junkies scored gold records.

In contrast, the upper level of Billboard's year-end album chart was dominated by such dance-oriented acts as Bobby Brown, New Kids On The Block, Paula Abdul, and Milli Vanilli and such metal-based bands as Bon Jovi, Guns N' Roses, Def Leppard, and Skid Row.

Still, label executives say they can accept modest sales of early albums by modern rock bands with expectations of greater financial returns on future releases.

"It's the breeding ground for the future hits, not the dumping ground for nonhits," says Geoff Bywater, VP of marketing at MCA Records. "In the '90s, you're going to see a lot of lifestyle artists, and a lot of lifestyle artists are going to come out of the alternative sector."

Further, alternative marketing staffers note, the major acts that have sprung out of the genre—stadium-fillers like the Cure and R.E.M.—had been developing their fan base for the better part of a decade before reaching platinum status.

An evaluation of an alternative act's success is initially measured in microscopic terms, according to the staffers working that niche.

"We're looking very, very intensely at the little markers of success that don't translate into huge numbers, but translate into *meaningful* numbers," says Cathy Lincoln, director of alternative marketing and product development at Capitol Records.

Sometimes those numbers are extremely small, Lincoln notes: While a new band such as East Of Eden may be shipping only five units to a store, "If Tower winds up selling those five, we know people are listening."

She continues, "For some acts, if you sell 50,000 records, it's an unqualified success. I'd say Skinny Puppy would be there, but they've exceeded that—they've shipped 20,000 more units than the sales objective."

### NEW DEFINITION FOR SUCCESS

At Geffen Records, XTC's 1989 release "Oranges And Lemons" was considered a success, according to director of alternative music Mark Kates, although it fell short of gold status.

"We took them from 250,000 [units] to 400,000, but we didn't cross them to [top 40 radio]," Kates says.

Kates also cites among Geffen's alternative successes the incremental gains of Siouxsie & the Banshees ("We tripled their sales and got them on 90 top 40 stations with 'Peepshow'") and sales of 60,000 units on each of the last two albums by dance-rockers Nitzer Ebb.

Karen Glauber, director of special projects at A&M Records, agrees that gains for alternative artists are not necessarily measured on the Richter scale.

Of the Mekons, the English band now handled by A&M via a distribution deal with independent label Twin/Tone, Glauber says, "We've pretty much tripled what they sold on Twin/Tone, but if you look at a sales run, you're not going to be jumping up and down."

Sometimes the success of a campaign is not even measured in unit sales, but in terms of broadening an artist's audience. Glauber notes that the label was disappointed in the performance of Robyn Hitchcock's "Queen Elvis"—"We all thought that it was a gold record."

But she adds, "We didn't really break any ground at album radio with this record, but we certainly reached the R.E.M. fans." (Pete Buck of R.E.M. played on the Hitchcock album, and Hitchcock opened for R.E.M. on tour.)

### THE SEARCH FOR NEW MARKETS

Alternative departments can also be utilized to cross artists into previously untapped markets. Jim Cardillo, national director of alternative and metal marketing for MCA Records since last June, says the label did just that last year with singer/songwriter Nanci Griffith.

"She was perceived as a country/folk artist, and through marketing, we positioned her as an alternative artist," he says. "Basically she went from selling to that audience to doubling her sales base with the last album, which was her eighth. She was an artist that had never broken 100,000 [units], and on this one, she's over 150,000. Her previous album sold 70,000."

## Indies Mull Majors' Impact

NEW YORK—As might be expected, the major labels' increased interest in alternative music has caused tremors at their smaller, independently distributed cousins.

The traditional indie complaints of slow distributor payment, competition from distributors' in-house labels, and a glut of product taking up precious retail space have been exacerbated by the infusion of major-label money in the alternative market (Billboard, Jan. 20).

On the other hand, many indie labels feel the renewed interest of the majors in alternative marketing may eventually prove a boon to them.

Glenn Morrow, co-owner of Bar/None records in Hoboken, N.J., says, "A lot of bands will be dropped because they won't sell a lot of records. [The majors] will spend a lot of money promoting them, and we'll pick up bands with name recognition. A lot of people will be out there down the road."

Similarly, Neil Cooper, president of ROIR Records, says, "If you look at a label such as Sire, any of those bands could be on an indie label. The indies pushing rock have an impossible task penetrating in marketing and promotion, because they're fighting the majors. The only way an indie can survive is to specialize."

But Cooper also believes the majors will lose interest in alternative music, given the lack of platinum

The crucial question remains: Are senior label executives ready to support the long-term development required to bank gold or platinum sales with alternative acts?

"There's no question you have to weigh what your return will be," says Bob Jamieson, executive VP/GM at PolyGram Records, which has achieved success on the Billboard Modern Rock Tracks chart with bands ranging from Wonder Stuff to Hothouse Flowers. "But it's my opinion that out of the alternative marketplace, a number of major acts will emerge."

Sales goals "have to be realistic," concurs Kid Leo, VP of artist development at Columbia Records. He notes the label saw a 30,000-unit sales level on its first Poi Dog Pondering album, which was a rerelease of the band's independent projects, but claims the label is not disappointed. "When you sign bands, you better have a belief in them that's something more than the instant bottom line."

"It's a quicker payday" with metal or dance acts, says Mark Fodiatis, director of marketing at Atlantic Records' alternative music division. But he adds, "One thing we hope for [with alternative promotion] is a group that can stay around for maybe 10 or 20 years... There will be some groups who don't hit, but you never know if you don't set up an artist development program."

"It's obviously not a purely financially driven decision," says Steve Ralbovsky, senior VP of A&R for A&M, who has signed a number of modern rock-skewed acts. "You're thinking of the third or fourth record to bring it all in."

Ralbovsky cites Sire artists the Replacements as a "classic case":

(Continued on page 98)

breakthroughs.

"In a year and a half to two years, the majors will drop those [alternative] divisions; they'll find it a big hohum and drop it because it won't make any money. They'll find out they don't need alternative marketing to get these bands exposure, and they'll economize and put it through the regular channels."

Jonathan Poneman, co-owner of Sub Pop Records in Seattle, also sees a familiar cycle in this scenario. "This happens every few years, where there will be this perceived alternative music explosion," he says. "Then a few years later, 80% of the bands end up getting dropped, and very few are able to make a career of it."

But until that day comes, Bar None's Morrow admits, "I am a little nervous about all this product out there; everyone has all these acts to wave. It's not that big a pie to divide. On top of that, we have all these new labels forming."

Also feeling the squeeze is Cooper, who says independent distribution is "becoming a disaster area" because of the various pressures on the labels.

"You can't blame the distributors," Cooper says. "They have to make a living. But the only reason they need indie labels is that they don't have enough new releases to talk to the buyers about on a regular basis."

BRUCE HARING

## WM. MORRIS, JIM HALSEY CO. MERGER CREATES COUNTRY SUPERAGENCY

(Continued from page 1)

country music, has signed a five-year consulting contract with William Morris. He will specialize in all areas of global talent representation, not just country acts.

Though the Halsey Co. will no longer work in the booking field, Halsey plans to continue as personal manager to longtime clients Roy Clark, Minnie Pearl, the Oak Ridge Boys, and Waylon Jennings. Halsey's son, Sherman, VP of the Halsey Co., will stay on to develop and produce TV packages, while four Halsey agents will join the William Morris Nashville staff.

"I've looked around for years for some sort of an amalgamation or merger to expand our company vertically," Halsey told Billboard. "I wanted to include a major TV office, a major motion picture office, major commercial office, and a major literary office—and William Morris has the best of all of these." Halsey describes the merger of country music's top

agency with the world's premier agency as "No. 1 joins No. 1."

Jeffrey Beals, head of the William Morris Nashville office, says, "Breaking acts is becoming more difficult, and this association really does address that in tactical terms because of the incredible [staff] that this association brings."

The four Halsey agents headed for Morris are Terry Cline, Bob Kinkead, Ron Baird, and John Hitt (who will continue operating out of Tulsa, Okla., and will report to Beals). Four Halsey assistants will also go to Morris, though three other agents will apparently lose their jobs. Halsey will remain at his Music Row headquarters with his personal staff and support workers.

Beals and Halsey refuse to reveal financial terms.

The William Morris Nashville operation expanded its office space last fall and has sufficient space for this latest growth, according to Beals.

Beals predicts the "leverage, influence, and coverage" of the talent combine will enhance all of the acts, but is especially important with the young artists. He shares Halsey's global vision for country music, noting, "We certainly understand our first responsibility is to the U.S. and Canada where the lion's share of the country music market is. But, make no mistake about it, with Jim's involvement and our international division, there are very specific plans already in place to address the international side of developing country music to an even greater extent than Jim or we have accomplished on an individual basis."

In a prepared release, Norman Brokaw, president and CEO of the William Morris Agency, declares, "Actually, the country music business saw a marriage of at least similar artistic force almost exactly one year ago when CBS/Sony purchased Tree International, the last plum in

the Nashville publishing orchard."

Halsey's 27-act roster also includes Tammy Wynette, J.D. Hart, Ronnie Milsap, Dwight Yoakam, and the Kentucky Headhunters. They merge with 26 Morris standouts, such as Tanya Tucker, Lacy J. Dalton, the Desert Rose Band, Mel Tillis, the Charlie Daniels Band, Marie Osmond, Eddie Rabbitt, Don Williams, Janie Frickie, Crystal Gayle, and Lee Greenwood.

Halsey confirms earlier speculation that he had been negotiating with William Morris rival ICM. "But this [the William Morris merger] gives me everything I was after at ICM—the TV, motion picture, literary—but it also gives us the combined list of the artists."

Beals suggests that some creative, innovative thinking will elevate the merger's potential even further. "The way we're going to put the sales force in the marketplace, people are going to be quite surprised how

we approach that from an operations point of view."

Halsey began the agency in Tulsa 39 years ago, opened a Nashville office in 1983, and moved to Music Row headquarters four years later. Founded in 1898, the Morris agency entered the country music field in the '50s and opened a Nashville office in 1973.

## Anti-Abortion Album Released

NASHVILLE—Diadem Music here has released an album of anti-abortion songs. Artists performing on the project are Pat Boone, Ray Boltz, A.D., Sandy Rios, Gordon Jensen, Kathi Hart, Undercover, the Front, Randy Stonehill, the 77's, Keith Green, Phil Keaggy, and Bob Ayala.

Proceeds from sales of the "It's Gotta Stop" collection will be given to the Christian Action Council, an anti-abortion group based in the Washington, D.C., area.

As part of its promotion, Diadem is coordinating the broadcast premiere of the album on more than 100 Christian-oriented radio stations.

## U.S. RADIO SHOWS FLY TO SOVIET AIRWAVES

(Continued from page 1)

"exclusive arrangement whereby Gosteleradio will carry no other American weekly chart show." But according to WW1, its "USA Top 20" will also run on the network.

Pattiz originally intended to make the announcement on Monday (22) at the MIDEM convention in Cannes, but was forced to release the information early on Jan. 14, when he got word of the Radio Express announcement, which preceded his by several hours.

"Who got there first really isn't the point," says Radio Express director of advertising and promotions Bonnie Feingold. "The fact that the whole Soviet Union is opening up to this is really amazing."

Both "AT40" and the three Westwood shows will be offered on a barter basis. Already signed as one of the sponsors for "AT40" is Pepsi-Cola. WW1, however, has yet to sign any sponsors.

While "AT40" will be translated into Russian before broadcast, Pattiz says it was important for WW1 to develop programming specifically for the Soviet Union. "We don't think the best approach is to simply translate programming," he says. "There are things that don't translate well into Russian. There isn't a word for 'hit,' and there isn't a word for 'count-down.'"

Both WW1 and Radio Express claim that they negotiated with the Soviets for more than a year. Pattiz's first contract came when he attended a bilateral conference of Soviet and American communicators in Moscow in September 1988. WW1 later contacted StoryFirst, which was able to

negotiate for the network.

According to Pattiz, WW1 will use many of the same marketing techniques it has used in America in the U.S.S.R. "We are going to be doing things that will access that market in a unique way," he says. "We will do contests and giveaways, have listeners write in and call in to a Moscow mailing address and telephone number." He adds that everything from "sweatshirts to Walkmans and record product" will be given away to listeners as part of WW1's agreement with StoryFirst.

WW1 will be the first to launch a series in the Soviet Union when "America On Record," a one-hour chronology of American music from

the '20s to the '80s, debuts Feb. 2. The program will air the first week of every month on Channel I, which has the capability of reaching more than 80% of the total Soviet population of more than 280 million.

Another WW1 show, "USA Top 20," a 90-minute countdown show based on the Radio & Records charts, will make its debut Feb. 9 at 7:30 p.m. The show, hosted by Stuard Detmer, a 26-year-old American originally from Chicago who now lives in Moscow, will run twice a month on Channel III, which reaches 48% of the Soviet population.

The third WW1 show, "American Musical Classics," will feature the works of American composers like

Gershwin, Bernstein, and Copland. It will debut Feb. 16 at 9 p.m. and air on the third Friday of each month on Channel I.

ABC's "AT40," which is scheduled to make its debut before April 1, will be broadcast weekly on Fridays at 6 a.m. on Channel II, which reaches more than 80% of the population, and Sundays at 10 p.m. on Channel III.

"I think we will have a lot of very interesting experiences out of these projects," says Pattiz. "It will undoubtedly create a demand for American music product and more American radio-type programming."

"I think Soviet listeners will react to good radio just like listeners all over the world."

## CAPITOL/EMI LATIN ACQUIRES CARA RECORDS

(Continued from page 6)

most simultaneously by Capitol/EMI Latin and Discos CBS. They highlight the strong rivalry that has developed between the two companies since Jose Behar, previously West Coast manager for CBS, left the company to become VP of Capitol/EMI Latin.

Since then, Capitol/EMI Latin has signed several major independent groups still not signed to Cara or CBS, such as Selena y Los Dinos, David Lee Garza y Los Musicales, Laura Canales, Johnny Hernandez, and Roberto Pulido. Capitol/EMI also signed best-selling group Mazz, in a deal that CBS challenged in court on the basis that its contract with Mazz was allowed to lapse when Behar was a CBS executive.

Thus far, however, a trial court and an appellate court have refused to grant CBS a preliminary injunction to stop Capitol/EMI Latin from signing and releasing recordings by Mazz.

The Cara buyout gives Capitol/EMI Latin a de facto majority share estimated at 65% of the Tex-Mex market.

The groundwork for the success of Tex-Mex music was laid mainly by Grever, Cara's owner and founder, who through the years gathered under his label most of the best Tex-Mex talent available and established a booming operation. After Cara signed a manufacturing and distribution agreement with CBS in 1985—engineered by Behar while he was at that company—Tex-Mex music achieved national prominence as one of the fastest-growing segments of the Latin music business.

"I'll say in the 11 months I have been with Capitol/EMI Latin, we have made respectable progress. We have worked real hard to increase our share of the market by making class acquisitions, and through dedicated work we have made great strides. We fought for this label to the last second," Behar says, in what he calls "an extremely complex deal. Other Capitol/EMI acquisitions are on the move, which we will announce within the next few weeks."

"It was a superb deal for Bob

Grever and it was a critical deal for EMI in order to establish their place in the market," says Discos CBS GM Frank Welzer.

CBS will still have a sell-off period of Cara product between Jan. 1 and June 30, 1991. "Full royalties" for sales during that period, however, will have to be paid to Capitol/EMI Latin, according to Behar. "As soon as our buy of Cara becomes effective, we will begin repackaging the catalog, which includes most of the [13] previous releases by Mazz and La Mafia," says Behar.

Grever, meanwhile, will remain as president of Cara for seven years under terms of the sale contract. He will retain full control of the company's direction, including artist development, production, and A&R selection.

Despite Cara's move to EMI, its relations with CBS will not be wholly severed. Besides its interest in La Mafia, CBS will also have a relationship with Grever's music publishing firm, Golden Sounds.

Grever, grandson of Mexican composer Maria Grever, owns one of the oldest and most important publishing companies of Mexican and regional Mexican music.

Assistance in preparing this story was provided by Ramiro Burr in San Antonio, Texas.

## PARAMOUNT SUFFERS SETBACK IN SUIT

(Continued from page 5)

U.S. Circuit Court for the 10th Circuit, the federal appeals court covering Kansas.

A Paramount spokesperson says, "We are proceeding to trial," suggesting no appeal is contemplated. The spokesperson declines to elaborate, noting, "We don't comment on pending litigation." Paramount also declines to discuss whether it will proceed with the public-opinion survey referred to in its motion to the court.

The next step would be discovery in preparation for a trial on the original complaint in the district court, perhaps accompanied by preliminary settlement discussions. Most industry observers believe Paramount would resist a settlement, unless it clearly established a precedent prohibiting the insertion of local ads on cassettes. No trial date has been set.

Assistance in preparing this story was provided by Trudi Miller.

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# Artists Wear Fave Causes On Their (Album) Sleeves

BY LARRY FLICK

NEW YORK—An increasing number of recording artists are promoting their favorite charities and political causes in the liner notes of their albums.

What was once a space reserved primarily for performing credits and personal acknowledgments has become a forum for artists to offer information on such issues as animal rights, homelessness, and AIDS.

"It's a wonderful way to get your message across in a nonconfrontational way," says Dan Mathews, director of special projects at People For The Ethical Treatment Of Animals, an organization currently listed on the jackets of new releases by MCA's Belinda Carlisle and Epic's Indigo Girls. Each sleeve includes a personal vote of support to PETA from the artists, as well as encouragement to contact the group for further information.

Mathews estimates that the exposure has introduced PETA to a group of people it does not ordinarily reach. "Particularly with Belinda, the response has been phenomenal with younger crowds who have never heard of us, and are not completely aware of what's going on," he says. "The support from these artists has been invaluable. If you have a record that goes gold or platinum, as both of these artists have, the number of people you can reach is astonishing."

Other organizations that have benefited from similar endorsements include the Coalition For The Homeless (Indigo Girls), AIDS Coalition To Unleash Power (Jimmy Sommerville), the Earth Communications Office (Barbra Streisand, Quincy Jones, Carlisle), Amnesty International (Indigo Girls, Peter Gabriel), the National AIDS Hotline (Madonna, Kiss, Sam Kinison), and the United Nations Environmental Program (Olivia Newton-John).

Although Carlisle and the Indigo Girls coordinated their endorsements with PETA, other artists have acted without directly contacting beneficiary groups. Carol Humphries, director of the National AIDS Hotline, which has its toll-

free number incorporated into the liner notes for Madonna's "Like A Prayer" and Kiss' "Hot In The Shade," says she had no prior knowledge of either announcement.

"The number is a matter of public record, so there's little need for direct contact with our office," she says. "We're quite appreciative of anyone who feels compelled to spread the word that help is available."

How many people respond to such endorsements? Most of the organization representatives interviewed reported that monitoring the origin of letters and contributions is often secondary to the actual interest generated.

"When people call us, it's usually because they're in trouble," Humphries says. "It's not always possible for us to find out how they've heard about us."

"Getting the message of what we're doing is the real priority," says Keith Summa, advocacy director of the Coalition For The Homeless. "Whether people are interested in lending a hand because of a singer's involvement isn't as important as the fact that they want to help." Summa adds that one of his most recent staff additions originally contacted the coalition via the Indigo Girls announcement.

Why artists are opting for such a subtle means of soapboxing is unclear, though one label representative noted that "anything more overt, like writing a song about a cause, might create the image of a 'political artist.' And being a political artist is not very desirable to someone who wants to have No. 1 pop records, because teenagers make No. 1 records, and teenagers don't usually buy political records. It makes sense to deliver your message in a roundabout way. It's more effective than hitting someone over the head."

Regardless of the motivation, there is little question that it is effective. After Olivia Newton-John printed 10 suggestions for improving the environment, a source at the U.N. Environmental Program reveals that the group received nearly 2,000 letters offering support, as well as additional suggestions.



New York-based concert/recording producers, are putting on the **Songwriters Hall of Fame's** 21st anniversary awards show May 30 at the Hilton Hotel in New York.

**A LABEL GROWS IN NEW YORK:** Although **Virgin Records** officials have yet to formally acknowledge the revival of the **Charisma** label, it doesn't mean they haven't been busy. **Track** hears that **Charisma**, which is headed by **Phil Quartararo**, will open an office at 1790 Broadway in New York within the next two weeks. And when the staff, which thus far has been operating out of **Virgin's** New York office, arrives for their first day at work at the new digs, they will have something to do—getting albums out by the **Charisma** artists, many of whom were formerly with **Virgin**. The **Charisma** roster includes **Sam Phillips**, **Maxi Priest**, **In Tua Nua**, **Frazier Chorus**, **Something Happens**, **When In Rome**, **Propaganda**, **T'Pau**, **Age Of Chance**, **Slice**, and **Brent Bourgeois**, formerly of **Bourgeois Tagg**.

**HALL OF FAME AT 5:** "It's written in rock'n'roll that 'all you need is love,'" singer **Bono** of **U2** told the crowd at the fifth annual **Rock and Roll Hall of Fame** induction dinner Jan. 17 in New York. "You also need good management, good agents, and good songs. But much more than that," said **Bono**, concluding his induction of the **Who**, "you need a great nose." **Pete Townshend** followed his notable nose onstage with band mates **Roger Daltrey** and **John Entwistle** as the final group to be honored at the banquet. Earlier, the hall of fame honored three musicians whose work paved the way for rock with inductions of **Ma Rainey** by **Bonnie Raitt**, **Louis Armstrong** by **Rickie Lee Jones**, and electric guitarist **Charlie Christian** by **Vernon Reid** and **George Benson**. The songwriting teams of **Gerry Goffin** & **Carole King** and **Motown's Brian Holland**, **Lamont Dozier**, & **Eddie Holland** were inducted, respectively, by **Ben E. King** and **Diana Ross**. **R&B** star **Hank Ballard** was inducted by **Boz Scaggs**; the late **Bobby Darin** by **Paul Anka**; the **Four Seasons** by producer **Bob Crewe**; the **Four Tops** by fellow **Motown-er Stevie Wonder**; the **Kinks** by **Graham Nash**; the **Platters** by **Phil Spector**; and **Simon & Garfunkel** by **James Taylor**.

**CAPTAIN EO LIVE:** Walt Disney World draws numerous out-of-town stations to several mega-live broadcasts each year, but the opening of its **Star Tours** attraction will probably have special meaning for **WHTZ** (Z100) New York PD **Steve Kingston**, Z100 MD **Frankie Blue**, and **WMJQ** Buffalo, N.Y., APD **Josh Moon**. The three were joined in the hot tub at Disney's **Grand Floridian** hotel by **Michael Jackson**, who chatted with them for about an hour about the **Jackson 5** and the 6-7 new songs on his upcoming greatest-hits album, among other things.

**A THANK-YOU:** **Jean White**, widow of **Ron White**, one of the U.K.'s leading music industry figures, who died last September after a long career at **EMI** label and music publishing units, thanks all who made donations in memory of her husband to the **Royal Marsden Hospital** in England. Some \$11,500 has been donated to the charity so

(Continued from page 100)

far.

**FAR EAST STONES:** Taking their "Steel Wheels" tour eastward, the **Rolling Stones** have sold out nine concerts next month at the 45,000-seat **Tokyo Dome**, the band's first performances in Japan. The shows were announced by **Hiroshi Akiyama**, board director of **Korakuen**, which is promoting the shows along with the **BCL Group**.

**OFF THE BEATEN TRACK:** The **Soundscreen** label was set up in New York last year to market soundtrack albums. But label president **Ron Eyre** says he couldn't pass up non-track albums by jazz guitarist **Larry Coryell** and opera star **Wilhelmina Fernandez**. Coryell's album, "Visions In Blue," contains works by **Ravel** and **Gershwin**, while **Fernandez** sings an all-Gershwin program. The label has previously marketed the soundtracks of such films as "A Fish Called Wanda," "Pelle The Conqueror," and "The Little Thief."

**GOOD TIMING:** Veteran PR man **Mort Wax** is set to appear at **MIDEM**, where he'll scout new business and announce the formation of a foreign-language recording department for his New York-based firm. **Wax** is also the distributor, via his **MD Wax/Courier Films**, of a Hungarian film, "A Hungarian Fairy Tale," that has been playing in the U.S. for the past half year.

**TWO VETERAN EXECS** at **Zomba** are getting "senior" VP stripes. **Rachelle Greenblatt** is senior VP of music publishing, while **Paul Katz** is senior VP of business affairs. **Greenblatt** has spent a decade at **Zomba**, while **Katz** has been there for five years.

**EXIT:** **Bill Burks**, **Capitol Records'** VP of artist development, has left the label. **Burks**, a seven-year label veteran, is a current **Grammy** nominee for his special packaging concept on the **Tina Turner** album "Passport."

**MUSIC LESSONS:** **Northeastern Univ.'s** department of music has created a program leading to either a Bachelor of Arts or Bachelor of Science degree in music, with a concentration in music industry matters. The music major is said to be the first undergraduate, degree-granting music-industry program in Boston. For more info, contact **Jess Perry** at 617-437-2440.

**BOWIE'S BEST:** **David Bowie** will hold a press conference in London Tuesday (23) to announce a major retrospective tour coinciding with the compact disk release of his back catalog in North America by **Rykodisc**. The small Salem, Mass., label beat out larger companies for the **Bowie** catalog rights and the first three releases in the **Rykodisc** series, "Hunky Dory," "Space Oddity," and "The Man Who Sold The World," are due out Jan. 30. "We're very gratified to see how interested David is in promoting the catalog," says **Rykodisc** director of marketing **John Hammond**. **Bowie** is expected to play European dates before sweeping through U.S. venues in the spring and summer.

## CASSETTE SINGLE SURVEY RESULTS

(Continued from page 6)

sponded affirmatively.

Overall, 17% of the respondents said they were interested in buying cassette singles and 83% said they were not. Of the latter group, 36% wanted more music than is on a single; 31% just did not want to own singles; 19% viewed cassette singles as a poor value; and 14% made their own tapes at home.

Most record company executives interviewed for this article do not believe the survey's results are conclusive, and **Shalett** notes, "It's not something one should jump at on a one-time basis. It's going to be with us for a while, and the labels are thinking about looking at it on a long-term basis."

Nevertheless, some distinct viewpoints on the study have emerged. A **WEA** spokesman, for instance, says that "there seems to be no evidence that singles are

cannibalizing albums." In contrast, **Jim Caparro**, senior VP of sales and branch distribution for **PolyGram**, states that the evidence in the **Sounddata** study "could be interpreted in a couple of different ways, but it reflected in general what our assumptions were."

**Caparro's** chief assumption, which he first stated last summer (**Billboard**, Aug. 12), is that a certain amount of album sales are being lost on some titles that are accompanied by hot cassette singles. Asked whether the study supports this hypothesis, the **PolyGram** executive responds, "With a new record by an unfamiliar artist, on the first single, definitely; on the second single, possibly; and on the third single, negligibly."

But another label executive, who asks not to be identified, notes that this has always been the

case with new artists, even when 45s and LPs ruled the roost. "I don't think anyone has to tell me that before I buy an album by a new artist, I have to hear two or three songs [by that act]. I don't think it was any different with 7-inch vinyl."

The same exec also points out that such newly minted hit acts as the **B-52's**, **Paula Abdul**, and **Milli Vanilli** have all enjoyed big album sales concurrently with hefty sales of cassette singles.

On the other hand, **Mike Omansky**, president of **Worldwide Entertainment Marketing** (and, until recently, VP of marketing for **RCA Records**), cites **Columbia's** decision to pull **Martika's** "Toy Soldiers" cassette single at its peak (**Billboard**, Sept. 30) as evidence that the labels are concerned about the possible negative impact

of cassette singles on album sales.

"You have a danger where you give people the chance to cherry-pick a cut and not have to buy an album, and give them too low a price [on the cassette single]," he says.

The major labels raised their prices on cassette singles last fall from \$2.49 to \$2.99, and some suggested that one reason for the hike was to make them less attractive compared with albums. While it is not clear whether the raise—which was largely unopposed by retailers—had the desired effect, **Omansky** cautions that labels should not offer a cassette single in a situation "where it's perceived as a better pro rata value than the album." He adds that this caveat "affects the nonsuperstar more" than established acts.

## ALTERNATIVE ROCK

(Continued from page 96)

"The first [major label] record sells maybe 100,000, the second 200,000. Just the last one put them over the top. That's the best you can hope to do with a classical alternative act."

### A JUSTIFIABLE EXPENSE?

Not everyone shares this view. At least one alternative marketing staffer at a major label muses aloud that the companies may ultimately be deluding themselves—that the ultimate potential of alternative bands may not justify the expense.

"They put a big costly push behind them," the staffer says. "Did they really do their homework? Are they sowing the seeds of their own demise?"

But **Geffen's** **Kates** counters, "The way I look at it is, we're the future... Our bands have charisma. I think we're part of a changing culture."

# Home Entertainment Stocks Rose 26% In '89

■ BY DON JEFFREY

NEW YORK—A Billboard sample of publicly owned entertainment companies shows that their stock prices rose 26.2% on the average in 1989, about even with the increase for all stocks.

Among the 21 stocks sampled, the biggest percentage winner was NHI Nelson Holdings International Ltd., whose Beverly Hills, Calif.-based operations include Nelson Entertainment, a home video supplier ("Bill And Ted's Excellent Adventure" and "When Harry Met Sally...") and a video vending company. Its shares, which trade on the American Stock Exchange, rose 151.4% in value during the year, closing Dec. 29—the last trading day of the year—at \$11 each.

The biggest loser was Vestron Inc.,

the Stamford, Conn.-based home video company whose big earnings losses reflected the virtual shutdown of its movie-production facilities and a staggering debt. Its stock fell 69% and closed at \$1.125 a share. Its highest share price in 1989 was \$6.25.

The second-biggest percentage gainer of the year was Video Jukebox Network Inc., whose shares rose 123.2% to \$9.625 each. The Miami-based programmer and distributor of music video on interactive television had 11 operating units at the end of 1988 and 70 one year later.

Among the high-capitalization issues that trade on the New York Stock Exchange, the top performer of 1989 was Warner Communications Inc., the highly profitable recorded music and movie company whose shares went up 74.1% to close at

\$63.75. Since the year ended, all the stock of WCI has been purchased by Time Warner Inc., the company that was formed when Time Inc. began to acquire WCI for \$14 billion in cash and securities. Time Warner shares rose to \$120.625 in 1989, 12.7% higher than the value of Time Inc.'s stock at the start of the year.

Because of the acquisition and the takeover speculation that preceded it, WCI's stock was the most active of all those sampled, with total volume of 256 million shares in 1989.

Another big gainer on the Big Board was Blockbuster Entertainment Corp., whose shares rose 72.2% to \$17. The Fort Lauderdale, Fla.-based home video retailer, which grew rapidly through acquisitions and new-store openings, had about 1,000 outlets by the end of 1989. But the company was plagued by controversy over its accounting methods and its fast expansion, and the stock was highly volatile, with 97.5 million shares changing hands.

As for the overall stock market, the Dow Jones Industrial Average rose 584.63 points, or 26.96%, in the year to close at 2753.20. That impressive annual increase came despite the second-biggest daily drop of all time in the Dow: 190.58 points on Oct. 13. A broader measure of market activity, the Standard & Poor 500 Index, rose 27.25% in 1989 to 353.4.

Billboard's 21-stock sample included 14 price gainers, 5 losers, and two whose year-end prices were the same as on the first day of the year. Those two were the Handleman Co., the largest music and video rackjobber in

the U.S., which closed at \$21 a share; and Acclaim Entertainment Inc., a marketer and distributor of home entertainment products, which finished at \$1.125 a share.

Record company stocks were among the winners. Besides WCI's 74.1% increase, MCA Inc., parent of MCA Records, went up 37.2% to \$62.25. Sony Corp., owner of CBS Records, rose just 4.5% to \$60.50.

In December, another major record company, PolyGram N.V., went public. Valued at \$224 million, PolyGram's U.S. stock sale was the 13th largest initial public offering of the year. Shares began trading Dec. 14 at \$16 each, and closed on Dec. 29 at \$17.75.

Retailers had mixed results. Among the publicly traded record merchants, Spec's Music was popular with investors; its shares rose 58.7% to \$9.125 each. But Trans World Music's stock was up just 4.2% to \$25 a share, and Wall To Wall Sound and Video watched the value of its shares slide 24.1% to \$2.75.

LIVE Entertainment Inc., a company that is part retailer (Strawberries), part rackjobber (Lieberman Enterprises), and part home video marketer (IVE), performed well on the stock market, despite some volatility following the slaying of its chief executive, Jose Menendez, last summer. Its shares rose 20% to \$16.50.

Distributors were among both the winners and the losers during 1989. The third-highest percentage-price gainer of the year was Commtron Corp., whose shares rose 75.7% to \$8.125. But, on the other end of the

scale, Certron, an audio/video duplicator and distributor, dropped 10% to \$1.6875, and Recoton, which distributes home entertainment products, fell 40% to \$3.375 a share.

Rentrak, the pay-per-transaction videocassette-leasing company, saw its stock rise 60%—the fifth highest gain of the year—to \$3.375. At year's end, Rentrak announced that a Japanese company, which it declined to identify, had purchased 500,000, or about 14%, of its shares.

The biggest acquisition in the entertainment industry involving a foreign company was Sony's \$4.79 billion buyout (including debt assumption) of Columbia Pictures Entertainment Inc. At the end of the year, Columbia was no longer listed on the New York Stock Exchange. Its shares traded during the year in a range of \$11.875 to \$26.875.

Another big U.S. movie and home video company was a frequent object of takeover speculation during the year: MGM/UA Communications Co. Its shares rose 33.3% to \$17.50. Several deals involving MGM/UA fell through, however, and at the beginning of this year, company executives said they were going to concentrate on producing more films.

Radio stocks were mixed in 1989. Westinghouse Electric Corp., parent of Group W Radio, was a winner, its stock rising 40.6% to \$74. By contrast, debt-burdened Westwood One Inc. saw its shares fall 10.3% to \$8.75.

Of the 21 stocks sampled, the average 1989 closing share price was \$25.14.

## TRADE JOINS ARISTA AIDS EFFORT

(Continued from page 6)

notes that the great majority of funds raised will go toward finding a cure for AIDS. "At GMHC, only about 10% is spent on administration, while the rest is funneled to the cause."

Many of the major music retail chains will support the benefit by running in-store promotions, says Lauren Moran, Arista's senior director of national sales. Among the chains that have agreed to participate are Record World, the Record Bar, the Musicland Group, Central South Music Sales, Strawberries, Turtle's Records & Tapes, Show Industries, Waxie Maxie, Kemp Mill Records, National Record Mart, Q Records & Video, Peaches Entertainment Corp., Camelot Enterprises, Rose Records, Spec's Music & Video, Tower Records, Sound Warehouse, and Wall To Wall Sound & Video.

Retailer support will take many forms, including \$10,000 donations made by some chains, in-store promotions publicizing the event, sales featuring Arista product with retailers donating up to \$1 for each album sold, and canisters at the cash registers to collect donations from customers. Many retailers contacted by Billboard say they have yet to work out the logistics of how and at what level their chains will be involved.

Record World will run a promotion from Feb. 21 to March 18, putting all Arista product on sale and donating \$1 from each of the label's CDs or cassettes sold during that period, says VP Bruce Imber. In addition, the chain will distribute a flier providing information on AIDS.

Tower Records, which has 57

stores, will run a sale at outlets in nine major markets, including New York and Los Angeles, from March 1 to March 15 on current releases and catalog for the top 10 Arista artists, says Chris Hopson, VP of advertising for the chain. Rather than track the amount of Arista product it sells, the chain is donating \$10,000 to the fund, says Hopson.

Record Bar, which has 170 stores, will put a minimum of 10 Arista artists on sale and will donate \$1 for every one of those albums sold, says Ron Phillips, director of purchasing.

Arista is printing point-of-purchase materials, header cards, shelf talkers, and buttons for retailers. In addition, it is providing co-op advertising dollars.

One of the main aspects of retail participation is a contest for customers with five winners and their guests flying to New York for the benefit concert. That contest will be promoted by VH-1 through 10 spots each day from Feb. 17 to March 8. In addition, another 25 winners will have their choice of five Arista CDs.

Spots aired by VH-1 will tag retail outlets where contest forms are available. Viewers will also be able to enter by sending a postcard to Arista, according to VH-1 spokeswoman Jodi Geiger. The drawing will be held March 9.

Westwood One/Audiotex in Culver City, Calif., will set up a "900" telephone number, featuring Arista artists talking about their latest albums and concert tours, as well as promoting a contest, says Stu Goldberg, VP for the WW1 division. Each call to the "900" number costs about \$5, and after deducting operating costs, about \$3 will be donated to the Arista fund.

In addition, WW1 will work with Arista to make 30-second and 60-second public-service announcements promoting the special number, which will be offered to thousands of radio stations in the U.S.

"We hope the radio stations don't just run the spots during our syndicated shows," Goldberg says. "We hope they run them at all times during the day."

Assistance in preparing this story was provided by Melinda Newman in New York.

## CBS RESPONDS

(Continued from page 6)

ords, he points out.

"The industry charges a higher wholesale price for a \$5.98 list than we did," says Danny Yarbrough, senior VP of sales. "Our [September] move was designed to increase dealer margins."

Yarbrough says that CBS officials feel that the 12-inch single is a viable format for dance and rap music. "The reaction to our move is very positive from dealers," he says.

ED CHRISTMAN

## New Year Brings Entertainment Stock Dip 'Cooling Down' Process From Overheated '89 Cited

NEW YORK—Entertainment stocks in the first two weeks of 1990 fell much further than did the overall stock market. Analysts say they were victims of their own popularity last year.

The Dow Jones Industrial Average of 30 blue-chip stocks dropped 2.2% from Dec. 29 to Jan. 16. But a sample of 10 entertainment stocks that trade on the New York Stock Exchange shows a 5.2% average decrease in their share prices.

Factors affecting the overall stock market decline include fears of rising inflation—which could prompt the Federal Reserve to raise interest rates—lower corporate profits, a recent sharp drop in the Japanese stock market, and the decreasing number of takeover deals financed by debt.

But for the entertainment industry, the principal reason for the fall in stock prices seems to be a process of cooling down, after the overheated pace of takeover speculation and deals last year boosted prices up to what one Wall Streeter called "pretty aggressive valuations."

Big losers so far among entertainment stocks include Paramount Communications Inc., MGM/UA Communications Co., and MCA Inc.

MGM/UA, which had been avidly courted by several companies last year, announced recently that it would turn its attention away from selling itself and concentrate on making movies again. Reaction to the news caused a big drop in the stock price. On Jan. 16, shares closed at \$13.375; at year's end, they were \$17.50.

Paramount's shares declined because investors were disappointed with the movie, home video, and publishing conglomerate's fourth-quarter results. The stock closed at \$47.125 on Jan. 16, down from \$50.50 on Dec. 29.

Analysts believe MCA's stock has fallen, in part, because no one has emerged as a bidder for the movie-production and recorded-music company. Shares closed Jan. 16 at \$58.625, from \$62.25 on Dec. 29.

PolyGram N.V., the big new issue of 1989, put its shares on the market Dec. 14 at \$16 each, saw them rise as

high as \$18.125, and then watched them fall to \$16.125 by Jan. 16. Analysts have said the stock may have been priced too high initially.

One of the few winners of 1990 so far has been the Handleman Co., whose shares finished the year at \$21 and had climbed slightly to \$21.50 by Jan. 16. But Handleman's stock price showed no net change for all of 1989, despite impressive gains for other entertainment distributors; thus, observers believe the recent upswing in its price may be compensation for last year's sluggishness.

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# PIERCE PETTIS



Photo by Dennis Keeley

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—Greg Baker, New Times

"...warm and humorous, a fine songwriter whose playing and singing are truly superior. You'd be well-advised to check him out."

—Mary Tilson, KPFA-FM Radio, Berkeley, CA



"...Pettis is entertainer enough that the crowd demanded three encores and left wanting more."

—Art Menius, The Spectator, Greensboro, NC

"Beautiful music!"

—Jesse Winchester

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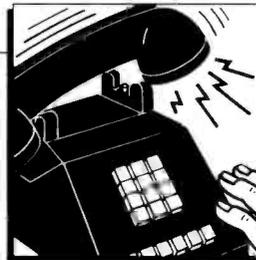
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# INSIDE TRACK



Edited by Irv Lichtman

**HOLLYWOOD OR NOT?** It's very likely that the new Disney label headed by Peter Paterno will not, after all, be called **Hollywood Records**—due to, among other things, the present existence of a label already bearing that name. In the meantime, staff there continues to grow, especially on the A&R side: Aside from Paterno and former **Enigma Entertainment** president **Wesley Hein**, label staff now includes former Capitol staffer **Rachel Matthews**, **Laura Ziffren**, and **Steve Jones**, formerly of **Elektra** act the **Unforgiven**. Despite continual rumors regarding the label's distributor, sources there say no deal has yet been inked. With new product expected to debut in the fall, the label is expected to announce its promotion top-gunner soon.

**NEW LABELS, PART 2:** There are heavy rumors on the West Coast that **Warner Bros.**' A&R heavy **Michael Ostin** might be tabbed as president of **Irving Azoff's** new WCI-funded label, with former Island head **Lou Maglia** also viewed by some as a major contender for the slot.

**ABRUPT DEPARTURES** of two top **PolyGram** group executives has surprised the U.K. music industry. Exiting execs are **Geoff Kempin**, managing director of **PolyGram Music Video**, and **Hein van der Rae**, managing director of **Phonogram Records**. Little was known at deadline on the reasons why both execs left. Kempin leaves what is considered the No. 1 music video label, while Dutch-born van der Rae had held the Phonogram post for more than two years after coming over from **Island Music**. In a Jan. 9 memo about Kempin, **Michael Kuhn**, PolyGram senior VP, said that he would assume Kempin's position on a day-to-day basis until a successor is chosen. Kempin will continue to head the **IFPI** music video committee until a replacement is found. He did not announce his future plans.

**PLEASE RELEASE ME:** **Bob Catania**, VP of promotion for **Island Records**, has asked new label president **Mike Bone** to release him from his contract so he can explore other options, among them a similar position at **Charisma Records**. "The truth is I'm still under contract here," Catania says. "There are several companies, including **Charisma**, who are interested in me, but I'm not in a position to do anything until I'm released from my contract."

**TRACK HEARS** that **Jim Cawley**, VP of sales and distribution at **Arista**, will leave that label soon to join **EMI Records** in a senior marketing position. Perhaps coincidentally, **Robert Smith**, EMI's VP of marketing, is said to be exiting the label. Neither Cawley nor Smith could

be reached for comment at press time.

**HALFWAY THERE:** While **Paramount** will apparently ship some 5 million copies of "Indiana Jones And The Last Crusade," reliable sources put its original duplication order at 9 million units. Though it is unclear whether all 9 million were ultimately duplicated, the size of the order is a measure of the studio's original expectations for the title.

**BLOWN' IN THE WIND:** Amid rumors of an imminent deal involving **Vestron's** U.K. operation, **Michael Myers**, head of the London office, acknowledges that "something is definitely in the wind," but declines to name names. The leading candidate, according to reports, is **Harlech Television**, an independent system serving Wales and western England.

**TRACK HEARS** that **GRP Records**, the **Dave Grusin/Larry Rosen** contemporary jazz label, is close to picking one of two approaches to a sale of its assets: a 100% buyout and one calling for a 50% investment. **MCA Records**, the label's distributor, remains in the running for one of the deals.

**SECOND GENERATION:** Launching its campaign for the upcoming debut by the harmony-rich trio of **Wilson/Phillips**, **SBK Records** hosted a breakfast for **MTV** execs at the Plaza Hotel in New York with **Wendy** and **Carnie Wilson**—the daughters of **Brian Wilson**—and **Chynna Phillips**—daughter of **Michelle** and **John Phillips** of the **Mamas & the Papas**. **SBK** chief **Charles Koppelman** described the trio's recent performance at a label meeting in Palm Springs for an audience that included proud parents **Marilyn Wilson** and **Michelle Phillips**.

**SHAKEDOWN AT NIGHT TRACKS:** Changes are in the wind at "Night Tracks," **TBS'** weekend music video show. Among them is the departure of producer **Giles Ashford**, although he will remain involved with the show in a limited capacity. Look for details in next week's "The Eye" column.

**TRIAL DATE:** **Doc McGhee**, whose management company handles **Bon Jovi** and **Skid Row**, among others, will stand trial Feb. 12 in Lafayette, La., with 25 other people on 22 counts related to an attempt to import marijuana. The charges could bring McGhee at least 150 years in jail and more than \$400,000 in fines. McGhee previously pleaded guilty to helping import 20 tons of marijuana into North Carolina (**Billboard**, Feb. 13, 1988). He received a \$15,000 fine and a suspended sentence of five years conditioned on his obeying all local, federal, and state laws. Both cases resulted from the federal probe that led to the indictment of deposed Panamanian leader **Manuel Noriega**. McGhee was charged in Louisiana with being one of 170 members of an international drug ring that allegedly conspired to import 1.28 million pounds of marijuana worth more than \$1.5 billion.

**SHOW SONGS:** **Ettore Stratta** and **Pat Phillips**, the  
(Continued on page 98)

## Public Enemy Pulls Vocals From Clip

BY CRAIG ROSEN

**LOS ANGELES**—The video for rap act **Public Enemy's** single "Welcome To The Terrordome" has been released exclusively with an instrumental backing track, after lyrics from the single reignited charges of anti-Semitism against the group.

**Public Enemy** leader **Chuck D** claims, however, that the controversy over the lyrics "the so-called chosen" and "still they got me like Jesus," which some have construed as attacks against Jews, had nothing to do with his decision to release the promotional clip without lyrics.

According to **Chuck D**, the clip incorporates imagery from the act's "Fight The Power Live" longform video release.

"I wanted to make something that was different to promote the longform," says **Chuck D**. "I didn't

want to promote the track and make a big deal; I wanted it to be underground."

As for any assumptions that **Public Enemy** is trying to quiet the controversy, **Chuck D** says, "I just laugh at people who assume... I knew later on people would say, 'Why?'... I just think that's a lot of crap."

Another factor, he says, is the length of the song; the original vocal track is more than five minutes long. "I'm not into making five-minute videos," he says. The version used for the video has been released as a 5-inch CD and 12-inch single billed as "Welcome To The Terrordome (Terrormental)." It clocks in at 3:41.

**Chrissy Murray**, **Def Jam Records**, VP of artist development, confirms the video was **Chuck D's** decision. "He wanted to do the first in-

strumental rap video." But, given the lyrics controversy, **Murray** admits, "I don't know if a lyrical version would have gotten played."

The clip has met with mixed reactions at video outlets. **Video Jukebox Network** is airing the clip. Although it has yet to air, the video has been accepted by "Yo! **MTV Raps**." However, **Hit Video USA**, which runs 10 hours a day in 57 markets, has no plans to run the video.

"I wouldn't even consider it when it was sent to us," says **PD Lou Robinson**. "If it was the No. 1 record in the country, I wouldn't play it. They go against everything I personally believe in."

Assistance in preparing this story was provided by **Melinda Newman** in **New York**.

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