



FOLLOWS PAGE 48

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

DECEMBER 8, 1990

MCA's Sale To Matsushita Seen As Catalyst For Growth

BY DON JEFFREY

NEW YORK—Matsushita Electric Industrial Co.'s agreement to buy MCA Inc. for \$6.13 billion has already spawned one hostile counteroffer and considerable speculation about the future of MCA's music division.

The merger of MCA with Japan's Matsushita marks the creation of a global entertainment company that has the capital to expand and better compete with the other major music and motion picture companies. Some sources are, in fact, predicting that cash-rich Matsushita will try to boost MCA's music share by buying up independent and major record companies (see story, page 88).

There is also speculation that Matsushita might sell MCA's music division, possibly to Bertelsmann Music Group, but analysts and MCA insiders say that such a sale is unlikely.

The MCA-Matsushita deal means that five of the Big Six record companies will be owned mostly by foreign concerns. Only Time Warner's com-

pany remains U.S.-owned.

Under last week's agreement, which is slated to close early next year, Matsushita is paying MCA shareholders \$66 in cash for each of 92.8 million shares, or \$6.13 billion, making it the biggest purchase ever by a Japanese company in the U.S. Last year, Tokyo-based Sony Corp. acquired Columbia Pictures Entertainment Inc. for \$3.4 billion. The year before, Sony bought CBS Records for \$2 billion.

(Continued on page 84)

Video Biz Off To Dull Yule Start

This story was prepared by Earl Paige and Jim McCullaugh in Los Angeles and Edward Morris in Nashville.

LOS ANGELES—Thanksgiving Day weekend home video rental and sell-through were disappointingly flat compared to the same period last year, according to major chain retailers of various types.

Some retailers report modest increases, and all remain hopeful that Christmas activity will accelerate and put the fourth quarter on a par with, or slightly above, last year's perfor-

mance.

One exception to the poor weekend showing is Blockbuster Video, the nation's largest speciality video chain with more than 1,500 stores, which reported a "tremendous Thanksgiving" but acknowledges that its size and its promotional strength make it atypical.

Reasons cited by retailers for lackluster video activity include the sluggish economy and unseasonably warm weather, which put a damper on shopping-center traffic in many parts of the country.

Retailers believe there are few

"must-see" rental titles at the moment, apart from "The Hunt For Red October" and "Back To The Future III," although they see two sell-through titles—"Pretty Woman" and

(Continued on page 93)

Banned Madonna Clip To Be Issued As Video Single

BY MELINDA NEWMAN

NEW YORK—With no major national pop video outlet agreeing to play it, Madonna's clip for "Justify My Love" will be issued as a video single as early as Dec. 11, making it the first solo clip available for purchase in some time.

In its first outright rejection of a superstar videoclip for explicit content, MTV, which planned to premiere the video worldwide Dec. 1, declared the clip too risqué for airing. Other national outlets, including "Friday Night Videos," "Night Tracks," and Video Jukebox Net-

(Continued on page 92)

Music Retailers Thankful For Sales Gains

BY PAUL VERNA

NEW YORK—Defying widespread predictions of a downturn in sales of prerecorded music, retailers report modest increases in Thanksgiving-weekend business over last year's figures for the same period.

Some chain executives attribute the uptick to an ample supply of hit product, a preponderance of top-selling boxed sets, the relative immunity of the recording industry to an economic recession, and unpredictable factors such as the weather.

Others, however, say that sales

for the holiday weekend—traditionally the busiest shopping period of the year—were either down or flat. And even those whose stores saw increases admit that the growth was slight compared with last year's statistics.

In 1989, many retailers posted

(Continued on page 93)

Janet Wins Big At Billboard Awards

NEW YORK—Janet Jackson was the top winner at "The 1990 Billboard Music Awards Show," taking a total of eight prizes in such categories as top pop album and top R&B artist.

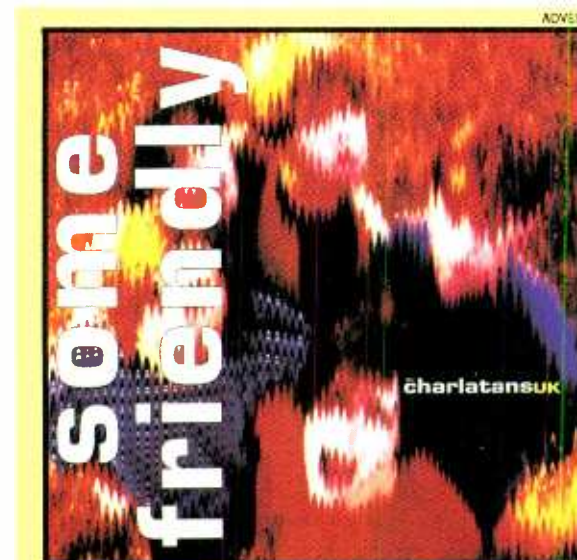
The show, which was taped Nov. 26 at the Santa Monica, Calif., airport hangar, will air at 8 p.m. Dec. 10 on Fox Broadcasting Co. stations.

Phil Collins won in three categories, including top worldwide album. New Kids On The Block took two pop categories, while Wilson Phillips and En Vogue both scored singles awards. Clint Black and Randy Travis collected two country plaques apiece.

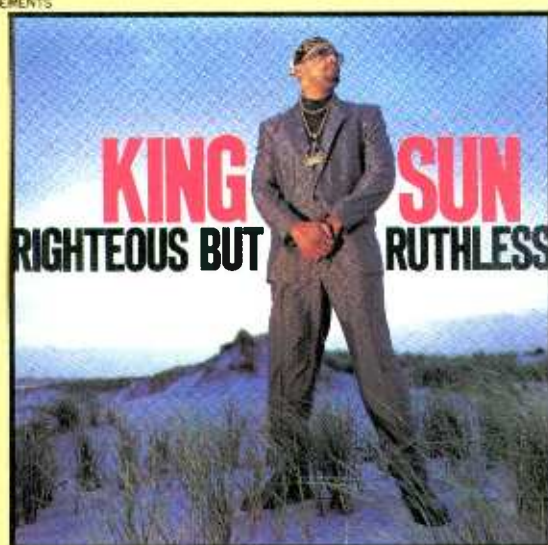
Other winners included Gloria Estefan, M.C. Hammer, and Paul McCartney. (For full list, see page 37.)

No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ BECAUSE I LOVE YOU (THE POSTMAN SONG)	STEVIE B (LMR)
TOP POP ALBUMS	
★ TO THE EXTREME	VANILLA ICE (SBK)
HOT R&B SINGLES	
★ I'M YOUR BABY TONIGHT	WHITNEY HOUSTON (ARISTA)
TOP R&B ALBUMS	
★ PLEASE HAMMER DON'T HURT 'EM	M.C. HAMMER (CAPITOL)
HOT COUNTRY SINGLES	
★ I'VE COME TO EXPECT IT FROM YOU	GEORGE STRAIT (MCA)
TOP COUNTRY ALBUMS	
★ NO FENCES	GARTH BROOKS (CAPITOL)
TOP VIDEO SALES	
★ PRETTY WOMAN	(TOUCHSTONE HOME VIDEO)
TOP VIDEO RENTALS	
★ TOTAL RECALL	(CAROLCO HOME VIDEO)



It's **SOME FRIENDLY** reception for **THE CHARLATANS UK**. The #1 UK debut album from the #1 US alternative band. **The Only One I Know** is in MTV's Buzz Bin & breaking at AOR & CHR radio. US tour in February. Beggars Banquet/RCA Records 2411-1-H



KING SUN ruthlessly rhymes righteous lyrics on his slamming second album, **RIGHTEOUS BUT RUTHLESS** (PRO-129), a merciless hip-hop firestorm! Features the hit single and video, "Be Black." On Profile Records.



C&C MUSIC FACTORY

GONNA MAKE YOU SWEAT (Everybody Dance Now)
44-73465 47093

- #1 on *Billboard's* Dance Chart in just four weeks, **GONNA MAKE YOU SWEAT (Everybody Dance Now)**, by producers extraordinaire Cole and Cliviles, is exploding all over Top 40 and Urban radio!
- Sales already topping 250,000 around the world!
- Video featuring Freedom Williams and Zelma Davis in Medium Rotation on MTV, on BET's "Video Soul," and on all local outlets!
- Touring nationally now!



● "GONNA MAKE YOU SWEAT"—
THE DEBUT ALBUM—IN-STORE DECEMBER 18!

● Just when you thought it was gonna cool down—"GONNA MAKE YOU SWEAT!"



Artist Management: Eddie Rivers for Cliviles/Cole Entertainment
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© 1990 Sony Music Entertainment Inc.

ROCK + SOUL + FUNK + POP + TECHNO = C&C MUSIC FACTORY
ON COLUMBIA.

FIRE

& ICE

FEEL THE HEAT. Wilson Phillips' meteoric rise to the top is nothing short of remarkable. With flashes of brilliance and burning originality, Chynna, Carrie and Wendy have created a firestorm of success in unprecedented proportions. Two #1 smashes, "Hold On" and "Release Me" have created scorching sales in excess of five million albums worldwide. And as "Impulsive", their third single and video, blazes out of control, Wilson Phillips' presence is spreading like wildfire.

WILSON PHILLIPS. Hot and getting hotter.

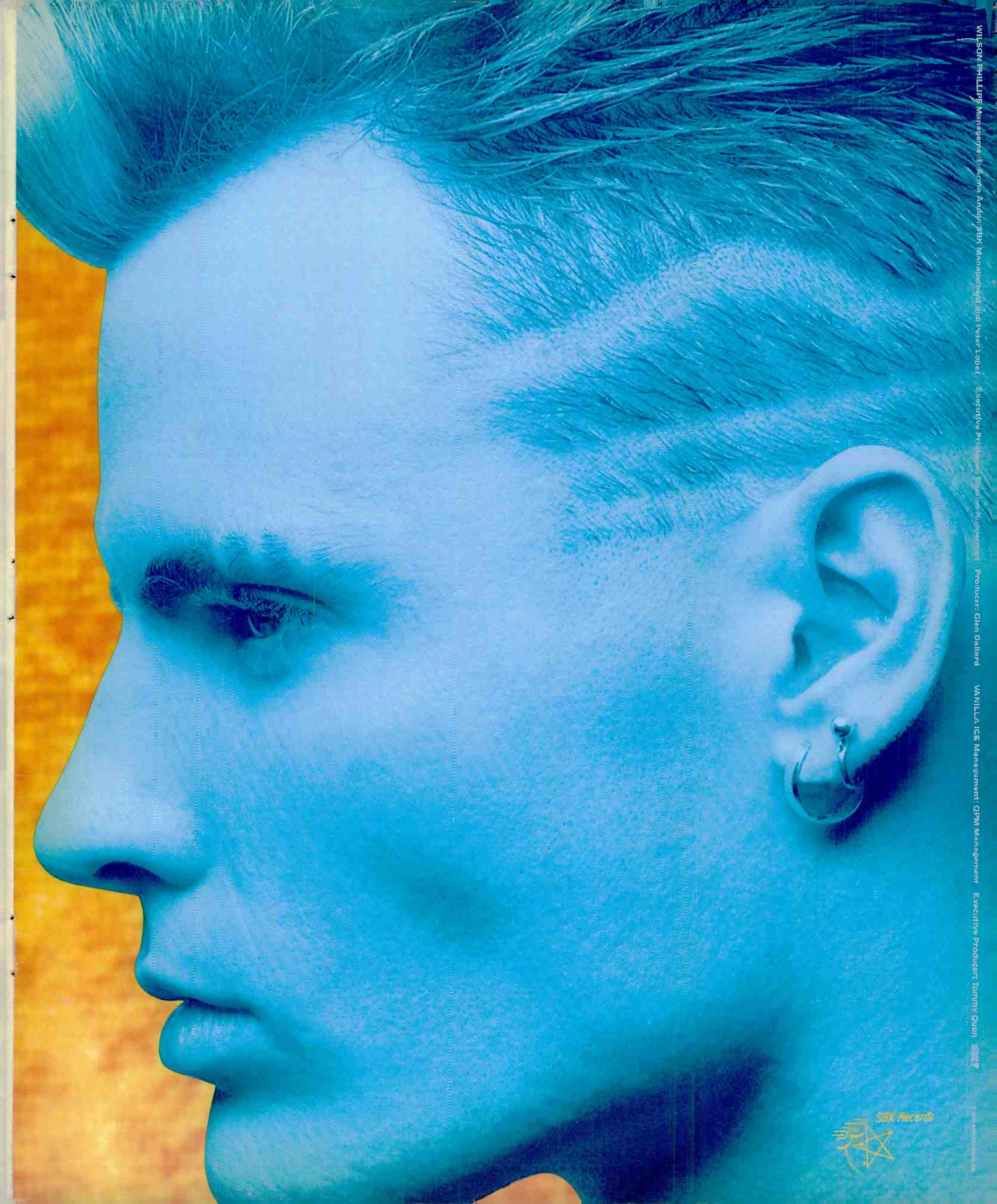
WELCOME TO THE ICE AGE. Everyone's feelin' the chill and the thrill from Vanilla Ice, the stone coldest new artist to tear-it-up East, West, North and South. With "Ice Ice Baby", this blue eyed hip-hop phenom has become the first rap artist in Billboard history to ice a #1 pop single. Look for cooler conditions ahead as the Iceman jams quadruple platinum in the icebox, and with his newly released second single and video "Play That Funky Music", the cold front is just beginning.

VANILLA ICE. Just chill and serve.



In a volatile world where the competition is great, the difference between success and failure is, often times, a matter of degrees.

SBK Records. Mastering the Elements of Artist Development.



WILSON PHILLIPS Management: Arma Addn/SBK Management and Peter Lopez Executive Producers: Phyllis Kopelman Producer: Glen Dallard VANILLA ICE Management: QPM Management Executive Producers: Tommy Gunn



Milli Vanilli Didn't Start The Fire

Vocal Substitution Has Long History

BY THOM DUFFY
and LARRY FLICK

NEW YORK—While the revelation that Milli Vanilli front men Rob Pilatus and Fabrice Morvan never sang on the act's multiplatinum Arista album has sparked saturation news coverage and led to withdrawal of its Grammy, the practice of using substitute, uncredited talent on hit records is neither new nor uncommon in the rock'n'roll era.

Label executives and producers reacting to the Milli Vanilli episode say it is unlikely it will change the way record companies sign, record, or market artists.

But some express concern that the Milli Vanilli matter will hurt the credibility of the dance-music genre, in which several similar tales of twisted musical identity have emerged in recent months.

The acknowledgment Nov. 15 by Milli Vanilli producer Frank Farian that Pilatus and Morvan sang nary a note on the Arista album "Girl You Know It's True"—which credited vocals to the duo—was followed days later by an admission from the two performers and a withdrawal of their best-new-artist Grammy by the National Academy of Recording Arts and Sciences (Billboard, Dec. 1).

Arista has repeatedly maintained the label was unaware Pilatus and Morvan did not sing on the Milli Vanilli album. But any misleading action by Milli Vanilli, its producer, or label increasingly appears to be a matter of degree. Other examples

abound on the pop scene lately where what fans hear is not necessarily what they get on stage or in music videos.

Producer Jo Bogaert was behind the successful groove of Technotronic's 1989 hit, "Pump Up The Jam," on SBK Records, which rocketed up the Hot 100 Singles chart, in part through the video appeal of Felly, a blue-lipped beauty seen "singing" on the videoclip and smiling on the single cover. It turned out, however, that Felly was only a

video image for Technotronic. As the group's popularity rose, SBK freely acknowledged the actual singer was Ya Kid K, who was credited on the disc and later fronted the group in television appearances and on tour.

More recently, the videoclip of the hit "Everybody Everybody" by RCA signing Black Box offered the entrancing look of Katrin Quinol, an Italian model who claimed she learned to sing the English-lan-

(Continued on page 89)

The Music Behind Milli To Be Heard In Farian's New Band

BY ELLIE WEINERT

ROSBACH, Germany—Milli Vanilli producer Frank Farian says his new, post-Milli group, part of his ongoing deal with Hansa Records, will be released via Arista in the U.S., BMG/Ariola in various European markets, Chrysalis in the U.K., and Carrere in France.

Farian held a press conference Nov. 26 at his recording studio in Rosbach, near Frankfurt, to present the performers who recorded the multiplatinum Milli Vanilli album, "Girl You Know It's True," as well as his new project.

At press time, neither the name of this group nor of the upcoming album were made public. However, Farian identifies the singers as Americans resident in Germany: singer Gina Mohammed, bass player John Davis, and drummer Ray Horton. In addition, two guest rappers will appear on the upcoming album.

The project will be released in January, according to Farian, when the group will undertake showcase concerts in New York for the media and the public.

At the Rosbach press conference, Farian said Milli Vanilli front men Rob Pilatus and Fabrice Morvan "went on tour in

(Continued on page 89)

Parley Takes A Sober Look At Eastern Europe

Music-Industry Meet Addresses Piracy, New Issues

BY MIKE HENNESSEY

BUDAPEST, Hungary—If it did nothing else, the Looking East & West music industry conference, held here Nov. 23-25, brought the 500-plus delegates from 20 countries—including all the Eastern European states except Albania—face to face with the daunting problems that need to be overcome before East-West business

and cultural relationships can be profitably developed.

The mood of euphoria that characterized the Looking East conference in East Berlin one year ago, when the Berlin Wall came down, has clearly been replaced by a more level-headed assessment of the prospects of the Eastern European music market.

Currently, these prospects are being limited by the problem of piracy

throughout the area. As a delegate from Poland pointed out, when the legitimate industry fails to meet a powerful consumer need, the criminal entrepreneur will move in very rapidly.

At the end of the program of seminars and talent showcases, there was an overwhelming consensus that copyright protection urgently needs strengthening and better enforcement in the Eastern European countries; that the Western music industry should offer investment and training in the East and provide opportunities for indigenous creative talent; and that the development of an Eastern European industry requires a climate in which small, low-key joint-venture operations can flourish as a preliminary step toward the creation of larger coalitions.

Many Western delegates were impressed by the remarkable proliferation of private music-business enterprises in some of the Eastern European countries, notably in Hungary, Poland, and Czechoslovakia. They were also encouraged by positive moves in these countries, as well as in Bulgaria and the Soviet Union, to upgrade the protection of intellectual property.

According to Boris Kokin, director of the legal department of the Soviet authors' society VAAP, the U.S.S.R. is planning to ratify the Berne, Rome, and Geneva conventions. And the applications of Czechoslovakia, Hungary, and Poland to join the Eu-

(Continued on page 92)

Billboard Bows Top 40 Radio Monitor Chart

NEW YORK—Billboard this week introduces the Top 40 Radio Monitor, a new airplay-only chart that provides actual monitored airplay data on top 40/pop stations (see page 84).

The chart uses a new technology, developed by Broadcast Data Systems, a subsidiary of BPI Communications Inc., publisher of Billboard. BDS tracks airplay of songs 24 hours a day, seven days a week, in markets where monitors have been installed.

The BDS monitors identify each song played by an encoded audio "fingerprint." Top 40 is the second format in which this information will be made available to our read-

ers; the Hot Country Singles & Tracks chart has used the methodology since the Jan. 20 issue.

The new Top 40 Radio Monitor will be completely separate from the existing Hot 100 Singles chart. For the time being, along with sales data, the Hot 100 will continue to use airplay data derived from the previous method of obtaining weekly numbered playlists from top 40 radio stations (currently, there are 249 reporting stations). Selected playlists supplied by the stations will continue to appear in the Power Playlists section.

The Top 40 Radio Monitor chart should be used for comparison with

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THE PRICE IS NOT RIGHT

'Tis the season to be jolly, but record retailers are not smiling about the increasing number of cassettes being released at \$10.98. With more and more titles carrying the hefty price tag, they fear long-term implications. Ed Christman and Trudi Miller report. **Page 6**

THE MECHANICS OF LICENSING

In a move designed to ease tension between the two groups, record companies and composers in Canada have struck a new mechanical rates deal and have agreed to establish a committee to resolve various licensing issues. Kirk LaPointe is on the scene. **Page 7**

A MATTER OF ANTITRUST?

While Blockbuster's proposed acquisition of Erol's has the industry buzzing, it has created a different kind of stir in the Maryland Attorney General's Office, which plans to examine the deal for possible antitrust implications. Paul Sweeting has the scoop. **Page 8**

HE'S GOT THE BEAT

Paul Simon's rhythm is rising—"The Rhythm Of The Saints," that is. His new Brazilian-flavored offering is drumming up spirited sales and is quickly climbing the pop albums chart despite a lukewarm reception at radio. He shares his sentiments with Thom Duffy. **Page 30**

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CLASSIFIED/REAL ESTATE

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less is more
mies van der rohe, 1924

more or less
terry ellis, 1990

Bigger isn't always better.

Announcing (i·mä'gō). A new label with a rather unique philosophy. Given a choice between more or less, we've chosen less. To better concentrate on our acts, we plan a small roster and a low number of releases.

In April of 1991, we've scheduled a release from 'King of Fools'. In June of 1991 we're planning 'Baby Animals' first release.

We're currently seeking other acts to squeeze into this tight roster.

(i·mä'gō)
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RECORDING COMPANY

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Distributed Internationally by BMG Music

All Wound Up About Cassette Prices

Retailers Say \$10.98 Releases May Hurt Biz

BY ED CHRISTMAN
and TRUDI MILLER

NEW YORK—Retailers view the growing number of \$10.98 list superstar cassette releases as a possible threat to the viability of the tape configuration.

Also, in light of economic warning signs, retailers say the labels could have displayed a better sense of timing in introducing higher cassette prices.

According to historical patterns, labels generally hike soundtrack prices first, followed by superstar tags, before spreading out to other frontline product.

If labels conform to past behavior and raise frontline cassette prices across the board to \$10.98 list, it would cause further erosion in tape sales, which have been slipping all year, retailers say.

The \$10.98 list price first appeared earlier this year, when it was attached to some soundtrack albums. In May, Sire/Warner released Madonna's "I'm Breathless," which included some music from the "Dick Tracy" movie but was widely regarded as a studio album. In early June, Columbia released New Kids On The Block's "Step By Step" at \$10.98.

Recently, that trend has snowballed. Current albums out at \$10.98 include George Michael's "Listen Without Prejudice, Vol. 1" on Columbia; Bobby McFerrin's

"Medicine Music" on EMI, the Traveling Wilburys' "Vol. 3" on Wilbury/Warner Bros., Whitney Houston's "I'm Your Baby Tonight" on Arista, and Debbie Gibson's "Anything Is Possible" on Atlantic. Meanwhile, MCA bumped Bell Biv DeVoe's "Poison" from \$9.98 to \$10.98.

In terms of wholesale box-lot pricing, the increase translates this way, according to retailers:

- MCA sells \$10.98 product at \$6.40, and \$9.98 product at \$5.83.
- PGD sells \$10.98 items for \$6.30, and \$9.98 items at \$5.82.
- WEA's \$10.98 price is \$6.41, while \$9.98 product is \$5.83.
- At CBS, \$10.98 list albums go for \$6.34, and \$9.98 for \$5.76.
- BMG's \$10.98 items are \$6.40, while \$9.98 product sells for \$5.82.
- and CEMA sells \$10.98 product

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Doug Morris To Co-Helm Atlantic With Ertegun

BY IRV LIGHTMAN

NEW YORK—Doug Morris, whose association with Atlantic Recording Corp. goes back almost 20 years, has been given additional responsibilities as co-chairman and co-chief executive officer.



MORRIS

Morris, who will also retain his current post as president, chief operating officer, thus gains equal corporate status with Atlantic's founder, Ah-

met Ertegun. Morris' appointment also represents the first time in the 41-year history of the label in which its fortunes have been guided equally by two executives.

Morris is currently guiding both a recording label and music video expansion at Atlantic, which Morris reports is headed for its fifth straight year of record profits and revenues.

In recent months, Atlantic has established a new label, East West America, and, within its orbit, the distribution of another fresh name, Interscope. With strong international ties, East West America also

(Continued on page 81)

Are Retailers Feeling Boxed In By Sets?

Recent Onslaught Meets With Mixed Reaction

BY CRAIG ROSEN

LOS ANGELES—Has boxed-set mania left a glut at retail? Several key retailers say yes. Others, however, say the more boxes the better, despite the fact that there are more than 15 new high-priced boxed sets on the market competing for consumers' holiday dollars. Most retailers agree there are at least a few strong sellers.

Joe Andrules, VP of advertising for the 58-store Miami-based Spec's, says, "The Led Zeppelin boxed set is

blowing out, almost like a piece of hit product."

Atlantic's "Led Zeppelin," a four-CD/cassette retrospective of the influential hard rock band's career, is currently No. 23 on the Top Pop Albums chart. Several chains, including Strawberries, Kemp Mill, Record World, HMV, Trans World, Camelot, Record Bar, Tower, and Warehouse, report that the Zeppelin box is selling strongly.

Other strong boxed-set titles include Elton John's "To Be Continued..." on MCA, "The Capitol

Years" and "The Reprise Collection" by Frank Sinatra, and Robert Johnson's "The Complete Recordings" on Columbia.

Of all the boxed sets released this season, only the Zeppelin, John, and Johnson compilations, Capitol's Sinatra, Columbia's "The Byrds," and Derek & the Dominos' "The Layla Sessions" on Polydor have broken into the Top Pop Albums chart so far.

Steven Lerner, director of purchasing for the 92-store, Port Washington, N.Y.-based Record World chain, says boxes "are doing OK, but they are not blowing out." Lerner attributes the sluggishness in sales to two factors: "First, there are so many of them; and second, the market conditions don't call for expensive items right now."

Ron Phillips, director of marketing for Record Bar, concurs. "The boxed-set phenomenon has reached overkill this particular Christmas, and we need to be more selective in artists that justify that expenditure," he says. "There are too many boxed sets for the customers to choose from at one time."

According to Phillips, the Zeppelin, John, and Johnson sets are selling well, but sales on items like the Bee Gees box are sluggish.

Lew Garrett, VP of purchasing for Camelot, agrees that there are too many boxes out at once. "There are a couple emerging head and shoulders above the rest: Led Zeppelin, Elton, and Robert Johnson," he says. "The others will make nice

(Continued on page 81)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Doug Morris is named co-chairman and co-CEO of Atlantic Recording Corp. in New York. He remains as president and chief operating officer of the company (see story, this page). Yves Beauvais is named director of catalog development for Atlantic Records. He was manager of catalog development for the label.

Al Cafaro is named president of A&M Records in Los Angeles. He was senior VP/GM of the label (see story, this page). A&M also names Chuck DeBow national director of R&B promotion and marketing, Robert Taylor R&B Western regional promotion manager, and Rita Rush secondary retail and marketing coordinator. They were, respectively, regional marketing manager at Epic, field marketing representative at CEMA Distribution, and publicist for the 1990 African American Exposition.

Myron Roth is named president and chief operating officer of Scotti Brothers Entertainment Industries in Los Angeles. He was senior VP/GM, West Coast, for CBS Records.

Tom Finch is named senior VP of sales for Elektra Entertainment in New York. He was director of production for the company.

Charley Lake is named VP of national promotion for East West America, a division of Atlantic Records in New York. He was VP of national pop promotion for Epic Records.

Larry Jenkins is named senior director of media and artist relations at



CAFARO



ROTH



FINCH



LAKE

Capitol Records in Los Angeles. He was senior director of national publicity for Arista Records.

CBS Records in New York names John Ingrassia director of business affairs, Jonathan M. Polk director of business affairs, and Deborah Aldea manager of contract analysis. They were, respectively, director of A&R administration for the company, senior attorney of legal affairs for PolyGram Records, and contract administrator for the company.

WEA Corp. names Barry Bender national sales director for classical/jazz product, Ed Hurff regional operations manager for Philadelphia and New York, Tom Healy field sales manager/special products in Atlanta, and Lonnie Pleasants field sales manager in Dallas. They were, respectively, manager of the classics/jazz department; buyer; classical/jazz sales representative; and sales representative for the company.

EMI Records USA in New York names Nancy Brizzi director of production, Dean Broadhead director of accounting, Michael Greenspan director of financial analysis, and Adam Block manager of marketing. They were, respectively, associate director of production, manager of accounting, senior financial analyst, and publicist for the company.

Paul Jankowski is named regional promotion manager at MCA Records in Nashville. He was regional promotion/marketing manager for SBK.



JENKINS



INGRASSIA



POLK



KINGSLEY

Bob Goldfarb is named U.S. operations director for Teldec Classics International in New York. He was VP of programming/operations at KFAC.

Nastymix Records in Seattle names Bernie Horowitz VP of sales and marketing, Ramon Wells VP of national promotions, Nes Rodriguez director of national radio promotions, Glen Boyd director of national retail promotions, Tyler Stone artist relations/A&R, and Shellie Hart national alternative promotions. They were, respectively, in marketing and sales, director of promotions, and in national radio promotions, retail promotions, and artist relations at the label, and music director at KNHC.

Tommy Boy Records in New York names Charm Warren national director of black music promotions. She was Northeast regional representative for RCA Records.

Thomas Bracamontes is named national director of retail/video promotion for Delicious Vinyl in Los Angeles. He was a partner in Tribe Mgt.

DISTRIBUTION. Lisa Scott is named director of black music marketing for BMG Distribution in New York. She was director of urban marketing for Island Records.

Teresa Field is named senior marketing coordinator for CEMA Distribution in Los Angeles. She was executive secretary for the company.

RELATED FIELDS. Alisse Kingsley is named director of publicity for Warner Reprise Video in Los Angeles. She was manager of publicity and promotion for Warner Home Video.

Bob Ezrin and Bob Clearmountain join the board of directors of Archer Communications in Los Angeles. They were producers.

Chuck Beardsley is named talent buyer at Stardate Productions in Milwaukee. He was talent buyer/concert producer at rock club the Ritz.

Al Cafaro Steps Up To A&M President's Post

LOS ANGELES—Al Cafaro, previously senior VP/GM of A&M Records, has been named president of the label, marking only the second appointment to the position in the label's 30-year history.

Cafaro replaces co-chairman Jerry Moss, who assumed the role of president following the April 2 resignation of Gil Friesen, who had held the job for 25 years (Billboard, April 14).

Cafaro takes the helm at a label that has been in a state of flux for more than a year. In October 1989, it was sold to PolyGram for an estimated \$500 million.

Janet Jackson's quadruple-plati-

num "Rhythm Nation 1814" has been the label's sole major success story of the past year. The singer's contract is up, and she could leave the label.

On Oct. 25, A&M laid off 25 employees in its Los Angeles office (Billboard, Nov. 10), and in the last year several key executives departed.

Despite the turmoil, Cafaro says, "It has been a better year than I think many people on the outside would expect. We have had the opportunity to look at ourselves in a light and in a manner that is very healthy.

(Continued on page 81)



Dave Meets The Boss. Bruce Springsteen, right, socializes with Dave Stewart, left, at Stewart's Halloween party at Vertigo in Los Angeles. At the party, Stewart and his band, the Spiritual Cowboys, performed songs from their new self-titled Arista album. Chatting with Stewart and Springsteen is Arista West Coast manager of publicity Kim Jakwerth.

Brazilian Music At Home In U.S.

Labels, Artists Embracing Various Genres

■ BY CARLOS AGUDELO

NEW YORK—Riding the crest of the world-beat wave, Brazilian music has become an integral and, some say, permanent part of the U.S. music landscape. After some three years of continuous releases involving numerous compilations, catalog classics, and albums by new artists, the various Brazilian genres—ranging from the purely ethnic to jazz-oriented music—seem to have finally established themselves as a viable alternative in the American market.

The pace of catalog reissues and new album releases here by that country's most prominent stars continues unabated. "Aside from some importers, there were very few major labels releasing Brazilian music before 1988," says Richard Seidel, VP of PolyGram Jazz. "Now almost everybody does."

PolyGram Jazz, which in 1987 began the Brazilian Wave series and has put out some 75 titles since then, is now planning to release a number of albums in at least three different series. A De Luxe series will include the best of Caetano Veloso, Milton Nascimento, Gal Costa, Elis Regina, and Maria Bethania, complete with fully translated liner notes. There will also be at least six more titles of the Personalidade series—one of the first Brazilian-music compilations made in the U.S.—bringing the total up to 16. The new titles will be supported by what PolyGram Jazz's promotion manager, Ben Mundy, calls "a very big promotional push," including kits and fliers.

Also in the planning stages are eight "entirely new compilations" designed around different styles of Brazilian music such as Afro-Brazil, North-East Brazil, Samba, Bossa Nova, Instrumental, Danza, Romantica, and a sampler.

Besides the catalog reissues, based on material from PolyGram Brazil, the jazz division in the U.S. is releasing new Brazilian-themed albums by Bethania and Costa, and the first new recording in a long time by bossa nova creator Joao Gilberto, with arrangements by Claire Fisher. The

company has also put out albums by new artists like Tonino Orta, Ricardo Silveira, and Joyce.

Warner is releasing Brazilian music through its Tropical Storm label, created a year and a half ago, which includes instrumental jazz as well as music in the world-beat mold. "To some extent, we are dealing with an unknown," says Jessica Chornesky, who handles promotion for the label. "We don't cater to any specific age group. This is a more sophisticated type of music with a wide appeal which is hard to categorize."

So far, the label has put out 17 releases, 15 of which are by Brazilian artists. They include five albums by Gilberto Gil, as well as music by Regina, Jorge Ben, Ricky Pantoja, and Marcos Ariel. Next year, Tropical Storm plans to release two records per month. WEA also distributes the Sound Wave label, which has some Djavan catalog albums. Soon the label will release the new album by Olodum, the band used by Paul Simon in his newly released "The Rhythm Of The Saints" album.

NO GO IN LATIN MARKET

BMG's U.S. Latin division found out the hard way that Brazilian music (Continued on page 92)

Ice Won't Melt; Madonna Album Sizzles; 'Diner' A Treat; Guy Has Bright 'Future'

VANILLA ICE's debut album, "To The Extreme," holds at No. 1 on the Top Pop Albums chart for the fifth straight week. At this rate, it could remain on top through the rest of the year. But it faces a stiff challenge from Whitney Houston's third album, "I'm Your Baby Tonight," which jumps to No. 3 in its third week. The big question: Will Houston's broad-based appeal be enough to overcome Ice's phenomenal teen support?

And we do mean phenomenal. Ice's first single, "Ice Ice Baby," hit No. 1 on the Hot 100 last month and is still listed in the top 20. The album's second single, an adaptation of Wild Cherry's 1976 smash, "Play That Funky Music," is the top new entry at No. 66.

The title track from Houston's album dips to No. 2 on the Hot 100, but holds onto the top spot on the Hot R&B Singles chart for the second week. It's her first No. 1 R&B

hit since "How Will I Know" in 1986. Her image since then had become increasingly white-bread, but this frisky, funky hit was just what the doctor ordered. For those still keeping track, it's the 18th No. 1 R&B hit for writer/producers L.A. Reid & Babyface since mid-1987.

MADONNA's "The Immaculate Collection" vaults from No. 32 to No. 12 in its second week on the pop albums chart. It's vying to become the first greatest-hits album to top the chart since "Kenny Rogers' Greatest Hits" a decade ago.

The album's leadoff single, "Justify My Love," leaps from No. 23 to No. 10 in its fourth week on the Hot 100. It's Madonna's 21st top 10 hit. MTV has refused to air the accompanying video on the grounds that its sexual content is too explicit (see story, page 1). A setback for the singer? Get real. The MTV ban is the best thing to happen to Madonna since Pepsi-Cola pulled her "Like A Prayer" ad after a single airing. Controversy is the fuel that keeps the engine of Madonna's career purring. Take away that controversy—that edge—and Madonna would go from being a cultural and generational icon to just a hot dance/pop diva, not that much different from Paula Abdul or Janet Jackson. A video considered too hot for MTV? For Madonna, headlines like that are like manna from heaven.

FAST FACTS: Suzanne Vega lands her second top 10 single as the DNA revamp of "Tom's Diner" jumps to No. 9 on the Hot 100. The original version of the song appeared on Vega's 1987 album, "Solitude Standing," which also spawned the No. 3 hit "Luka."

INXS is getting no "Kick" from its current album, "X." The Aussie band's previous album logged 56 consecutive weeks in the top 20 in 1987-88, but this follow-up appears to be running out of gas after just nine top 20 appearances. This week, the album dives from No. 12 to No. 19.

Guy's second album, "The Future," leaps from No. 50 to No. 26 in its second week, already surpassing the No. 27 peak of the group's eponymous 1988 debut.

"Ralph Tresvant," the first solo album by the New Edition member, is the top new entry at No. 49. New Edition colleagues Johnny Gill and Bell Biv DeVoe both landed top 10 albums this year.

Cinderella's third album, "Heartbreak Station," bows at No. 69. The group's first two albums, "Night Songs" and "Long Cold Winter," both reached the top 10.

New age star Yanni re-enters the chart at No. 71 with "Reflections Of Passion." Media interest in the Greek composer's romance with actress Linda Evans appears to be boosting sales.

New Kids On The Block head into the Christmas sales season with five albums on the chart. "No More Games/Remix Album" enters at No. 77.

Run-D.M.C.'s "Back From Hell" bows at No. 179. The title is a nod to the rap trio's 1986 blockbuster, "Raising Hell," which was the first rap album to reach the top 10.

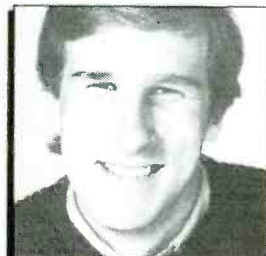
The Chairman of the Board is back on the charts. Frank Sinatra bows at No. 192 with his classy three-CD collection, "The Capitol Years." Look for "The Reprise Collection" to join it next week.

WE GET LETTERS: Rob Durkee of "American Top 40" notes that New Edition is the first active group in pop history to have all of its members represented in the top 40 at the same time with outside projects. Ralph Tresvant, Bell Biv DeVoe, and Johnny Gill are all listed in the top 40 simultaneously 16 years ago—but that was after the group had broken up.

Steve Piegari of North Port, Fla., notes that "Wilson Phillips" has spent more weeks in the top 10 on the pop albums chart (27) than any other album by a female group. The old record of 24 weeks was held by "Diana Ross & The Supremes' Greatest Hits" in 1967-68.

Rich Appel of CBS-TV in New York adds an ironic postscript to the Milli Vanilli mess. "Their last hit, in February, was titled 'All Or Nothing.' In the course of nine months, they've experienced both."

CHART BEAT



by Paul Grein

Criminal Charges Dismissed, Chuck Berry Drops Complaint

■ BY PHYLLIS STARK

NEW YORK—Criminal charges against musician Chuck Berry were dismissed after Berry agreed to drop a complaint of prosecutorial misconduct that he had filed against a St. Charles, Mo., prosecuting attorney in November (Billboard, Dec. 1).

In July, Berry had been charged with three counts of child abuse and one count of felony possession of marijuana following the discovery of three videotapes of women using the bathroom in a restaurant Berry owns, and the removal of approximately two grams of marijuana from Berry's home during a search by

county law enforcement officials. County prosecutor William Hannah filed the child abuse charges after claiming that the three women in the videotapes were minors.

Following the dismissal of his complaint against Hannah, Berry was found guilty of one misdemeanor count of marijuana possession. He was sentenced to two years of unsupervised probation and fined \$5,000 to be donated to a local hospital.

On Nov. 2, Berry had countered what he claimed was a racially motivated and malicious prosecution with a complaint against Hannah. The racial charges stemmed from a claim (Continued on page 92)

Canada Raising Mechanical Rate Record Biz, Composers Strike Deal

■ BY KIRK LaPOINTE

OTTAWA—Record companies and composers have reached a new deal on mechanical rates in Canada, a move that will see a 12% increase and two adjustments for inflation over the next five years. The rate revision, announced last week by the Canadian Recording Industry Assn. and the Canadian Musical Reproduction Rights Agency, will see the current 5.25 cents per song rise to 5.9 cents, retroactive to Oct. 1, when the existing deal expired. The deal, which runs through 1995, will see the rate adjusted for inflation in 1992 and 1994.

In addition, the two sides have agreed to establish a technical committee that will help resolve many ancillary issues involved in what has been a frequently fractious relation-

ship between composers and record companies. In some cases, CMRRA said, albums were platinum before permission was sought for licensing.

CRIA president Brian Robertson said the new deal "will allow us to establish a more stable and productive relationship with our colleagues in the music publishing field."

CMRRA chief David Basskin said the new committee should resolve problems and help lead to "prompt, efficient, and accurate licensing of music."

The final text of the deal is still being negotiated and will not be ready for ratification until the end of the year. The deal it replaces was the first one of its kind in Canada, after the two-cents-a-song rate was abolished in 1988 in the first reform of the Copyright Act in 64 years.

Troops Get Something To Sing About Music Biz Helping Send Cassettes Overseas

■ BY TRUDI MILLER

NEW YORK—The U.S. music industry is supporting members of America's military by joining several efforts to send audiocassettes to troops in Saudi Arabia. Participating companies include CBS, WEA, PolyGram, and BMG, as well as a New Jersey artist management company.

The New York sales branch of CBS Records is running a tape drive in conjunction with area retailers and radio stations. From Dec. 5-15, consumers who donate cassettes from their own collections at participating retailers will receive a discount coupon worth \$1 off any Columbia, Epic, Sony Classical, or CBS Masterworks cassette or CD purchased during the drive. The consumer will receive a \$1 coupon for each tape donated but can use only one coupon per item purchased. The discount coupons also give an address for the consumer to write to the troops.

Tapes must be in good condition and in their original plastic boxes. No homemade tapes will be accepted.

CBS is providing the retailers with in-store posters featuring Uncle Sam and the slogan "We Want You To Donate Audiocassettes." So far, 157 retail accounts are involved, says CBS New York marketing coordinator Deborah Berman, including Sam Goody/Musicland, Record World/Square Circle, the Wiz, Tower Records, HMV, J & R Music World, Record Explosion, and New Jersey retailers CD World and Alwik Records. Radio stations running public-service announcements include New York's WHZT (Z100), WNEW-FM, WPLJ, WQHT (Hot 97), and WDRE; WBAB Long Island, N.Y.; and New Jersey station WDHA, she says.

"What's lovely about it is that everyone has been incredibly receptive," says Berman. "The accounts are absorbing the \$1 off, the radio

stations said they broadcast the PSAs, no problem. I just hope consumers will go through their collections and donate all the tapes they no longer need." The tapes will be boxed at the CBS Records plant in Pitman, N.J., and trucked to a central government location to be shipped.

CBS Records itself has already sent a large number of CBS cassettes to Saudi Arabia—and just in case the soldiers need something on which to play them, CBS parent company Sony has donated a shipment of Walkmans, says CBS senior VP Bob Altshuler.

At WEA, a tape effort was spearheaded by Atlantic Records, which sent 10,000 Atlantic cassettes to the troops, says WEA executive VP of finance Jack O'Connell. WEA itself then sent another shipment of 10,000 tapes, including a combination of Warner Bros., Elektra, and Atlantic releases, he says.

PolyGram Records also sent assorted tapes—"I believe it was mostly Jon Bon Jovi, the Wall, and Tony! Toni! Toné!"—to the USO to send to the American soldiers, says PolyGram head of publicity Dawn Bridges.

Another project was started recently by Westwood Entertainment Group, an artist management and music publishing firm in Edison, N.J. "The Star Ledger [a local newspaper] has been running editorials in conjunction with WCBS, appealing for books, magazines, and letters for the soldiers," says Westwood president Victor Kaplij. "Being that we're in the record industry, we thought, 'Let's appeal to some of the record companies and smaller independent labels for tapes.' We've also contacted the major distributors."

Westwood sent out letters to the companies Nov. 27, so it is too soon to predict what the response will be, says Kaplij. "But I'm sure it will be

good. In the past, whenever there's been a benefit, the music industry has always been quick to respond," he says.

Tapes may be donated to Westwood Entertainment Group, Suite 27, 1692 Oak Tree Road, Edison, N.J. 08820. Westwood will box the tapes and cart them to Newark to be shipped, Kaplij says.

Meanwhile, Tapes For Troops, an effort that began in September, has already sent more than 19,000 tapes to Saudi Arabia so far, says project founder Bill Frank, a Connecticut-based Baskin-Robbins distributor and mobile DJ. Frank started the project after seeing a news broadcast in which "they showed guys over there listening to Saudi music, snake charmer music. I thought it would be nice to send them some good tapes." Frank got publicity from local newspapers, radio and TV stations, and was later profiled on "Good Morning America."

"The response has been really
(Continued on page 89)

Blockbuster/Erol's Deal Under Antitrust Scrutiny

■ BY PAUL SWEETING

NEW YORK—The Maryland Attorney General's Office confirms that it will examine possible antitrust implications in Blockbuster Entertainment's proposed acquisition of Springfield, Va.-based Erol's Inc.

According to Robert McDonald, head of the antitrust division of the state attorney's office, the merger will be examined for its "possible impact on competition in the Maryland market."

Erol's, the No. 3 video chain in the U.S., has 208 stores, mostly in the greater Washington, D.C., area. Blockbuster announced late last month it will acquire the chain for \$40 million (Billboard, Dec. 1).

Blockbuster officials say they see no anti-competitive aspects to the proposed acquisition and are still hopeful the deal will close as planned, possibly by the end of the year but more likely in mid-January.

Word of the Maryland attorney general's interest in the deal was shrugged off by Wall Street, where Blockbuster's stock closed up one-quarter at 22 $\frac{3}{4}$ Nov. 28.

"We don't see any anti-competitive effect here," says Tom Carton, chief counsel for Fort Lauderdale, Fla.-based Blockbuster. "There are so many numerous other outlets, both nationally and regionally, that rent videos... Consumers have a lot of options."

But McDonald notes "there are state antitrust laws, as well as federal laws, that apply to mergers which affect competition within the state. That's what we'll be looking at."

Unlike some other legal areas, state antitrust laws are not necessarily superseded by federal laws. States are free to set their own competitive standards, which, in some cases, are more strict than federal statutes.



Man Of Letters. IFPI chairman of the board Bhaskar Menon, right, receives the rank of "Chevalier dans l'Ordre des Arts et des Lettres" (Knight of the Order of Arts and Letters) from Alain Poyer, president of the French Senate, at a special reception held at the Senate in October. The Order, one of the principal decorations conferred by the French Republic, is intended to honor those who have distinguished themselves by their creative contribution to the arts and literature.

Sales Up For Sony Music Unit

NEW YORK—Sony Corp.'s music division, which includes CBS Records, posted sales of \$823.5 million in the second quarter, a 13.6% increase over the same period last year.

For the six months that ended Sept. 30, total revenues from the Tokyo-based corporation's music subsidiaries amounted to \$1.66 billion, an 18.9% rise.

The company stated that "numerous hit albums resulted in higher sales in the record business." These include recordings by Mariah Carey, New Kids On The Block, and Michael Bolton, all on the Columbia label.

During the recent quarter, Sony's music division was rocked with controversy as chairman Walter Yetnikoff stepped down after a series of conflicting reports about his status with Sony.

Sony's filmed entertainment division reported revenues of \$504.9 million in the second quarter. Sony made no comparison to 1989 because it did not buy its movie company, Columbia Pictures Entertainment Inc., until the third quarter of last year. For six months this year, movie revenues were \$965 million.

The \$5 billion-plus acquisitions last year of Columbia and production company Guber-Peters Entertainment Co. swelled Sony's amortization and interest charges, which resulted in only a 6% overall increase in net profit for the company in the quarter to \$198 million. Net sales rose 37.6% to \$6.5 billion.

Sony released its recent financial results in a week when its principal competitor in the Japanese consumer electronics industry, Matsushita Electric Industrial Co., agreed to purchase MCA Inc., a competitor of Columbia Pictures and CBS Records in the entertainment industry.

Trans World Profits Dip In 3rd Qtr. High Expenses Erode Bottom Line

■ BY DON JEFFREY

NEW YORK—Trans World Music Corp. saw expenses climb faster than revenues in the third quarter. As a result, profits were lower than those for the prior-year period.

For the three-month period that ended Nov. 3, the Albany, N.Y.-based music and video retailer reported that net income fell 47% to \$992,000 on an 11.3% rise in revenues to \$74.4 million.

Expenses rose more than twice as fast as net sales. The company's selling, general, and administrative costs increased 25.8% in the quarter to \$26.1 million, because of startup costs for new stores. Trans World opened 87 outlets in one year for a total of 519.

"Overhead's rising even faster than expected," says Craig Bibb, analyst with PaineWebber.

That big increase in the SG&A expense offset increases in the gross profit and gross profit margin. The margin went up from 38.4% to 39.2% and the gross profit

rose 13.7% to \$29.2 million. The company attributed the increases to better controls on lost and stolen product and "a slight improvement in markdowns."

"Shrinkage was cut down, or margins would have been lower," says Bibb. "Now they have to focus on improving productivity on the sales floor."

Sales from stores open at least one year were up only 1% in the quarter.

For the first nine months of this fiscal year, Trans World posted net profit of \$5 million on \$218 million in revenues, compared with income of \$3.2 million on \$194 million in revenues in the same period last year.

Trans World's stock, which had been trading as high as \$33.50 last summer, fell 25 cents a share on the day the results were released, and closed at \$14.

Bibb had projected that the company would earn 17 cents a share in the quarter, but actual earnings were only 11 cents, down from 21 cents last year.

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Nothing Should Be Legally Obscene

■ BY BOB GUCCIONE JR.



Bob Guccione Jr.

Insanity is an onion with an infinite number of skins; with the removal of each, we spiral toward an ever-intensifying absurdity. By acquitting 2 Live Crew at their obscenity trial, a six-member jury in Broward County, Fla., restored some sanity to society, while illustrating a delicious piece of comic madness: The jurors found 2 Live Crew's music to be art. They must be the only six people in America who think that, but luckily for us, they do.

"As the cross section of the community that we are, [the music] was just not obscene," said 24-year-old jury foreman David Garsow, who went on to say, "People in everyday society use those words." That is a simple and clear truth that evades—or maybe inspires—witch-hunters such as the prosecutors of this case.

But if this music is not obscene, then what is it? I mean, we may—though we haven't yet—invent profane words that Luther Campbell hasn't rapped, but it's unlikely we'll invent new body parts Campbell hasn't rapped about. Even a retired 65-year-old white female juror—hardly a member of the Crew's core audience—declared the group was "expressing their inner feelings; we felt it had some art in it." Another woman, at 76 the oldest of the jurors, told the press she thought 2 Live Crew was "thumping their noses back" at society, a harmless and legally protected thing to do.

So if the raps on "As Nasty As They Wanna Be" aren't obscene, as judged by a jury of 2 Live Crew's peers, or at least neighbors, then does that mean nothing is obscene? It should.

Obscenity is, finally, an abstraction—except when it's a criminal conviction. Then it's a pretty serious load on your plate. But it should be regarded as an abstract concept, nothing more; a definition of a value deemed essential enough for someone to express it and offensive to someone else. As an abstraction, society can handle obscenity without pain (if not without fuss). As a tangible crime eliciting tangible punishment, however, it becomes a powerful mechanism of suppression. That's why people who value free speech so vigorously fight those who are clearly afraid of it.

2 Live Crew's victory—which, one hopes, will result in a successful appeal for Charles Freeman, the Florida record store owner convicted for selling a copy of "As Nasty As They Wanna Be" to an adult undercover cop—was foretold to me by the crusading lawyer, Jack Thompson, who started this whole mess in the first place. We were having dinner with some students following our debate at Southern Illinois Univ. I asked him how he expected the rap group's case to go. Glumly, he told me the prosecution would lose, because "Nick-at-Night" Navarro—as Thompson called the publicity-addicted Broward County sheriff whose deputies had arrested 2 Live Crew—wanted to lose.

Navarro, figured Thompson, wanted and got the kudos for busting the rappers, but didn't want the political fallout from helping to create censor-

ship, so he had gathered evidence so inadequately that the case wasn't winnable.

Jack Thompson is the enemy, but he's not the devil. He's intelligent, rational, and sincere in his beliefs and

motives. But intelligent, rational, and sincere people are no less dangerous than mad ones when driving a truck the wrong way down a crowded street, which is what I believe Thompson's crusade is analogous to. And I don't feel it's opinion, but fact, that Thompson is going the wrong way: He advocates the prohibition of information, which goes against everything this country stands for.

Unlike the charlatans who popularized the notion that rock and rap were corroding American society—people like Jimmy Swaggart, Tipper Gore, and Donald Wildmon, all of whom clearly had their own cynical agendas—Jack Thompson is a sort of latter-day Don Quixote, as equally at odds with his times as that mythical character was, no less confused or well-intentioned but less benign.

A recent Commentary Thompson wrote in Billboard was full of desper-

ate threats. He alluded to a vengeful government that was right behind him, that would vanquish the Luther Campbells and Axl Roses (and, for reasons all his own, Sinead O'Connor and Frank Zappa, too). For now, he seemed to say, he was riding alone against these artists, wearing into this ridiculous battle the imagined colors of aggrieved parents everywhere.

His editorial incited the record industry, achieving two things he wanted to, I think: pissing everyone off and compounding his own celebrity. Actually, there was something pathetically plaintive about it, which was the result of its very earnestness: When all is said and done, he is fighting windmills he thinks are dragons. Finally, his campaign will have no more impact than that.

Bob Guccione Jr. is the editor and publisher of SPIN magazine.

A REPORT FROM THOMPSON'S BACK YARD Fla. Radio Run-In Sheds Light On Crusader

■ BY RICHARD PACHTER

Billboard has performed a terrific service for the music business and society in general by publishing the recent Commentary (Billboard, Oct. 6) by attorney Jack Thompson, instigator of legal action against 2 Live Crew. Those of us in South Florida, Thompson's back yard, know a little bit more about this character than does the rest of the country.

Thompson first came to notoriety here crusading against top-rated radio personality Neil Rogers. An outspoken, liberal, unashamed, out-of-the-closet gay talk-show host, Rogers was originally an issues-oriented, "save the world" type whose schtick evolved into a lighter entertainment and comedy show, comparable with those of Steve Dahl or Howard Stern. As part of this, Rogers poked fun at various municipalities, the habits of the geriatric citizenry of South Florida, his callers, himself, and human sexuality with a sly and Rabelaisian wit. But, despite a somewhat caustic public persona, he annually raises huge sums for Camillus House, a Miami shelter for the homeless.

Rogers' forthrightness and earthy irreverence apparently alarmed and enraged Thompson, who embarked upon a self-appointed mission to rid the airwaves of the perceived threat of the brash radio personality. He contacted, pressured, and threatened sponsors, station management, ownership, state and local government, religious and civic groups, and, finally, the FCC, which eventually ruled against Rogers' Miami station carriers WINZ, WZTA, and WIOD for playing bawdy but management-approved songs by Uncle Bonsai ("Penis Envy"), among others.

In the meantime, a special prosecutor was appointed by the state of Florida, at Thompson's request, to investigate Rogers. The investigator found nothing illegal in the on-air proceedings, and stated in his report to then Gov. Bob Martinez, "It was clear that Mr. Thompson appears to have an obsessional hatred of Mr. Neil Rogers and his radio show. Mr.

Thompson infers crimes and deviant sexual practices where others do not perceive them." Sound familiar?

When Thompson unsuccessfully ran for the office of Dade State Attorney in 1988, he outraged the community by demanding that incumbent opponent Janet Reno sign a statement specifying her sexual preference. When she quite naturally refused, he branded her a homosexual and demanded she be removed from office by the governor. This was ignored, and Thompson's bid for office was overwhelmingly rejected by the voters.

In an interview with The Miami Herald, he was asked if he believed



Richard Pachter

that Jews, Moslems, and others who do not believe in the divinity of Jesus Christ are condemned to hell. Thompson said yes. That does not leave much room for honest disagreement or religious differences. But it is this single-minded, narrow world view that drives Thompson and fuels his zeal for removing from society that which offends him.

As a result of Thompson's harassment of Rogers, as well as other South Florida air personalities and their advertisers, Rogers' attorney sued Thompson in an effort to stop his alleged interference with their business. Eventually, a settlement was reached without compensation being paid to either side.

The Florida Bar, though dismiss-

ing requests that Thompson be declared mentally incapacitated, did find sufficient basis to file a formal complaint with the state Supreme Court regarding possible ethical misconduct in the Rogers matter. After the acquittal of 2 Live Crew in its recent obscenity trial, Thompson, dissatisfied with the outcome, tried to discredit the verdict by alleging perjury by the jury foreman for misstating his religious and educational background. When The Miami Herald did not immediately jump on the story, despite the fact that the prosecution had found it to be without merit, Thompson claimed that a homosexual cabal at the paper had suppressed the story.

Clearly, Thompson's crusade against rap lyrics is part of a determined effort to impose a fundamentalist Christian sociopolitical agenda on our diverse and pluralistic American society. Though self-styled true believers are unquestionably entitled to their personal philosophies, their activism, when exercised in a manner that restricts and curtails the freedoms of the public, is subversive, un-American and morally repugnant. The U.S., after all, was founded by those seeking freedom from government-imposed religion.

These alleged defenders of conservative "family values" are philosophically opposed to most government laws regarding educational and social matters, but eagerly invited state censorship and other intrusive regulations when it comes to things that run counter to their own narrow, supposedly Bible-inspired views.

Though 2 Live Crew may not be my idea of high (or even low) art, it is absurd to proscribe the purchase of a recorded work to any competent adult. Hiding behind children, as Thompson does, obscures the fact that the real target in limiting the free marketplace of ideas is adults. Thompson merely uses the idea of "protecting" women and children as a means of deflecting attention from his desire to censor that which does not follow his own "born again" val-

(Continued on page 81)

THERE WERE 100 BIG HITS IN 1990.



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*Alaska Time, 10:00 AM to 8:00 PM; Pacific Time, 11:00 AM to 9:00 PM; Mountain Time, 12:00 Noon to 10:00 PM; Central Time, 1:00 PM to 11:00 PM; Eastern Time, 2:00 PM to 12:00 Midnight.

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250 Harbor Drive
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Radio

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Radio Unites To 'Stop The Violence' Peace Campaign Runs On 40 Stations

BY CRAIG ROSEN

LOS ANGELES—It was just after 10 p.m. on a Friday night. A gang member suspected of killing a 5-year-old girl in a drive-by shooting was barricaded in a house in South Central Los Angeles. The 18-year-old gang member put a gun to his head and pulled the trigger. Moments later, KIIS Los Angeles personality Hollywood Hamilton was on the scene, reporting the grim details over the air.

No, top 40 KIIS had not suddenly added hard news. The report was part of "Stop The Violence," a pre-Thanksgiving Day peace campaign that more than 40 stations across the country participated in.

The campaign called for stations to promote Thanksgiving Day as a day of peace. It originated in a brainstorming session between Cliff Berkowitz, VP of marketing and promotions for Jerry Clifton's New World Communications, and WPGC Washington, D.C. GM Ben Hill, former PD Dave Ferguson, and promotion director Lisa Baden.

Unlike other consultant-driven promotions, STV didn't cost the participating stations a fee. It also wasn't being offered on a market-exclusive basis; in fact, PDs encouraged their rivals to take part in the campaign. Some even worked in cooperation.

Each station took its own approach. At KIIS, Hamilton continued his nightly "Rhyme Fighting" rap competition in which listeners call in with original raps, with the winner receiving a deal to record a single for Hollywood Records. Listeners who incorporated the phrases "peace on the streets" or "stop the violence" into their raps received extra points.

"We get a lot of gangs competing in this thing, because they all rap," says Hamilton. But the KIIS campaign was more than a contest for a cause. On Nov. 16, Hamilton accompanied Deputy Chief Bill Rathburn, commanding officer of the south bureau of the Los Angeles Police Department, on a two-hour helicopter flight over gang-ridden South Central L.A.

"The gangs don't care about me," Hamilton says. "They are not going to listen to a jock say, 'Guys, we can get together and stop the gang thing.' I thought going up in the air unit would have more of an effect."

As it turned out, the most dramatic part of Hamilton's broadcast happened on the ground with the murder suspect's suicide. "Out of my 10 years of being in radio, this is the promotion that really had an effect on me," Hamilton says.

WPGC's Hill says STV "didn't create any more talk than we

would get on any other promotion or event, but the content of the talk was much more relevant. Rather than having the 18th caller say, 'Rip me off a \$50 bill,' it was real emotional, and it got a lot of good community feedback."

In Miami, WPOW (Power 96) programmer Bill Tanner put aside the usual competitive spirit and invited other stations in the market to participate, including urban WEDR (99 Jams), N/T WIOD, ACs WFLC and WLVE (Love 94), and

'We are not going to cure violence, but it is a first step'

Spanish WQBA.

In Houston, New World Communications client KHYS scheduled a "Stop The Violence" live broadcast for Nov. 22, following the city's Thanksgiving Day parade. KMJQ attempted to preempt the KHYS event with its own "Stop The Violence" rally a day before KHYS' event. Usually such one-upmanship would set off a war between rival stations, but this time KHYS VP/GM Rex Tackett wasn't angry. "We made no effort stop it," he says. "We said, 'It's a great idea and we hope everybody in the city gets behind it.'"

But will radio's cry to stop the violence really make a difference? "I don't know if it can, but it can't hurt," says the L.A.P.D.'s Rathburn. "That's why I participated in it. I think we need to broaden our approach, because the traditional approach doesn't always work."

WPOW's Tanner notes, "We are not going to cure violence in any community by having a bunch of radio stations saying, 'Stop the violence.' But it is important to take the first step. It's like the old Chinese saying, 'A journey of 1,000 miles starts with the first step.'"

According to Berkowitz, the untraditional approaches included a peace rally held by KGGI Riverside, Calif., which featured a candlelight vigil and the reading of the names of 4,000 people who were victims of violent crimes.

None of the broadcasters contacted for this story had specific figures on whether violent crime in their cities was reduced for the day. But KGGI received a letter from a 15-year-old gang member who had planned a drive-by, but called it off after listening to the station. "It didn't happen," Berkowitz says. "We don't know how many [killings] didn't happen. We will probably never know, but that one act didn't."

WPGC constructed a peace chain with each link representing a

victim of violent crime. The links were handed out to listeners for two weeks prior to a rally. The links were collected at the pre-Thanksgiving Day rally and added to the chain, which WPGC donated to the Smithsonian Institution.

Jesse Jackson was also featured on WPGC on Thanksgiving morning reading a message and the names of victims of violent crimes followed by a moment of silence for each victim. The reading of names took up 15 minutes of air time.

On Nov. 21, WPOW had John Walsh, host of "America's Most Wanted," host the morning show. Walsh's son, Adam, was kidnapped and murdered. Mario Tapoada, whose brother was one of several college students murdered recently in Gainesville, Fla., was also in the studio.

"It was a horrible kind of camaraderie," says Tanner. "The only thing these two had in common is that both of them had a very close relative die by murder." Walsh spoke about gun control, which he said was a step toward the solution to violent crime, and counseled Tapoada on how to deal with the murder of a family member.

For Tanner the results were startling. "It was probably some of the most dramatic radio I have ever heard," he says. "You don't usually hear meaningful discussions like that on a dance/CHR station."

In addition, five Miami-area-

(Continued on page 20)

'Survey' Mailings: Deceit? Or Just A Smart Promotion?

BY PHYLLIS STARK

NEW YORK—Station direct-mail pieces, disguised as independent research surveys, are gaining in popularity with about a dozen stations and at least three different radio marketing companies currently using them. Stations that use the survey mailers say they are an effective way of targeting potential diary-keepers. And although those companies say the mailers are Arbitron-approved, detractors say they are deceptive and can distort ratings.

The mailers do not identify any station as the originator of the study. Instead, they are carefully worded to sound as though several area stations are being surveyed. The station's calls and dial position appear to be stamped on, as if other cards would identify different stations.

Although the pieces are customized for each station, the wording generally reads "We are conducting



What A Night. Classic rock WXRK New York's annual Hungerthon raised more than \$140,000 for World Hunger Year. During the event, musician Dr. John celebrated his 50th birthday and musician/K-Rock air personality Joe Walsh celebrated his 43rd. Pictured with the birthday cake, from left, are Walsh, K-Rock jock/Turtles member Mark "Flo" Volman, Dr. John, and K-Rock's Jo "The Rock 'n' Roll Madame" Maeder.

Dees Will Move Syndie Show To His Newly Formed Firm

LOS ANGELES—KIIS Los Angeles morning man and ABC-TV late-night talk host Rick Dees, whose "Rick Dees Weekly Top 40" is one of the big three syndicated countdown shows, has opted to go it alone without the support of a major radio network.

Beginning Jan. 1, the weekly countdown show will leave the Unistar Radio Networks for CD Media, a partnership created by the show's executive producer, Wally Clark, and Dees. Clark will serve as president of the new company, with Dees as the chairman.

Dees' chief competitors, "Casey's Top 40 With Casey Kasem" and "American Top 40 With Shadoe Stevens," are supported by the sales and distribution muscle of Westwood One Radio Networks

and ABC Radio Networks, respectively.

This is the second move for the hit syndicated radio show in the last year. In early 1990, "Rick Dees Weekly Top 40" left the then-financially troubled DIR Broadcasting for Unistar. That was a homecoming of sorts, since Unistar's earlier incarnation, United Stations, had cleared and distributed the show from January 1984 through December 1986.

"We always wanted to do it ourselves," says Clark, "but for one reason or another we weren't able to." According to Clark, he had planned to take the countdown independent back in late 1989, but Lorimar Productions, which had an interest in the show, agreed to let Unistar handle it.

Although naysayers suggest that this is a particularly tough time to launch a new syndication company, Clark isn't worried. "It could well be an ideal time to get started in this business," he says. "We can run the show fairly inexpensively. In the past, we always have paid a huge commission to whoever was distributing the show. We can bill at least a couple million less than we have in the past and still pay for this company."

The show, which is currently only offered on vinyl disc, will move to CD in January, Clark adds.

Besides handling the Dees show, Clark says CD Media will also handle other programming, either created in-house or by independent producers. "We expect to get involved in most formats," Clark says. "'Weekly Top 40' is aimed at younger demos. We would like to develop some shows for older demos as well." All future CD Media programs will be distributed on CD.

Dees will host occasional specials for CD Media, Clark says, but there are no plans for him to host

(Continued on page 21)

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 P.D.: Steve Kingston

1	1	Poison, Something To Believe In
2	2	Stevie B, Because I Love You (The Pos)
3	3	Don Henley, I Don't Have The Heart
4	4	Dee-Lite, Groove Is In The Heart
5	5	Tony! Toni! Toné!, Feel Good
6	6	Mariah Carey, Love Takes Time
7	7	Whitney Houston, I'm Your Baby Tonight
8	8	Aliax, More Than Words Can Say
9	9	George Michael, Freedom
10	10	DNA Featuring Suzanne Vega, Tom's Din
11	11	James Ingram, I Don't Have The Heart
12	12	Bette Midler, From A Distance
13	13	Billy Joel, And So It Goes
14	14	Janet Jackson, Love Will Never Do (Wi)
15	15	Debbie Gibson, Anything Is Possible
16	16	Madonna, Justify My Love
17	17	Vanilla Ice, Play That Funky Music
18	18	After 7, Can't Stop
19	19	Heart, Stranded
20	20	Daryl Hall John Oates, So Close
21	21	Damn Yankees, High Enough
22	22	C&C Music Factory Feat. Freedom Willi
23	23	Wilson Phillips, Impulsive
24	24	Surface, The First Time
25	25	Maxi Priest, Close To You
26	26	UB40, The Way You Do The Things You D
A27	—	Ralph Tresvant, Sensitivity
A28	—	Will To Power, I'm Not In Love
29	29	Soho, Hippychick
A30	—	The Simpsons, Do The Bartman

NEW YORK

95.5 WPLJ

P.D.: Tom Cuddy

1	1	Mariah Carey, Love Takes Time
2	2	Poison, Something To Believe In
3	3	Aliax, More Than Words Can Say
4	4	Whitney Houston, I'm Your Baby Tonight
5	5	Stevie B, Because I Love You (The Pos)
6	6	Bette Midler, From A Distance
7	7	Janet Jackson, Love Will Never Do (Wi)
8	8	Dee-Lite, Groove Is In The Heart
9	9	Wilson Phillips, Impulsive
10	10	George Michael, Freedom
11	11	Heart, Stranded
12	12	Madonna, Justify My Love
13	13	Billy Joel, And So It Goes
14	14	2 In A Room, Wiggle It
15	15	Debbie Gibson, Anything Is Possible
16	16	Damn Yankees, High Enough
17	17	DNA Featuring Suzanne Vega, Tom's Din
18	18	Donny Osmond, My Love Is A Fire
19	19	Janet Jackson, Love Will Never Do (Wi)
20	20	UB40, The Way You Do The Things You D
21	21	Phil Collins, Hang In Long Enough
22	22	Steve Winwood, One And Only Man
23	23	Will To Power, I'm Not In Love
24	24	Daryl Hall John Oates, So Close
25	25	C&C Music Factory Feat. Freedom Willi
26	26	Winger, Miles Away
27	27	Nelson, After The Rain
28	28	Surface, The First Time
29	29	The Outfield, For You
30	30	Cathy Dennis, Just Another Dream
31	31	Ralph Tresvant, Sensitivity
32	32	Don Henley, New York Minute
33	33	Johnny Gill, Fairweather Friend
34	34	Cher, The Shoop Shoop Song (It's In H)
35	35	Elsa Fiorillo, On The Way Up
A	—	INXS, Disappear
A	—	Vanilla Ice, Play That Funky Music
A	—	Joey B. Ellis & Tynetta Hare
EX	EX	Keith Sweat, I'll Give All My Love To
EX	EX	Dino, Gentle
EX	EX	George LaMond (Duet With Brenda K. St)

LOS ANGELES

KIIS FM 102.7

P.D.: Bill Richards

1	1	Mariah Carey, Love Takes Time
2	2	Tony! Toni! Toné!, Feel Good
3	3	Whitney Houston, I'm Your Baby Tonight
4	4	Dee-Lite, Groove Is In The Heart
5	5	DNA Featuring Suzanne Vega, Tom's Din
6	6	Bette Midler, From A Distance
7	7	Candyman, Knockin' Boots
8	8	Stevie B, Because I Love You (The Pos)
9	9	Poison, Something To Believe In
10	10	Peebles, Giving You The Benefit
11	11	Wilson Phillips, Impulsive
12	12	Surface, The First Time
13	13	Vanilla Ice, Ice Ice Baby
14	14	Heart, Stranded
15	15	George Michael, Freedom
16	16	Ralph Tresvant, Sensitivity
17	17	Janet Jackson, Love Will Never Do (Wi)
18	18	2 In A Room, Wiggle It
19	19	Johnny Gill, Fairweather Friend
20	20	Madonna, Justify My Love
21	21	UB40, The Way You Do The Things You D
22	22	After 7, Heat Of The Moment
23	23	Pat & Mick, Use It Up, Wear It Out
24	24	C&C Music Factory Feat. Freedom Willi
25	25	Guy, I Wanna Get With U
26	26	Phil Collins, Hang In Long Enough
27	27	Will To Power, I'm Not In Love
28	28	Depeche Mode, World In My Eyes
29	29	Janet Jackson, Love Will Never Do (Wi)
30	30	Debbie Gibson, Anything Is Possible
A30	—	LL Cool J, Around The Way Girl
A	—	Mariah Carey, Someday
EX	EX	The Outfield, For You
EX	EX	Al B. Sure!, Misunderstanding
EX	EX	Donny Osmond, My Love Is A Fire
EX	EX	Steve Winwood, One And Only Man
EX	EX	Vanilla Ice, Play That Funky Music

GOLD

KISS 108 FM

Boston P.D.: Sunny Joe White

1	1	Whitney Houston, I'm Your Baby Tonight
2	2	Bette Midler, From A Distance
3	3	Pat & Mick, Use It Up, Wear It Out
4	4	2 In A Room, Wiggle It
5	5	Tony! Toni! Toné!, Feel Good
6	6	Dee-Lite, Groove Is In The Heart
7	7	Stevie B, Because I Love You (The Pos)
8	8	George Michael, Freedom
9	9	C&C Music Factory Feat. Freedom Willi
10	10	Cathy Dennis, Just Another Dream

MIX 107.3

Washington P.D.: Lorrin Palagi

1	1	Aliax, More Than Words Can Say
2	2	Bette Midler, From A Distance
3	3	Mariah Carey, Love Takes Time
4	4	Wilson Phillips, Impulsive
5	5	Daryl Hall John Oates, So Close
6	6	Heart, Stranded
7	7	Whitney Houston, I'm Your Baby Tonight
8	8	Maxi Priest, Close To You
9	9	Concrete Blonde, Joy
10	10	UB40, The Way You Do The Things You D
11	11	Nelson, (Can't Live Without Your) Lov
12	12	Steve Winwood, One And Only Man
13	13	Donny Osmond, My Love Is A Fire
14	14	Don Henley, New York Minute
15	15	Janet Jackson, Love Will Never Do (Wi)
16	16	Phil Collins, Hang In Long Enough
17	17	Vanilla Ice, Play That Funky Music
18	18	George Michael, Freedom
19	19	After 7, Can't Stop
20	20	Damn Yankees, High Enough
21	21	James Ingram, I Don't Have The Heart
22	22	Paul Young, Oh Girl
23	23	Cher, The Shoop Shoop Song (It's In H)
24	24	Billy Joel, And So It Goes
25	25	DNA Featuring Suzanne Vega, Tom's Din
26	26	Janet Jackson, Love Will Never Do (Wi)
27	27	Phil Collins, Something Happened On T
A28	—	Warrant, I Saw Red
A29	—	Debbie Gibson, Anything Is Possible

WJOU 94.5 FM

Boston P.D.: Steve Rivers

1	1	Stevie B, Because I Love You (The Pos)
2	2	Mariah Carey, Love Takes Time
3	3	Tony! Toni! Toné!, Feel Good
4	4	Dee-Lite, Groove Is In The Heart
5	5	Whitney Houston, I'm Your Baby Tonight
6	6	Aliax, More Than Words Can Say
7	7	2 In A Room, Wiggle It
8	8	George Michael, Freedom
9	9	UB40, The Way You Do The Things You D
10	10	Steve Winwood, One And Only Man
11	11	Madonna, Justify My Love
12	12	Vanilla Ice, Ice Ice Baby
13	13	Wilson Phillips, Impulsive
14	14	DNA Featuring Suzanne Vega, Tom's Din
15	15	Daryl Hall John Oates, So Close
16	16	Damn Yankees, High Enough
17	17	C&C Music Factory Feat. Freedom Willi
18	18	Bell Biv Devoe, B.B.D. (I Thought It
19	19	Surface, The First Time
20	20	Billy Joel, And So It Goes
21	21	Janet Jackson, Love Will Never Do (Wi)
22	22	Will To Power, I'm Not In Love
23	23	Keith Sweat, I'll Give All My Love To
24	24	Ralph Tresvant, Sensitivity
25	25	Vanilla Ice, Play That Funky Music
26	26	Cathy Dennis, Just Another Dream
EX	EX	Nelson, After The Rain
A28	—	The Simpsons, Do The Bartman

B94 FM

Pittsburgh P.D.: Danny Clayton

1	1	Heart, Stranded
2	2	Winger, Miles Away
3	3	James Ingram, I Don't Have The Heart
4	4	Dee-Lite, Groove Is In The Heart
5	5	Whitney Houston, I'm Your Baby Tonight
6	6	Daryl Hall John Oates, So Close
7	7	Whitney Houston, I'm Your Baby Tonight
8	8	After 7, Can't Stop
9	9	Damn Yankees, High Enough
10	10	Donny Osmond, My Love Is A Fire
11	11	Poison, Something To Believe In
12	12	Vanilla Ice, Ice Ice Baby
13	13	Soho, Hippychick
14	14	Information Society, Think
15	15	Nelson, After The Rain
16	16	Wilson Phillips, Impulsive
17	17	George Michael, Freedom
18	18	Steve Winwood, One And Only Man
19	19	Stevie B, Because I Love You (The Pos)
20	20	DNA Featuring Suzanne Vega, Tom's Din
21	21	The Outfield, For You
22	22	Phil Collins, Hang In Long Enough
23	23	2 In A Room, Wiggle It
24	24	Aliax, More Than Words Can Say
25	25	Madonna, Justify My Love
26	26	Janet Jackson, Love Will Never Do (Wi)
27	27	Debbie Gibson, Anything Is Possible
28	28	INXS, Disappear
29	29	C&C Music Factory Feat. Freedom Willi
30	30	Janet Jackson, Love Will Never Do (Wi)
A	—	UB40, The Way You Do The Things You D
A	—	Will To Power, I'm Not In Love
A	—	AC/DC, Money Talks
A	—	Vanilla Ice, Play That Funky Music

EAGLE 106

Philadelphia P.D.: Todd Fisher

1	1	Vanilla Ice, Ice Ice Baby
2	2	Poison, Something To Believe In
3	3	Dee-Lite, Groove Is In The Heart
4	4	Aliax, More Than Words Can Say
5	5	Tony! Toni! Toné!, Feel Good
6	6	Stevie B, Because I Love You (The Pos)
7	7	Wilson Phillips, Impulsive
8	8	2 In A Room, Wiggle It
9	9	Janet Jackson, Love Will Never Do (Wi)
10	10	Whitney Houston, I'm Your Baby Tonight
11	11	Daryl Hall John Oates, So Close
12	12	James Ingram, I Don't Have The Heart
13	13	Bette Midler, From A Distance
14	14	DNA Featuring Suzanne Vega, Tom's Din
15	15	Mariah Carey, Love Takes Time
16	16	Heart, Stranded
17	17	George Michael, Freedom
18	18	Damn Yankees, High Enough
19	19	Madonna, Justify My Love
20	20	C&C Music Factory Feat. Freedom Willi
21	21	Nelson, After The Rain
22	22	Debbie Gibson, Anything Is Possible
23	23	UB40, The Way You Do The Things You D
24	24	After 7, Can't Stop
25	25	Will To Power, I'm Not In Love
A26	—	The Simpsons, Do The Bartman
27	27	Surface, The First Time
A28	—	Ralph Tresvant, Sensitivity

MIX 107.3

Washington P.D.: Lorrin Palagi

1	1	Aliax, More Than Words Can Say
2	2	Bette Midler, From A Distance
3	3	Mariah Carey, Love Takes Time
4	4	Wilson Phillips, Impulsive
5	5	Daryl Hall John Oates, So Close
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7	7	Whitney Houston, I'm Your Baby Tonight
8	8	Maxi Priest, Close To You
9	9	Concrete Blonde, Joy
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13	13	Donny Osmond, My Love Is A Fire
14	14	Don Henley, New York Minute
15	15	Janet Jackson, Love Will Never Do (Wi)
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25	25	DNA Featuring Suzanne Vega, Tom's Din
26	26	Janet Jackson, Love Will Never Do (Wi)
27	27	Phil Collins, Something Happened On T
A28	—	Warrant, I Saw Red
A29	—	Debbie Gibson, Anything Is Possible

WJOU 94.5 FM

Washington P.D.: Chuck Beck

1	1	Vanilla Ice, Ice Ice Baby
2	2	James Ingram, I Don't Have The Heart
3	3	DNA Featuring Suzanne Vega, Tom's Din
4	4	Mariah Carey, Love Takes Time
5	5	Aliax, More Than Words Can Say
6	6	Bette Midler, From A Distance
7	7	Poison, Something To Believe In
8	8	Daryl D, My Ding-A-Ling
9	9	The Righteous Brothers, Unchained Mel
10	10	Maxi Priest, Close To You
11	11	Tony! Toni! Toné!, Feel Good
12	12	Candyman, Knockin' Boots
13	13	Whitney Houston, I'm Your Baby Tonight
14	14	Madonna, Justify My Love
15	15	Stevie B, Because I Love You (The Pos)
16	16	Dee-Lite, Groove Is In The Heart
17	17	M.C. Hammer, Pray
18	18	UB40, The Way You Do The Things You D
19	19	New Kids On The Block, Let's Try It Y
20	20	Wilson Phillips, Impulsive
21	21	Daryl Hall John Oates, So Close
22	22	Janet Jackson, Love Will Never Do (Wi)
23	23	After 7, Can't Stop
24	24	Ralph Tresvant, Sensitivity
25	25	The Simpsons, Do The Bartman
A25	—	Surface, The First Time
A	—	The Party, I Found Love
EX	EX	C&C Music Factory Feat. Freedom Willi
EX	EX	Johnny Gill, Fairweather Friend

POWER 99 FM

Atlanta P.D.: Rick Stacy

1	1	Stevie B, Because I Love You (The Pos)
2	2	Bette Midler, From A Distance
3	3	Wilson Phillips, Impulsive
4	4	Damn Yankees, High Enough
5	5	Madonna, Justify My Love
6	6	Mariah Carey, Love Takes Time
7	7	Pat & Mick, Use It Up, Wear It Out
8	8	Vanilla Ice, Ice Ice Baby
9	9	Whitney Houston, I'm Your Baby Tonight
10	10	Poison, Something To Believe In
11	11	UB40, The Way You Do The Things You D
12	12	Will To Power, I'm Not In Love
13	13	Donny Osmond, My Love Is A Fire
14	14	2 In A Room, Wiggle It
15	15	Pat & Mick, Use It Up, Wear It Out
16	16	Cathy Dennis, Just Another Dream
17	17	Nelson, After The Rain
18	18	Tony! Toni! Toné!, Feel Good
19	19	Johnny Gill, Fairweather Friend
20	20	Janet Jackson, Love Will Never Do (Wi)
21	21	The Soup Dragons, I'm Free
22	22	Ralph Tresvant, Sensitivity
23	23	Steve Winwood, One And Only Man
24	24	Jude Cole, House Full Of Reasons
25	25	Debbie Gibson, Anything Is Possible
26	26	Janet Jackson, Love Will Never Do (Wi)
27	27	After 7, Heat Of The Moment
28	28	Winger, Miles Away
29	29	2 Nu, Ponderous
30	30	Iggy Pop With Kate Pierson, Candy
31	31	EX Surface, The First Time
32	32	EX C&C Music Factory Feat. Freedom Willi
33	33	EX Heart, Stranded

POWER 93 FM

Tampa P.D.: Marc Chase

1	1	Stevie B, Because I Love You (The Pos)
2	2	Tony! Toni! Toné!, Feel Good
3	3	Whitney Houston, I'm Your Baby Tonight
4	4	Wilson Phillips, Impulsive
5	5	The Simpsons, Do The Bartman
6	6	Mariah Carey, Love Takes Time
7	7	Vanilla Ice, Ice Ice Baby
8	8	Candyman, Knockin' Boots
9	9	Elsa Fiorillo, On The Way Up
10	10	Ralph Tresvant, Sensitivity
11	11	Johnny Gill, Fairweather Friend
12	12	2 In A Room, Wiggle It
13	13	Madonna, Justify My Love
14	14	UB40, The Way You Do The Things You D
15	15	Information Society, Think
16	16	Janet Jackson, Love Will Never Do (Wi)
17	17	Poison, Something To Believe In
18	18	Donny Osmond, My Love Is A Fire
19	19	Surface, The First Time
20	20	DNA Featuring Suzanne Vega, Tom's Din
21	21	After 7, Heat Of The Moment
22	22	Will To Power, I'm Not In Love
23	23	George Michael, Freedom
24	24	Bette Midler, From A Distance
25	25	Cathy Dennis, Just Another Dream
26	26	Keith Sweat, I'll Give All My Love To
27	27	Dino, Gentle
28	28	Phil Collins, Hang In Long Enough
29	29	C&C Music Factory Feat. Freedom Willi
30	30	Jaya, One Kiss Per Minute
31	31	Pebbles, Love Makes Things Happen
A32	—	Candyman, Melt In Your Mouth

FOX

Detroit P.D.: John McFadden

1	1	Poison, Something To Believe In
2	2	Winger, Miles Away
3	3	Daryl D, My Ding-A-Ling
4	4	Janet Jackson, Love Will Never Do (Wi)
5	5	Madonna, Justify My Love
6	6	Stevie B, Because I Love You (The Pos)
7	7	Tony! Toni! Toné!, Feel Good
8	8	Nelson, After The Rain
9	9	Mariah Carey, Love Takes Time
10	10	Damn Yankees, High Enough
11	11	Candyman, Knockin' Boots
12	12	Tony! Toni! Toné!, Feel Good
13	13	DNA Featuring Suzanne Vega, Tom's Din
14	14	Aliax, More Than Words Can Say
15	15	Warrant, I Saw Red
16	16	Concrete Blonde, Joy

4 WKTI

Milwaukee P.D.: Mike Berlak

- 1 INXS, Suicide Blonde
- 2 Heart, Stranded
- 3 Mariah Carey, Love Takes Time
- 4 Alias, More Than Words Can Say
- 5 David Cassidy, Lynn 'To Myself
- 6 After 7, Can't Stop
- 7 Wilson Phillips, Impulsive
- 8 Bette Midler, From A Distance
- 9 Whitney Houston, I'm Your Baby Tonight
- 10 Daryl Hall John Oates, So Close
- 11 Paul Young, Oh Girl
- 12 Steve B, Because I Love You (The Pos)
- 13 Maxi Priest, Close To You
- 14 Black Box, Everybody Everybody
- 15 Donny Osmond, My Love Is A Fire
- 16 Nelson, (Can't Live Without Your) Lov
- 17 Jon Bon Jovi, Miracle (From "Young Gu
- 18 2 In A Room, Wiggle It
- 19 George Michael, Freedom
- 20 Bruce Hornsby & The Range With Shawn
- 21 Pebbles, Giving You The Benefit
- 22 Steve Winwood, One And Only Man
- 23 Janet Jackson, Love Will Never Do (Wi
- 24 EX Jude Cole, House Full Of Reasons
- 25 EX Cheap Trick, Wherever Would I Be
- 26 EX Nelson, After The Rain
- 27 EX Cathy Dennis, Just Another Dream

106.5

St. Louis P.D.: Lyndon Abell

- 1 Wilson Phillips, Impulsive
- 2 Mariah Carey, Love Takes Time
- 3 Nelson, After The Rain
- 4 UB40, The Way You Do The Things You D
- 5 Winger, Miles Away
- 6 Madonna, Justify My Love
- 7 Steve B, Because I Love You (The Pos
- 8 Poison, Something To Believe In
- 9 George Michael, Freedom
- 10 Jon Bon Jovi, Miracle (From "Young Gu
- 11 Vanilla Ice, Ice Ice Baby
- 12 Steve Winwood, One And Only Man
- 13 Donny Osmond, My Love Is A Fire
- 14 The Outfield, For You
- 15 Elisa Fiorillo, On The Way Up
- 16 Joey Kid, I'm Not In Love
- 17 DNA Featuring Suzanne Vega, Tom's Din
- 18 2 In A Room, Wiggle It
- 19 Damn Yankees, High Enough
- 20 Deee-Lite, Groove Is In The Heart
- 21 Heart, Stranded
- 22 Bette Midler, From A Distance
- 23 The Soup Dragons, I'm Free
- 24 Cathy Dennis, Just Another Dream
- 25 INXS, Disappear
- 26 Breathe, Does She Love That Man?
- 27 Iggy Pop With Kate Pierson, Candy
- 28 Whitney Houston, I'm Your Baby Tonight
- 29 Robert Palmer, You're Amazing
- 30 Ralph Tresvant, Sensitivity
- 31 Daryl Hall John Oates, So Close
- 32 Dino, Gentle
- 33 Phil Collins, Hang In Long Enough
- 34 Vanilla Ice, Satisfaction
- 35 Alias, More Than Words Can Say
- 36 Pebbles, Giving You The Benefit
- 37 Debbie Gibson, Anything Is Possible
- 38 David Cassidy, Lynn 'To Myself
- 39 Ceeline Dion, Where Does My Heart Beat
- 40 Don Henley, New York Minute
- 41 EX 2 In A Room, Wiggle It
- 42 EX Vanilla Ice, Play That Funky Music
- 43 EX The Simpsons, Do The Bartman
- 44 EX Janet Jackson, Love Will Never Do (Wi
- 45 EX Keith Sweat, I'll Give All My Love To
- 46 EX Surface, The First Time
- 47 EX Johnny Gill, Fairweather Friend

97.1 WNCI

Dallas P.D.: Joel Folger

- 1 Alias, More Than Words Can Say
- 2 Vanilla Ice, Ice Ice Baby
- 3 Nelson, (Can't Live Without Your) Lov
- 4 Steve B, Because I Love You (The Pos
- 5 Poison, Something To Believe In
- 6 Wilson Phillips, Impulsive
- 7 2 In A Room, Wiggle It
- 8 After 7, Can't Stop
- 9 Toni! Toni! Toni!, Feels Good
- 10 James Ingram, I Don't Have The Heart
- 11 Jon Bon Jovi, Miracle (From "Young Gu
- 12 Candyman, Knockin' Boots
- 13 Elisa Fiorillo, On The Way Up
- 14 Deee-Lite, Groove Is In The Heart
- 15 Steve B, Because I Love You (The Pos
- 16 Alias, More Than Words Can Say
- 17 M.C. Hammer, Pray
- 18 UB40, The Way You Do The Things You D
- 19 Pebbles, Giving You The Benefit
- 20 Mariah Carey, Love Takes Time
- 21 After 7, Can't Stop
- 22 Donny Osmond, My Love Is A Fire
- 23 Depeche Mode, Policy Of Truth
- 24 Heart, Stranded
- 25 Winger, Miles Away
- 26 Steve Winwood, One And Only Man
- 27 Dino, Romeo
- 28 Whitney Houston, I'm Your Baby Tonight
- 29 Janet Jackson, Love Will Never Do (Wi
- 30 Surface, The First Time
- 31 EX DNA Featuring Suzanne Vega, Tom's Din
- 32 EX Chris Isaak, Wicked Game
- 33 EX C&C Music Factory, Freedom Willi
- 34 EX The Simpsons, Do The Bartman
- 35 EX Vanilla Ice, Play That Funky Music
- 36 EX Damn Yankees, High Enough
- 37 EX Bette Midler, From A Distance
- 38 EX Will To Power, I'm Not In Love
- 39 EX Keith Sweat, I'll Give All My Love To
- 40 EX George Michael, Freedom
- 41 EX Ralph Tresvant, Sensitivity

Q106

San Diego P.D.: Kevin Weatherly

- 1 Steve B, Because I Love You (The Pos
- 2 Ralph Tresvant, Sensitivity
- 3 Deee-Lite, Groove Is In The Heart
- 4 Keith Sweat, I'll Give All My Love To
- 5 Surface, The First Time
- 6 DNA Featuring Suzanne Vega, Tom's Din
- 7 Madonna, Justify My Love
- 8 UB40, The Way You Do The Things You D
- 9 2 In A Room, Wiggle It
- 10 Paul Young, Oh Girl
- 11 Toni! Toni! Toni!, Feels Good
- 12 C&C Music Factory, Freedom Willi
- 13 2 In A Room, Wiggle It
- 14 Whitney Houston, I'm Your Baby Tonight
- 15 Will To Power, I'm Not In Love
- 16 Vanilla Ice, Ice Ice Baby
- 17 Dino, Gentle
- 18 Iggy Pop With Kate Pierson, Candy
- 19 Bette Midler, From A Distance
- 20 Janet Jackson, Love Will Never Do (Wi
- 21 EX George LaMond (Duet With Brenda K. St
- 22 EX Mariah Carey, Love Takes Time
- 23 EX Special Generation, Love Me Just For
- 24 EX Guy, I Wanna Get With U
- 25 Wilson Phillips, Impulsive
- 26 EX Timmy T., One More Try
- 27 EX Depeche Mode, World In My Eyes
- 28 EX Cathy Dennis, Just Another Dream

X100

San Francisco P.D.: Dan O'Toole

- 1 Daryl Hall John Oates, So Close
- 2 Steve B, Because I Love You (The Pos
- 3 Wilson Phillips, Impulsive
- 4 Whitney Houston, I'm Your Baby Tonight
- 5 Concrete Blonde, Joey
- 6 Heart, Stranded
- 7 George Michael, Freedom
- 8 Alias, More Than Words Can Say
- 9 UB40, The Way You Do The Things You D
- 10 Bette Midler, From A Distance
- 11 Steve Winwood, One And Only Man
- 12 Donny Osmond, My Love Is A Fire
- 13 Nelson, After The Rain
- 14 The Human League, Heart Like A Wheel
- 15 Madonna, Justify My Love
- 16 Phil Collins, Hang In Long Enough
- 17 David Cassidy, Lynn 'To Myself
- 18 DNA Featuring Suzanne Vega, Tom's Din
- 19 Pet Shop Boys, So Hard
- 20 Mariah Carey, Love Takes Time
- 21 Don Henley, New York Minute
- 22 Billy Joel, And So It Goes
- 23 Deee-Lite, Groove Is In The Heart
- 24 Damn Yankees, High Enough
- 25 Cheap Trick, Wherever Would I Be
- 26 Breathe, Does She Love That Man?
- 27 Cher, The Shoop Shoop Song (It's In H
- 28 Information Society, Think
- 29 Jon Bon Jovi, Miracle (From "Young Gu
- 30 EX Robert Palmer, You're Amazing
- 31 EX Janet Jackson, Love Will Never Do (Wi
- 32 EX The Outfield, For You
- 33 EX Depeche Mode, World In My Eyes
- 34 EX Iggy Pop With Kate Pierson, Candy
- 35 EX Elisa Fiorillo, On The Way Up
- 36 EX INXS, Disappear
- 37 EX Elton John, You Gotta Love Someone

TOP 40/DANCE

New York P.D.: Joel Salkowitz

- 1 Information Society, Think
- 2 Whitney Houston, I'm Your Baby Tonight
- 3 Doug Lazy, H.O.L.I.S.E.
- 4 Cathy Dennis, Just Another Dream
- 5 Steve B, Because I Love You (The Pos
- 6 C & C Music Factory, Gonna Make You S
- 7 Mariah Carey, Love Takes Time
- 8 TK/A/Michelle Visage, Crash (Have Some
- 9 Kelly Rowland, B.B.D. (I Thought It W
- 10 Madonna, Justify My Love
- 11 Concept Of One Feat. Noel, The Questi
- 12 DNA Featuring Suzanne Vega, Tom's Din
- 13 Ralph Tresvant, Sensitivity
- 14 Vanilla Ice, Ice Ice Baby
- 15 Johnny Gill, Fairweather Friend
- 16 Janet Jackson, Love Will Never Do (Wi
- 17 Pebbles, Giving You The Benefit
- 18 Double Dee Featuring Dany, Found Love
- 19 Dino, Gentle
- 20 2 In A Room, Wiggle It
- 21 Soave, If You Want Me
- 22 After 7, Heat Of The Moment
- 23 Debbie Gibson, Anything Is Possible
- 24 George Michael, Freedom
- 25 Black Box, I Don't Know Anybody Else
- 26 Surface, The First Time
- 27 Advances Of Steve V., Jealousy
- 28 George LaMond, Look Into My Eyes
- 29 EX George LaMond & Brenda K. Starr, No M
- 30 Pebbles/Babyface, Love Makes Things H
- 31 Rozelayn Clark, Eddy Steady Go
- 32 Keith Sweat, I'll Give All My Love To
- 33 M.C. Hammer, Pray
- 34 EX Cover Girls, Don't Stop Now
- 35 EX Toni! Toni! Toni!, Feels Good
- 36 EX Vanilla Ice, Play That Funky Music

KUBE 93.5 FM

Seattle P.D.: Bob Case

- 1 Vanilla Ice, Ice Ice Baby
- 2 Bette Midler, From A Distance
- 3 Steve B, Because I Love You (The Pos
- 4 Poison, Something To Believe In
- 5 Damn Yankees, High Enough
- 6 Whitney Houston, I'm Your Baby Tonight
- 7 Heart, Stranded
- 8 Mariah Carey, Love Takes Time
- 9 Alias, More Than Words Can Say
- 10 James Ingram, I Don't Have The Heart
- 11 Deee-Lite, Groove Is In The Heart
- 12 UB40, The Way You Do The Things You D
- 13 M.C. Hammer, Pray
- 14 Wilson Phillips, Impulsive
- 15 George Michael, Freedom
- 16 Madonna, Justify My Love
- 17 Daryl Hall John Oates, So Close
- 18 DNA Featuring Suzanne Vega, Tom's Din
- 19 Janet Jackson, Love Will Never Do (Wi
- 20 Pebbles, Giving You The Benefit
- 21 Janet Jackson, Black Cat
- 22 Surface, The First Time
- 23 Donny Osmond, My Love Is A Fire
- 24 Phil Collins, Hang In Long Enough
- 25 Chris Isaak, Wicked Game
- 26 Steve Winwood, One And Only Man
- 27 Don Henley, New York Minute
- 28 Robert Palmer, You're Amazing
- 29 EX Breathe, Does She Love That Man?
- 30 EX AC/DC, Money Talks
- 31 EX Will To Power, I'm Not In Love

KPLZ

Seattle P.D.: Casey Keating

- 1 Steve B, Because I Love You (The Pos
- 2 Whitney Houston, I'm Your Baby Tonight
- 3 Poison, Something To Believe In
- 4 Wilson Phillips, Impulsive
- 5 Bette Midler, From A Distance
- 6 UB40, The Way You Do The Things You D
- 7 Jon Bon Jovi, Miracle (From "Young Gu
- 8 Daryl Hall John Oates, So Close
- 9 Damn Yankees, High Enough
- 10 George Michael, Freedom
- 11 Deee-Lite, Groove Is In The Heart
- 12 Alias, More Than Words Can Say
- 13 Donny Osmond, My Love Is A Fire
- 14 Steve Winwood, One And Only Man
- 15 Toni! Toni! Toni!, Feels Good
- 16 Madonna, Justify My Love
- 17 Nelson, After The Rain
- 18 Mariah Carey, Love Takes Time
- 19 Heart, Stranded
- 20 Phil Collins, Hang In Long Enough
- 21 Concrete Blonde, Joey
- 22 Winger, Miles Away
- 23 Janet Jackson, Love Will Never Do (Wi
- 24 Surface, The First Time
- 25 Debbie Gibson, Anything Is Possible
- 26 AC/DC, Thunderstruck
- 27 The Simpsons, Do The Bartman
- 28 EX AC/DC, Money Talks
- 29 EX Breathe, Does She Love That Man?
- 30 EX Depeche Mode, World In My Eyes
- 31 EX Robert Palmer, You're Amazing
- 32 EX Will To Power, I'm Not In Love
- 33 EX Chris Isaak, Wicked Game

TOP 40/ROCK

Los Angeles P.D.: Scott Shannon

- 1 Poison, Something To Believe In
- 2 Damn Yankees, High Enough
- 3 Winger, Miles Away
- 4 Jon Bon Jovi, Miracle
- 5 Mötley Crüe, Same Ol' Situation (S.O.
- 6 AC/DC, Thunderstruck
- 7 Warrant, Cherry Pie
- 8 Faith No More, Falling To Pieces
- 9 Alias, More Than Words Can Say
- 10 The Black Crowes, Hard To Handle
- 11 Slaughter, Fly To The Angels
- 12 Trister, Give It To Me Good
- 13 Nelson, After The Rain
- 14 Iggy Pop, Candy
- 15 Warrant, I Saw Red
- 16 Cinderella, Shelter Me
- 17 INXS, Disappear
- 18 Robert Palmer, You're Amazing
- 19 The London Cowboys, I Don't Love Yo
- 20 Jon Bon Jovi, Blaze Of Glory
- 21 EX Bad Company, If You Needed Somebody
- 22 EX The Outfield, For You
- 23 EX AC/DC, Moneytalks

107.3 FM

Worcester P.D.: Ron Valeri

- 1 Damn Yankees, High Enough
- 2 Led Zepplin, Travelling Riverside Bl
- 3 The Black Crowes, Hard To Handle
- 4 Scorpions, Tease, Be Please Me
- 5 Heart, Scars, Heal Another Way
- 6 Extreme, Get The Funk Out
- 7 Trixter, Give It To Me Good
- 8 Ratt, Shame Shame Shame
- 9 Babes A.D., Desperate
- 10 AC/DC, Moneytalks
- 11 Deep Purple, King Of Dreams
- 12 Bad Company, If You Needed Somebody
- 13 Cinderella, Shelter Me
- 14 Winger, Miles Away
- 15 Whitney Houston, I'm Your Baby Tonight
- 16 Nelson, After The Rain
- 17 House Of Lords, Can't Find My Way Hom
- 18 Styx, Love Is The Ritual
- 19 Slaughter, Spend My Life
- 20 ZZ Top, My Head's In Mississippi
- 21 Warrant, Cherry Pie
- 22 Judas Priest, A Touch Of Evil
- 23 EX Jon Bon Jovi, Miracle
- 24 EX Faster Pussycat, You're So Vain
- 25 EX The Outfield, For You
- 26 EX Lynch Mob, Wicked Sensation
- 27 EX One's Addiction, Breat Caught Stealin
- 28 EX Traveling Wilburys, She's My Baby
- 29 EX INXS, Disappear

HOT 97 FM

New York P.D.: Joel Salkowitz

- 1 Information Society, Think
- 2 Whitney Houston, I'm Your Baby Tonight
- 3 Doug Lazy, H.O.L.I.S.E.
- 4 Cathy Dennis, Just Another Dream
- 5 Steve B, Because I Love You (The Pos
- 6 C & C Music Factory, Gonna Make You S
- 7 Mariah Carey, Love Takes Time
- 8 TK/A/Michelle Visage, Crash (Have Some
- 9 Kelly Rowland, B.B.D. (I Thought It W
- 10 Madonna, Justify My Love
- 11 Concept Of One Feat. Noel, The Questi
- 12 DNA Featuring Suzanne Vega, Tom's Din
- 13 Ralph Tresvant, Sensitivity
- 14 Vanilla Ice, Ice Ice Baby
- 15 Johnny Gill, Fairweather Friend
- 16 Janet Jackson, Love Will Never Do (Wi
- 17 Pebbles, Giving You The Benefit
- 18 Double Dee Featuring Dany, Found Love
- 19 Dino, Gentle
- 20 2 In A Room, Wiggle It
- 21 Soave, If You Want Me
- 22 After 7, Heat Of The Moment
- 23 Debbie Gibson, Anything Is Possible
- 24 George Michael, Freedom
- 25 Black Box, I Don't Know Anybody Else
- 26 Surface, The First Time
- 27 Advances Of Steve V., Jealousy
- 28 George LaMond, Look Into My Eyes
- 29 EX George LaMond & Brenda K. Starr, No M
- 30 Pebbles/Babyface, Love Makes Things H
- 31 Rozelayn Clark, Eddy Steady Go
- 32 Keith Sweat, I'll Give All My Love To
- 33 M.C. Hammer, Pray
- 34 EX Cover Girls, Don't Stop Now
- 35 EX Toni! Toni! Toni!, Feels Good
- 36 EX Vanilla Ice, Play That Funky Music

POWER 106 FM

Los Angeles P.D.: Jeff Wyatt

- 1 Deee-Lite, Groove Is In The Heart
- 2 2 In A Room, Wiggle It
- 3 Vanilla Ice, Ice Ice Baby
- 4 Toni! Toni! Toni!, Feels Good
- 5 Bel Biv Devoe, B.B.D. (I Thought It W
- 6 DNA Featuring Suzanne Vega, Tom's Din
- 7 Mariah Carey, Love Takes Time
- 8 Pebbles, Giving You The Benefit
- 9 Whitney Houston, I'm Your Baby Tonight
- 10 UB40, The Way You Do The Things You D
- 11 Caron Wheeler, Livin' In The Light
- 12 M.C. Hammer, Pray
- 13 Johnny Gill, Fairweather Friend
- 14 Sweet Sensation, Each And Every Time
- 15 Cathy Dennis, Just Another Dream
- 16 Steve B, Because I Love You (The Pos
- 17 Ralph Tresvant, Sensitivity
- 18 Madonna, Justify My Love
- 19 C & C Music Factory, Gonna Make You S
- 20 Guy, I Wanna Get With U
- 21 Janet Jackson, Love Will Never Do (Wi
- 22 Whitney Houston, I'm Your Baby Tonight
- 23 Information Society, Think
- 24 Pet Shop Boys, So Hard
- 25 Technatron, Rockin' Over The Beat
- 26 Rozelayn Clark, Eddy Steady Go
- 27 Candyman, Knockin' Boots
- 28 Al B. Sure!, Misunderstanding
- 29 EX Aniqa Baker, Soul Inspiration
- 30 EX Rainbow Girls, Make Your Move 4 Love
- 31 EX Vanilla Ice, Play That Funky Music
- 32 EX After 7, My Only Man
- 33 EX Maxi Priest, Just A Little Bit Longer
- 34 EX Meg, Lover Girl
- 35 EX TK/A/Michelle Visage, Crash (Have Some
- 36 EX Double Dee Featuring Dany, Found Love
- 37 EX Glenn Medeiros, Me + U = Blue

POWER 99 fm

Philadelphia P.D.: Dave Allan

- 1 Mariah Carey, Love Takes Time
- 2 Tevin Campbell, Round And Round
- 3 Maxi Priest, Close To You
- 4 Ralph Tresvant, Sensitivity
- 5 Whitney Houston, I'm Your Baby Tonight
- 6 Al B. Sure!, Misunderstanding
- 7 Keith Sweat, I'll Give All My Love To You
- 8 Surface, The First Time
- 9 Whispers, My Heart Your Heart
- 10 Toni! Toni! Toni!, It Never Rains (In
- 11 Pebbles, Love Makes Things Happen
- 12 Janet Jackson, Love Will Never Do (With
- 13 Jeffrey Osborne, Only Human
- 14 Freddie Jackson, Love Me Down
- 15 Guy, I Wanna Get With U
- 16 Teena Marie, I'll Wre A Bell
- 17 LeVert, Rope A Dope Style
- 18 Gerald Alston, Slow Motion
- 19 Jasmine Guy, Try Me
- 20 DNA Featuring Suzanne Vega, Tom's Din
- 21 DNA Featuring Suzanne Vega, Tom's Din
- 22 Johnny Gill, Fairweather Friend
- 23 Anita Baker, Soul Inspiration
- 24 Samuella, So You Like What You See
- 25 En Vogue, You Don't Have To Worry
- 26 C&C Music Factory, Freedom Will
- 27 The Boys, This Called Love
- 28 Maxi Priest, Just A Little Bit Longer
- 29 EX Tony Terry, Head Over Heels
- 30 EX Hi-Five, I Just Can't Handle It
- 31 EX Joy B. Ellis & Tynette Hare, Go For It!
- 32 EX Dino, Gentle
- 33 EX Run-D.M.C., What's It All About
- 34 EX Bell Biv Devoe, When Will I See You Smie
- 35 EX Vanilla Ice, Ice Ice Baby
- 36 EX Monie Love, Moonie In The Middle
- 37 EX Steve Wonder, Keep Our Love Alive
- 38 EX Prince, New Power Generation
- 39 EX L.L. Cool J., Around The Way Girl
- 40 EX Teddy Pendergrass, Make It With You
- 41 EX Black Box, I Don't Know Anybody Else
- 42 EX K-Solo, You Don't Have To Worry
- 43 EX Marvin Gaye, My Last Chance
- 44 EX EX Force M.D.'s, Somebody's Crying

WLS 7m 98

Detroit P.D.: Steve Hegwood

- 1 Ralph Tresvant, Sensitivity
- 2 Five Finger's, Love Makes Things Happen
- 3 Whitney Houston, I'm Your Baby Tonight
- 4 Toni! Toni! Toni!, It Never Rains (In
- 5 Whispers, My Heart Your Heart
- 6 Freddie Jackson, Love Me Down
- 7 DNA Featuring Suzanne Vega, Tom's Din
- 8 DNA Featuring Suzanne Vega, Tom's Din
- 9 EX Mike Howard, Come Home To Me
- 10 Candyman, Knockin' Boots
- 11 Jeffrey Osborne, Only Human
- 12 Loose Ends, Don't Be A Fool
- 13 EX Tevin Campbell, Round And Round
- 14 EX Guy, I Wanna Get With U
- 15 LeVert, Rope A Dope Style
- 16 EX The Winans, When You Cry
- 17 EX Surface, The First Time
- 18 EX Special Generation, Love Me Just For Me
- 19 EX En Vogue, You Don't Have To Worry
- 20 EX Teena Marie, I'll Wre A Bell
- 21 EX Steve Wonder, Keep Our Love Alive
- 22 EX Perri, It's Been You
- 23 EX Prince, New Power Generation
- 24 EX Another Bad Creation, Isha
- 25 EX Najee, Cruise Control
- 26 EX Big Daddy Kane, Cause I Can Do It Right

105.5 FM

Philadelphia P.D.: John Roberts

- 1 2 In A Room, Wiggle It
- 2 Toni! Toni! Toni!, Feels Good
- 3 Steve B, Because I Love You (The Pos
- 4 Mariah Carey, Love Takes Time
- 5 Alias, More Than Words Can Say
- 6 Vanilla Ice, Ice Ice Baby
- 7 James Ingram, I Don't Have The Heart
- 8 Kwame, Untie Ewe
- 9 Madonna, Justify My Love
- 10 DNA Featuring Suzanne Vega, Tom's Din
- 11 Regina, Track You Down
- 12 Whitney Houston, I'm Your Baby Tonight
- 13 The Party, I Found Love
- 14 Cherese, Got Me Loving You
- 15 Candee, The World Just Keeps Turning
- 16 Deee-Lite, Groove Is In The Heart
- 17 Poison, Something To Believe In
- 18 Johnny Gill, Fairweather Friend
- 19 Sweet Sensation, Each And Every Time
- 20 Wilson Phillips, Impulsive
- 21 Samuella, So You Like What You See
- 22 Elisa Fiorillo, On The Way Up
- 23 C & C Music Factory, Gonna Make You S
- 24 Denise Lopez, Don't You Wanna Be Mine
- 25 Dino, Gentle
- 26 EX George Michael, Freedom
- 27 EX UB40, The Way You Do The Things You D
- 28 EX Ralph Tresvant, Sensitivity
- 29 EX Cathy Dennis, Just Another Dream
- 30 EX Will To Power, I'm Not In Love
- 31 EX Phil Collins, Hang In Long Enough
- 32 EX Soho, Hippychick
- 33 EX Tommy Puett, Kiss You All Over
- 34 EX Janet Jackson, Love Will Never Do (Wi
- 35 EX Pat And Mick, Use It Up, Wear It O
- 36 EX The Simpsons, Do The Bartman
- 37 EX EX Bette Midler, From A Distance
- 38 EX EX Surface, The First Time
- 39 EX EX Rozelayn Clark, Eddy Steady Go
- 40 EX EX Jaya, One Kiss Per Minute

TOP 40/DANCE

New York P.D.: Joel Salkowitz

- 1 Information Society, Think
- 2 Whitney Houston, I'm Your Baby Tonight
- 3 Doug Lazy, H.O.L.I.S.E.
- 4 Cathy Dennis, Just Another Dream
- 5 Steve B, Because I Love You (The Pos
- 6 C & C Music Factory, Gonna Make You S
- 7 Mariah Carey, Love Takes Time
- 8 TK/A/Michelle Visage, Crash (Have Some
- 9 Kelly Rowland, B.B.D. (I Thought It W
- 10 Madonna, Justify My Love
- 11 Concept Of One Feat. Noel, The Questi
- 12 DNA Featuring Suzanne Vega, Tom's Din
- 13 Ralph Tresvant, Sensitivity
- 14 Vanilla Ice, Ice Ice Baby
- 15 Johnny Gill, Fairweather Friend
- 16 Janet Jackson, Love Will Never Do (Wi
- 17 Pebbles, Giving You The Benefit
- 18 Double Dee Featuring Dany, Found Love
- 19 Dino, Gentle
- 20 2 In A Room, Wiggle It
- 21 Soave, If You Want Me
- 22 After 7, Heat Of The Moment
- 23 Debbie Gibson, Anything Is Possible
- 24 George Michael, Freedom
- 25 Black Box, I Don't Know Anybody Else
- 26 Surface, The First Time
- 27 Advances Of Steve V., Jealousy
- 28 George LaMond, Look Into My Eyes
- 29 EX George LaMond & Brenda K. Starr, No M
- 30 Pebbles/Babyface, Love Makes Things H
- 31 Rozelayn Clark, Eddy Steady Go
- 32 Keith Sweat, I'll Give All My Love To
- 33 M.C. Hammer, Pray
- 34 EX Cover Girls, Don't Stop Now
- 35 EX Toni! Toni! Toni!, Feels Good
- 36 EX Vanilla Ice, Play That Funky Music

POWER 99 fm

Philadelphia P.D.: Dave Allan

- 1 Mariah Carey, Love Takes Time
- 2 Tevin Campbell, Round And Round
- 3 Maxi Priest, Close To You
- 4 Ralph Tresvant, Sensitivity
- 5 Whitney Houston, I'm Your Baby Tonight
- 6 Al B. Sure!, Misunderstanding
- 7 Keith Sweat, I'll Give All My Love To You
- 8 Surface, The First Time
- 9 Whispers, My Heart Your Heart
- 10 Toni! Toni! Toni!, It Never Rains (In
- 11 Pebbles, Love Makes Things Happen
- 12 Janet Jackson, Love Will Never Do (With
- 13 Jeffrey Osborne, Only Human
- 14 Freddie Jackson, Love Me Down
- 15 Guy, I Wanna Get With U
- 16 Teena Marie, I'll Wre A Bell
- 17 LeVert, Rope A Dope Style
- 18 Gerald Alston, Slow Motion
- 19 Jasmine Guy, Try Me
- 20 DNA Featuring Suzanne Vega, Tom's Din
- 21 DNA Featuring Suzanne Vega, Tom's Din
- 22 Johnny Gill, Fairweather Friend
- 23 Anita Baker, Soul Inspiration
- 24 Samuella, So You Like What You See
- 25 En Vogue, You Don't Have To Worry
- 26 C&C Music Factory, Freedom Will
- 27 The Boys, This Called Love
- 28 Maxi Priest, Just A Little Bit Longer
- 29 EX Tony Terry, Head Over Heels
- 30 EX Hi-Five, I Just Can't Handle It
- 31 EX Joy B. Ellis & Tynette Hare, Go For It!
- 32 EX Dino, Gentle
- 33 EX Run-D.M.C., What's It All About
- 34 EX Bell Biv Devoe, When Will I See You Smie
- 35 EX Vanilla Ice, Ice Ice Baby
- 36 EX Monie Love, Moonie In The Middle
- 37 EX Steve Wonder, Keep Our Love Alive
- 38 EX Prince, New Power Generation
- 39 EX L.L. Cool J., Around The Way Girl
- 40 EX Teddy Pendergrass, Make It With You
- 41 EX Black Box, I Don't Know Anybody Else
- 42 EX K-Solo, You Don't Have To Worry
- 43 EX Marvin Gaye, My Last Chance
- 44 EX EX Force M.D.'s, Somebody's Crying

POWER 99 fm

Philadelphia P.D.: Dave Allan

- 1 Mariah Carey, Love Takes Time
- 2 Tevin Campbell, Round And Round
- 3 Maxi Priest, Close To You
- 4 Ralph Tresvant, Sensitivity
- 5 Whitney Houston, I'm Your Baby Tonight
- 6 Al B. Sure!, Misunderstanding
- 7 Keith Sweat, I'll Give All My Love To You
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- 18 Gerald Alston, Slow Motion
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- 28 Maxi Priest, Just A Little Bit Longer
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- 30 EX Hi-Five, I Just Can't Handle It
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- 44 EX EX Force M.D.'s, Somebody's Crying

WLS 7m 98

AJC: Does Talk Radio Foster Racism? Holiday To Toronto; Thomas To Consult

THE AMERICAN JEWISH Committee's Philadelphia chapter has issued a study of news/talk radio that claims that much talk programming is "racially and ethnically charged and serves . . . to promote divisiveness between blacks and whites." The study, "Racial And Ethnic Images On Talk Radio," was based on 90 hours of programming from **WABC** and **WLIB** New York, **WLS** and **WVON** Chicago, and **WVDB** and **WDAS** Philadelphia.

In the 90 hours, taped between August and October of last year, the AJC found "148 ethnic and racial characterizations made by hosts, guests, or callers, which were directed at 16 different groups or individuals." Blacks elicited 58 of these references, nearly three times more than any other group.

Black-oriented talk outlets—especially **WVON**—have been attacked by media critics in the past for fostering racial tension. On those stations, 91% of the comments about whites were judged negative, as were 67% of the remarks about non-white groups. By comparison, at general-market talk stations, 86% of the comments about non-whites were judged negative, compared to 43% of the comments about whites.

The AJC did find a "relative absence of anti-Semitic remarks" compared to a similar 1981 study.

PDs at some of the stations studied take issue with both the methodology and the findings. **WVDB** PD **David Rimmer** says, "I don't think they took into account anything going on at the time. The Howard Beach story in New York was in the news and that was talked about here.

"What they fail to recognize is that exposing ignorance and prejudice to the light of day is a lot better than keeping quiet and letting it fester. I think they looked at a [worthwhile] issue, but their methodology was [such] that the results were flawed."

Across town, **WDAS** GM **Kernie Anderson** says, "African-American-programmed radio stations that do any degree of talk would, by definition, elicit a significant amount of discussion about the black/white issue. The degree to which these stations allow for such discussions, I think, is good. The challenge is for talk hosts to make sure there's balance."

PROGRAMMING: HOLIDAY IN T.O.

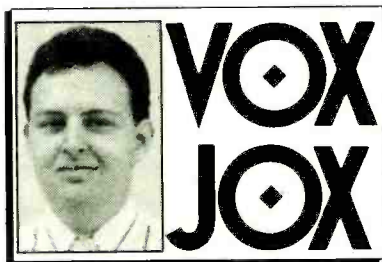
AC WRRM Cincinnati PD **Pat Holiday** returns to Canada as PD of similarly formatted **CKFM** Toronto. Holiday was PD of Canadian-based top 40 **CKLW** Detroit for years and will continue to consult that station's FM, R&B/oldies **CKMR** (194).

Ending his five-year stay as VP/programming for Capitol Broadcasting Corp., look for **Bill Thomas** to officially announce the launch of a broadcast consulting/interim management firm called Share Point Management in the next few weeks. Thomas, who was also a regional VP for Harte-Hanks, is already in new offices at 205-985-3700. His first clients include **WERC**/**WMJJ** Birmingham, Ala. At N/T **WERC**, **Mike Wood**—**WMJJ**'s production director—is the new programming coordi-

nator replacing OM **Tim Lennox**.

And in a deal similar to the one that **Tony Gray** has with **Burkhart/Douglas**, consultant **Harry Lyles** is now a "special associate" of **McVay Media**. Lyles will continue to work with his previous clients; **McVay** will accrue new urban and AC business.

Morning man/PD **Dave Ferguson** (301-439-3215) is out as PD/mornings at urban **WPGC-FM** Washington, D.C. No replacement has been named for either job. **Robert Scorpio** is now officially APD. **Robin Breedon** will handle mornings by herself for now. Also, PD **Ross Holland** (713-776-9732) is out at urban **KHYS** Houston. Recently arrived morning man **Jim**



by Sean Ross with
Craig Rosen & Phyllis Stark

Snowden assumes those duties.

Acting PD **Frank Becoate** is now officially OM/PD/MD/mornings at urban **WEBB** Baltimore, Md. It is his first PD job. Also, former **WAOK/WVEE** Atlanta GM **Rik Rogers** is consulting **Allied Media**, the company that will soon take over **WEBB** and co-owned **WIGO** Atlanta from **Dorothy Brunson**. And **Ceaser Gooding** is now officially gone; **Bill Weaver** from **WGNi** Wilmington, N.C., replaces him in afternoons.

At **AC WQAL** Cleveland, **Dave Ervin** from **WMYG** Pittsburgh is the new PD replacing OM **Larry Morrow** and PD **Mark Morris**. They'll retain their morning and midday jobs respectively.

Ken Carson is out as PD of album **WHTQ** Orlando, Fla. With **Earl Harvey**'s departure as OM of country sister station **WHOO**, newly arrived station manager **Chuck Lontine** now has two openings. At co-owned album **WSHE** Miami, Fla., **Wendy Steele** is out of middays and can be reached at 305-525-0145.

As expected, former **KKYK** Little Rock, Ark., PD **Brian Bridgeman** is now PD at top 40 **KHTK** (Hot 97) St. Louis replacing **Derek Johnson** who can be reached at 314-522-0594. **Bridgeman**'s Little Rock MD **Kandy Klutch** will join him as MD/middays. **Cat Michaels** extends his afternoon shift, replacing **Johnson**. Also, **KHTK**'s N/T AM **KXOK** has announced that it will return to a music format shortly. PD **Jeff Long** is now serving only as a news anchor. **Bridgeman** got an unusual welcome to the market. On his second day, a storm knocked down **KHTK**'s tower, putting it off the air for at least 48 hours. It should be back on by the time you read this.

Also by the time you read this, N/T **KLIF** Dallas will have moved from 1190 AM to the 570 slot currently occupied by soft **AC KKWM**. Taking its place on the old frequency will be Un-

istar **Headline News** affiliate **KYII** under GM **Steve Dinkel**, previously the GM at **KLSI** Kansas City, Mo. . . . Oldies **WEMP** Milwaukee OM **Mike Clemens** exits to become PD of **WSPT** Stevens Point, Wis.

Lansing, Mich., will get its first urban FM around February 1 when 96.5 **WQHH** signs on as the sister station to **WXLA** (Power 1180). **WQHH** will do an adult-leaning urban format similar to **WJLB** Detroit when it was under **James Alexander** or **WXLA**'s current approach. **Colin DuBose**, currently PD of the AM, will oversee the FM. Meanwhile, former **WXLA** PD **Blane Wilson** is now doing afternoons at urban rival **WILS**.

Dennis Reese, last APD of top 40 **WRBQ** (Q105) Tampa, Fla., is the new PD/p.m. driver at top 40 **WABB-FM** Mobile, Ala., replacing **Leslie Fram**. APD **Kevin Peterson**, who had been **Fram**'s partner in afternoons, moves to middays. Elsewhere on the Gulf Coast, **Scott Stewart** is the new PD of country **WPAP** Panama City, Fla. He was PD of co-owned **WTSH-FM** Rome, Ga.

Album **KRIX** (99X) Brownsville, Texas is now top 40 "Energy 99." **Kirk Davidson** remains PD. Night jock **Scott Matthews** is out. **Tina Simonet**, last APD/mornings at **KRRG** (Energy 98) Laredo, Texas, is the new MD/nights. **KRIX** production director **Jim "Patches" Patchowski** joins mornings . . . PD **Ricky Casteel** steps down to concentrate on mornings at Nashville area country outlet **WYCQ**.

Dave Taylor, PD of country **KWEN** (K95) Tulsa, Okla., adds programming duties for full-service **AM KRMG** . . . With PD **Johnny A.** now handling corporate PD duties for **Baton Rouge Broadcasting**, MD **Hollywood Harrison** is upped to APD at top 40 **WFMF** Baton Rouge, La.

Easy listening **WGMM** Elmira, N.Y., has gone oldies. That prompted oldies **AM WEHH** to go to an MOR format that owner/GM/PD **Ray Ross** calls "Big, Bold, and Brassy" featuring Vegas-style performers (Count Basie, Barry Manilow, Sammy Davis Jr., etc.). **Ross** intends to syndicate the format which was tried two years ago at **WINR** Binghamton, N.Y.

PEOPLE: TRUE CONFESSIONS?

The Chicago Sun-Times reports that **WBBM-FM** (B96) Chicago morning team **Ed Volkman & Joe Bohannon** were suspended for two days for airing a bogus call as part of their "Confession Wednesday" segment Nov. 14. The call, ostensibly from the wife of a **WLS-TV** employee, claimed that hers had somehow become a Nielsen ratings family and that they now were keeping the dial on **WLS-TV**, something that prompted Nielsen to check all 660 of its area families. **WLS-TV** is co-owned with **B96**'s rival, **WYTZ**.

The Washington Post reports that **David Newton**, an anchor/newscaster at N/T **WTOP** Washington, D.C., was arrested Nov. 23 and charged with possession of crack cocaine with intent to distribute. **WTOP** has announced on-air that **Newton** has been suspended indefinitely.

newslines..

COX ENTERPRISES has upped **WCKG** Chicago VP/GM **Marc Morgan** and **WSB-AM-FM** Atlanta VP/GM **Bob Neil** to new regional VP positions for their broadcast divisions. **Morgan** is now radio regional VP-West; **Neil** is radio regional VP-East. They retain their GM duties.

BILL CUSAK, formerly GM of **WSNI** Philadelphia, is the new VP/GM at **WCOL-AM-FM** Columbus, Ohio, replacing **Mark Hanson**.

ALAN GOODMAN has exited as VP/GM of **WAVA** Washington, D.C. **Emis** executive VP **Randy Bongarten** will be acting GM.

REGGIE JORDAN, last group VP for **Bahakel**, is the new GM of **KISS** San Antonio, Texas, replacing **Rick Joppe**.

OTHER APPOINTMENTS: **WCHY** Savannah, Ga., **AE Rick Whitson** is named GM of urban **WEAS-AM-FM** Savannah; **Leslie Halpren** is upped from manager of advertising and publicity to director of advertising and publicity at **ABC Radio Networks**, replacing **Jodi Goalstone**.

Elsewhere in D.C., **WGMS** GSM **Anthony Rose**, 37, died of smoke inhalation after apparently lighting himself on fire on Nov. 24. **Rose** had just been released from the **Montgomery County Md., Detention Center** on a \$100,000 bond in connection with a domestic dispute; he had been arrested the day before Halloween and charged with assault and battery. **Rose** had been one of the principals in a failed attempt to buy **WKYS** Washington, D.C., several years ago.

At **WKYS**, **Sammy Mack** joins for afternoons replacing **Jerry Fenner**. **Mack** did overnights at **KDIA** San Francisco. He has not been replaced there, but **Sharon Jones** is now doing part-time at **KDIA**. Across town at urban/AC **WMMJ**, **Paula Gwynn**—**Miss Black America 1989**—has joined **Sonny Taylor** in mornings. **WMMJ**'s AM sister, **WOL**, has made good on plans to evolve back to black N/T with the addition of **Bernie McCain**, last at **WCBM** Baltimore, for p.m. drive.

Former **KOAI** Dallas PD **John Frost** has joined crosstown **AC KRSR** (Star 105) for afternoons. APD **Bob Nelson** moves from that slot to middays. **John McCarty** goes from mornings to nights. **Trey Elliott** joins from **KWTX-FM** Waco, Texas for overnights. Also joining as weekenders are **Stubie Doak** from crosstown **KZPS** and **Bob Delancey**, former PD of crosstown **KMGC**. Overnigher **Teri Richardson** exits.

Mike Snow is out as MD of top 40 **KKBQ** (93Q) Houston. Weekender **John Gray** assumes those duties for now . . . **Art Roberts** from top 40 **WZAT** (Z102) Savannah, Ga., is the new overnigher at top 40 **KHYI** (Y95) Dallas . . . MD **Bobby Reno** is out at album **WRNO** New Orleans.

Mike Elliott, known as **Beaver Cleaver** on his last job at **WNVZ** (Z104) Norfolk, Va., is the new APD/MD at rival **WMXN** (Mix 105). **Elliott** is doing mornings for now, but could move to afternoons if the station finds a morning show . . . **Beau Roberts** is out as MD/middays at album **KAZY** Denver.

Steve Meade goes from swing to middays at top 40 **WZZG** Charlotte, N.C., replacing **Jeff Baker** . . . **Axel Marley** is upped from late nights to afternoons at top 40 **KWOD** Sacramento, Calif., replacing **Jeff Thomas**. **Kidd Kelly** joins from crosstown **KROY** . . . **Rollye James** is out of overnights at **KMPC** Los Angeles.

Frances Tinsley, formerly promotion director for **WLIB/WBLS** New York, is now morning co-anchor on **WLIB**. Also, **Janie Washington** has been upped from VP/promotion for parent company **Inner City** to VP/special projects . . . Former **WFYR** Chicago jock **Bob Barnes-Watts** is now doing weekends on crosstown classic rocker **WCKG**.

Evan Lee, last at **WGTR** Miami in afternoons, is now doing the same shift at album **WKGR** West Palm Beach, Fla. **Glen Curtis** is now doing production . . . **Kevin McGowan** is out of the morning team at **WCKZ** (Kiss 102) Charlotte, N.C.

Former **WAPW** (Power 99) Atlanta swing jock **Bill "Slam" Dunkin** is the new morning man at top 40 **WJRZ** Ocean County, N.J., replacing the exiting **Russ Monroe** . . . At top 40 **KIXY-FM** San Angelo, Texas, morning man **Uncle John** is out. PD **Don Robertson** moves from afternoons to mornings. **Joe Pena** joins for afternoons from the PD slot at **KIDR** Del Rio, Texas.

Veteran programmer and current **KQEO/KMGA** Albuquerque, N.M., **AE Steve Stucker** has published "How To Get A Job In Radio," a booklet aimed at the aspiring first-jobbers who call you. Call 800-873-2363. Also, **Billboard Books** has just published "The Traveler's Guide To World Radio" (\$9.95) listing English-language broadcasts in 51 major cities. Call 800-451-1741.

EVENTS: SHAKE IT UP

WYHY (Y107) Nashville was the first station to announce a class action suit against **Milli Vanilli**, but top 40 **WRQN** (93Q) Toledo, Ohio has actually filed one against **Rob & Fab**, **Frank Farian**, and **Arista** seeking unspecified financial damages on behalf of locals who were "defrauded of money through sales of music products and merchandise and through the sale of concert tickets."

Y107, as well as its **Jacor** sister stations **WEBN** Cincinnati, **WGST** Atlanta, and **WFLZ** Tampa, Fla., are all capitalizing on the massive earthquake predicted for Monday (3) following the discovery of the **Madrid, Mo., Fault**. The **Jacor** stations will send jocks to Memphis to wait for the quake. **WNCI** Columbus, Ohio, meanwhile, is looking for somebody over 400 pounds to go to **Madrid** and jump up and down on the fault-line with the **Morning Zoo** members.

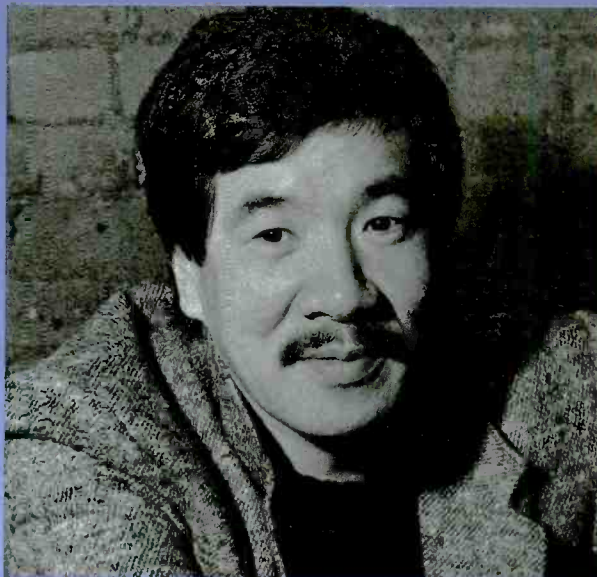
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HEART
"BRIGADE"



PET SHOP BOYS
"BEHAVIOUR"



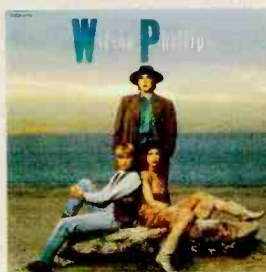
M.C. HAMMER
"PLEASE HAMMER DON'T HURTE'M"



SINEAD O'CONNOR
"I DO NOT WANT WHAT I HAVEN'T GOT"



WILSON PHILLIPS
"WILSON PHILLIPS"



SILJE
"TELL ME WHERE YOU'RE GOING"



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VANILLA ICE
"TO THE EXTREME"



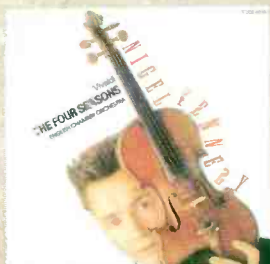
PRETTY WOMAN
"SOUND TRACK"



QUIREBOYS
"A BIT OF WHAT YOU FANCY"



NIGEL KENNEDY
"THE FOUR SEASONS"



QUEENSRÛCHE
"EMPIRE"



STRYPER
"AGAINST THE LAW"



BILLY IDOL
"CHARMED LIFE"



Nets, Indies Offer A Bundleful Of Holiday Programming Packages

LOS ANGELES—Here is a run-down of select holiday and year-end programming offered by the major networks and various independents.

From Dec. 24-Jan. 1, ABC Radio Networks offers year-end shows on compact disc from "American Top 40 With Shadoc Stevens," "American Country Countdown With Bob Kingsley," and "Hot Mix." ABC's networks will also offer their affiliates format-specific year-end news specials and holiday music packages.

Westwood One's holiday fare includes Mutual's three-hour "Christmas From The Heart With Barbara Mandrell," available for broadcast Dec. 18-24; and the five-hour-plus "New Year's Eve Live

From Disneyland With Dick Bartley." Also, "The Top 100 Of 1990," a special edition of "Casey's Top 40" available on the weekends of Dec. 22 and 29; and Dr. Demento's "New Year's Countdown: The Funny 25," available the week of Dec. 24.

WW1's Mutual Broadcasting System has a number of year-end news shows lined up, including the 30-minute "The Year In Review: The Big Stories," "The Year In Review: People, Sports & Entertainment," and "Mutual Sports '90!"

WW1's NBC Radio Networks offer "1990: A Look Back" and "A Look Back—The Sports Year 1990," while The Source presents "1990 Year In Review: Nasty As

You Wanna Be," and WW1 has the three-hour "1990: Dawn Of The Decade" lined up.

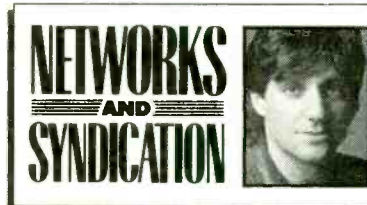
Unistar Radio Programming's "Country Six Pack" series continues Dec. 21-25 with "Christmas Around The Country 1990," a three-hour special hosted by WXTU Philadelphia's Mike Brophy, and featuring George Strait, the Judds, Dolly Parton, and others performing Christmas hits.

For New Year's, Unistar has holiday versions of "The Weekly Special" and "Rick Dees Weekly Top 40." The Dec. 28-30 edition of Unistar's "Weekly Special" focuses on "The Hitmakers Of 1990." "Rick Dees Weekly Top 40" offers a two-part year-end special on the week-

ends of Dec. 28-30 and Jan. 4-6.

CBS Radio Networks' newly created Hispanic Radio Network offers its debut entertainment broadcast Dec. 21-25. "A Magical Christ-

mas At Disneyland" is a four-hour special hosted by KTNQ Los Angeles morning man Humberto Luna. Guests include Gloria Estefan and Julio Iglesias.



by Craig Rosen

mas At Disneyland" is a four-hour special hosted by KTNQ Los Angeles morning man Humberto Luna. Guests include Gloria Estefan and Julio Iglesias.

MediaAmerica and James Paul Brown Entertainment are offering "Christmas In The Country," a four-hour special available for broadcast the week prior to Christmas. The show will be hosted by Country Music Award-winning artist Kathy Mattea. Affiliates set to run the special include KZLA Los Angeles, WSM Nashville, and KPLX Dallas.

TNNR will offer its "Year End Nashville Record Review" Dec. 29 from 2 p.m. to midnight (ET). The program, hosted by Lorianne Crook & Charlie Chase, features a countdown of the top 100 country hits of 1990.

On the public-radio front, National Public Radio is offering a special of "Handel's Messiah At St. Thomas Church." The two-hour show featuring guest host Dudley Moore will be taped in New York and will be available in December to NPR members.

Other NPR offerings include the one-hour Jonathan Winters' reading of "A Christmas Carol," and

the "American Jazz Radio Festival New Year's Eve Celebration," which will be broadcast live. The latter features performances by Nina Simone, Lionel Hampton, Freddie Hubbard, and Snooks Eaglin.

Although not really a holiday theme program, unless you've been playing his Christmas album for the preceding month, NPR's two-hour "He's A Rebel: A Tribute To Phil Spector" is set to air Dec. 26 in honor of the eccentric producer's 50th birthday. The special is produced by Hal Willner.

On the independent front, Los Angeles-based TelePrograms is offering "An Original Christmas 1990." The 12-hour music special is hosted by KTWV (The Wave) Los Angeles personality China Smith. Aside from being offered to radio stations around the country, the program, available on 12 reels or cassettes, is being donated to hospitals and charity organizations for play. For more information, call 213-854-4475.

A similar offering is Kris Stevens Enterprises' "The 12 Hours Of Christmas" as well as "The Magic Of Christmas" and "Christmas In The Country." For more information, call 818-981-8255.

Another country holiday show is being offered by Chris Lane Productions. "Christmas In The Country With Chris Lane" is a 12-hour program that was formerly offered by the Weedeck Radio Network. The show has been cleared on KRAK Sacramento, Calif., and KMPS Seattle. For more information, call 818-988-4883.

The Westlake Village, Calif.-based Creative Radio Network is offering the 12-hour "Christmas Memories," hosted by KOST Los Angeles personality Mike Sakellarides. The show is being offered on

(Continued on page 21)

Billboard's **PD** of the week

Jay Johnson
WTLC Indianapolis

THREE YEARS AGO, before the question of adults and rap had become something that every top 40 and urban PD was grappling with, WTLC Indianapolis PD Jay Johnson grabbed the attention of the urban-format community by deciding not to play rap at all. Johnson may not have been the first PD to avoid rap—but he was one of the first at a large-market mainstream urban, as opposed to an urban/AC outlet.

When you hear M.C. Hammer's "Pray" on WTLC, you hear it remixed to the point that it is virtually an instrumental. And you hear it well after the rest of the country has been playing it. With a song that features rap, Johnson says, "When they do the 12-inch, we ask them to do a mix without rap. Those that don't have a hard time getting added."

It's been a busy year for WTLC. There was a sale to Barry Mayo's Broadcast Partners Inc. that never cleared. There was the format switch to gospel at WPZZ—WTLC's only full-fledged FM competitor in 22 years. (WPZZ had originally signed on as an odd urban/AC hybrid before going mainstream.) And in the summer Arbitron, WTLC rebounded 11.1-6.6-9.0 12-plus, making it fifth in the market.

"When I started doing this, I was the Lone Ranger," Johnson says. Now, with the growth of the black AC format and the softening of urban radio overall, "25 stations are turning their back on rap, including New York, Chicago, and Washington, D.C."

"We're doing very well in the 25-plus cell that we're after and haven't had any problem [with not playing rap]. Sure there are people who would like to have rap and don't have any place to get it. But they would probably rather listen to the 2 Live Crew and records no other station would play anyway."

WTLC was, for awhile, using the slogan "No Rap, Just Music." Although Johnson considers his station an AC, it differs from a WVAZ Chicago or WMMJ Washington, D.C., in that it is very heavily current-based. And in that Johnson will play hard, up-tempo records—as long as they don't have rap.

Johnson thinks that adults hear a clear difference between songs with rap and a hard, up-tempo song that isn't rap-based, i.e., Guy's "I Wanna Get With You" or Levert's "Rope A Dope Style." "Anybody can differentiate between Levert and rap. Once the artist starts talking, it's not music anymore. It becomes something different—and some people consider it part of a subculture they don't want to deal with."

Record labels, Johnson says, have come to grips with how WTLC operates. "I don't see them as a villain. They have 19-year-old guys in their A&R departments pumping out music to make money. Some of that can or cannot be played by radio. In our format, we seem to be getting back to good music—the Anita Bakers and the Carl

Andersons. Ralph Tresvant has a nice record. So do Mariah Carey and Al B. Sure!"

This is WTLC in afternoons: James D-Train Williams, "Oh How I Love You (Girl)"; Tony! Toni! Toné!, "It Never Rains In Southern California"; Janet Jackson, "Black Cat"; Tres, "Let Me Feel Your Body"; Ten City, "Whatever Makes You Happy"; Guy, "I Wanna Get With You"; Quincy Jones, "One Man Woman"; and Marcia Griffiths, "Electric Boogie."

WTLC plays a jazz cut at 30 minutes past every hour—even at night. It also dayparts some jazz into mid-days as part of its new concentration toward offices. For its current "Money Game" contest, listeners are asked to send faxes on office letterheads. The station vehicle then goes to their office. If they can name, or sing, the last two songs played, they win \$105, or \$1,005 on Thursdays.

WTLC came to public attention in the mid-'80s as the focal point for community concern over the death of Michael Taylor, a black youth who died under mysterious circumstances in police custody. Since then, Johnson says, "things have been going pretty smoothly" in the black community. "We haven't had to flex our muscles. We do appreciate that when something does happen, our community feels like they have to call us first."

"If they don't know how to get food stamps. If they don't know how to get help. If they've been burned out of their home, they call us. We have a group of people here for that who don't have a title, but who seem to have answers for them. A woman called here once who was on welfare and couldn't afford to bury her son. There was never any on-air hoopla about it, but we took care of it because we thought we should."

This year, WTLC worked with a community program—started years ago by a local reverend—to distribute 20,000 Thanksgiving dinners. It also ties in with the Indiana Black Expo, the Circle City Classic football game, and was heavily involved with the U.S. Census, contributing to what Johnson believes was the largest return in the U.S.

Because WTLC considers itself to be a black community station, and because the station already has 85%-93% penetration with Indy's blacks, there really are not that many bodies left for it to pursue. When WPZZ came to town, it managed to take WTLC down to the six share range, even without doing well itself.

"They picked up the listeners who were angry with the fact that we wouldn't play rap," Johnson says. "They played a lot of rap. I would have done the same thing in their position. They never had the funds to compete with us. There were a lot of problems there—and I wasn't privy to all of them. I had always heard that they wanted to be gospel, so I wasn't surprised when they changed format."

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Album Rock Tracks

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	4	4	7	MY HEAD'S IN MISSISSIPPI WARNER BROS. LP CUT	ZZ TOP 1 week at No. 1
2	2	2	10	HARD TO HANDLE DEF AMERICAN 4-19668/GEFFEN	THE BLACK CROWES
3	1	1	6	ONE AND ONLY MAN VIRGIN 4-98892	STEVE WINWOOD
4	3	3	7	SHE'S MY BABY WILBURY 4-19523/WARNER BROS.	TRAVELING WILBURYS
5	6	9	7	IF YOU NEEDED SOMEBODY ATCO 4-98914	BAD COMPANY
6	5	5	4	YOU'RE AMAZING EMI 50338	ROBERT PALMER
7	11	13	4	SHELTER ME MERCURY 878 700-4	CINDERELLA
8	12	12	7	TELEPHONE SONG EPIC LP CUT	VAUGHAN BROTHERS
9	9	10	6	DISAPPEAR ATLANTIC 4-87784	INXS
10	10	15	5	MONEYTALKS ATCO 4-98881	AC/DC
11	8	8	6	TEASE ME, PLEASE ME MERCURY 878 634-4	SCORPIONS
12	19	25	3	SIGNS GEFFEN LP CUT	TESLA
13	18	19	6	FOR YOU MCA 53935	THE OUTFIELD
14	15	16	10	MILES AWAY ATLANTIC 4-87824	WINGER
15	14	14	6	LOVE THAT NEVER DIES COLUMBIA LP CUT	THE BYRDS
16	17	18	6	THE ROAD I.R.S. LP CUT	THE ALARM
17	7	6	10	SOMETHING TO BELIEVE IN ENIGMA 44617/CAPITOL	POISON
18	13	7	9	KING OF DREAMS RCA 2703	DEEP PURPLE
19	25	30	4	FULL CIRCLE ARISTA LP CUT	THE JEFF HEALEY BAND
20	23	27	5	IT'S LOVE MEGAFORCE LP CUT/ATLANTIC	KING'S X
21	16	11	13	STILL GOT THE BLUES CHARISMA LP CUT	GARY MOORE
22	26	29	5	JUST THE WAY IT IS, BABY ATCO LP CUT	THE REMBRANDTS
★★★ POWER TRACK ★★★					
23	37	46	3	RIGHTEOUS CAPITOL LP CUT	ERIC JOHNSON
24	21	22	8	KEEP ON LOVING ME BABY VIRGIN LP CUT	COLIN JAMES
25	24	24	6	NEW YORK MINUTE GEFFEN 4-19660	DON HENLEY
26	30	35	4	MAMA HELP ME GEFFEN 4-19658	EDIE BRICKELL & NEW BOHEMIANS
27	20	20	19	CLIFFS OF DOVER CAPITOL LP CUT	ERIC JOHNSON
28	39	—	2	REAL REAL GONE MERCURY 879 202-4	VAN MORRISON
29	29	32	5	A TOUCH OF EVIL COLUMBIA LP CUT	JUDAS PRIEST
30	22	17	14	HIGH ENOUGH WARNER BROS. 4-19595	DAMN YANKEES
31	32	34	4	WICKED SENSATION ELEKTRA LP CUT	LYNCH MOB
★★★ FLASHMAKER ★★★					
32	NEW ▶	1	1	RUNAWAY WARNER BROS. LP CUT	DAMN YANKEES
33	34	36	4	LOVE CAN MAKE YOU BLIND ARISTA LP CUT	EVERY MOTHER'S NIGHTMARE
34	27	21	14	CAN'T FIND MY WAY HOME SIMMONS LP CUT/RCA	HOUSE OF LORDS
35	36	39	8	BEEN CAUGHT STEALING WARNER BROS. 4-19574	JANE'S ADDICTION
36	44	—	2	I SAW RED COLUMBIA 38-73597	WARRANT
37	31	23	8	TRAVELLING RIVERSIDE BLUES ATLANTIC LP CUT	LED ZEPPELIN
38	28	26	11	GIVE IT TO ME GOOD MECHANIC 53863/MCA	TRIXTER
39	40	48	3	AFTER THE RAIN DGC 4-19667	NELSON
40	41	49	3	PRODIGAL BLUES CHRYSALIS 23603	BILLY IDOL
41	NEW ▶	1	1	LET ME LOVE YOU TOO COLUMBIA LP CUT	TOMMY CONWELL
42	43	47	3	PRIDE EPIC LP CUT	LIVING COLOUR
43	33	33	9	THE OBVIOUS CHILD WARNER BROS. 4-19549	PAUL SIMON
44	47	—	2	SPEND MY LIFE CHRYSALIS LP CUT	SLAUGHTER
45	NEW ▶	1	1	BEST I CAN EMI LP CUT	QUEENSRYCHE
46	35	28	8	STRANDED CAPITOL 44621	HEART
47	NEW ▶	1	1	CONSEQUENCES MERCURY LP CUT	THE ROBERT CRAY BAND
48	42	45	5	NIGHT AND DAY CHRYSALIS LP CUT	U2
49	NEW ▶	1	1	OVER AND OVER REPRISE LP CUT	NEIL YOUNG & CRAZY HORSE
50	38	42	7	BIRTHDAY CAPITOL 44645	PAUL MCCARTNEY

Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debuting track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week before. © 1990, Billboard/BPI Communications, Inc.

RADIO



Blankets, Anyone? Tennis star Zina Garrison helped KHMZ (Mix 96.5) Houston collect 13,000 blankets for the homeless in the station's Great Houston Cover-Up promotion. Pictured, from left, are Garrison's niece, Rosemari Turner; Garrison; and KHMZ personalities John Paul West and Joe Pogge.

'STOP THE VIOLENCE'

(Continued from page 11)

gangs met and agreed to sign a truce. "I don't think radio stations saying, 'Get out of a gang' will work, but it can make a difference," Tanner adds. "If we put out the message that gangs are not cool and constantly put it down, it doesn't help the gang scene."

The STV stations are not the only ones that have taken on heavier-than-usual issues, at least by music-radio standards. Top 40 WFLY Albany, N.Y., recently wrapped up a "prejudice-free summer." Using the sort of production that usually heralds "52 minutes of music an hour" or the like, WFLY ran liners that said, "In total darkness we're all the same," and "Help WFLY make the first summer of the '90s prejudice-free." PD Todd Pettengill now says he is planning a promotion focusing on social problems for each quarter of 1991.

DEES MOVES SHOW

(Continued from page 11)

another weekly show. CD Media is based in Burbank, Calif. Clark says there are plans to open up offices in New York and Chicago and double the company's existing 15-member staff.

There are no plans for promotional tie-ins between "Weekly Top 40" and ABC-TV's "Into The Night Starring Rick Dees," which was recently renewed by the network to run through mid-April.

Dees' affiliation with ABC-TV prompted speculation that his radio show would move to the ABC Radio Networks. Clark says that ABC was one of eight program suppliers that had expressed interest in the radio show. CRAIG ROSEN

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Modern Rock Tracks

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	1	11	BEEN CAUGHT STEALING WARNER BROS. 4-19574	JANE'S ADDICTION 4 weeks at No. 1
2	3	6	4	MORE ELEKTRA 4-64923	SISTERS OF MERCY
3	2	2	8	DON'T ASK ME VIRGIN LP CUT	PUBLIC IMAGE LTD.
4	5	10	5	NIGHT AND DAY CHRYSALIS LP CUT	U2
5	6	11	7	THEN BEGGAR'S BANQUET 2451/RCA	THE CHARLATANS UK
6	9	14	3	PICCADILLY PALARE SIRE LP CUT/REPRISE	MORRISSEY
7	4	5	9	CELEBRATE ATLANTIC LP CUT	AN EMOTIONAL FISH
8	10	17	5	STONE COLD YESTERDAY TVT 2581	THE CONNELLS
9	8	7	6	THE ROAD I.R.S. 67039	THE ALARM
10	12	12	6	DISAPPEAR ATLANTIC 4-87784	INXS
11	14	20	4	ONLY TONGUE CAN TELL GODDISCS LP CUT/POLYDOR	THE TRASH CAN SINATRAS
12	20	—	2	ENLIGHTEN ME SIRE LP CUT/WARNER BROS.	ECHO AND THE BUNNYMEN
13	11	18	7	BEEN THERE DONE THAT OPAL LP CUT/WARNER BROS.	ENO/CALE
14	16	9	8	HELLO I LOVE YOU ELEKTRA LP CUT	THE CURE
15	18	21	8	DIG FOR FIRE ELEKTRA 2-66596	PIXIES
16	7	8	12	CANDY VIRGIN 4-98900	IGGY POP
17	17	22	5	MAMA HELP ME GEFFEN 4-19658	EDIE BRICKELL & NEW BOHEMIANS
18	21	27	3	HEAVEN OR LAS VEGAS CAPITOL LP CUT	COCTEAU TWINS
19	13	4	12	NEVER ENOUGH ELEKTRA 4-64928	THE CURE
20	15	15	6	A LIFE OF SUNDAYS ENIGN LP CUT/CHRYSALIS	THE WATERBOYS
21	29	—	2	KINKY AFRO ELEKTRA LP CUT	HAPPY MONDAYS
22	19	16	5	ANNIE'S GONE ATLANTIC LP CUT	REDD KROSS
23	30	24	3	CAROLINE I.R.S. 13811	CONCRETE BLONDE
24	RE-ENTRY	3	3	THE OBVIOUS CHILD WARNER BROS. 7-19549	PAUL SIMON
25	26	—	2	ELVIS IS DEAD EPIC LP CUT	LIVING COLOUR
26	NEW ▶	1	1	EASY STREET A&M LP CUT	SOUL ASYLUM
27	27	29	4	COMMERCIAL RAIN ELEKTRA LP CUT	INSPIRAL CARPETS
28	NEW ▶	1	1	TOMORROW NEVER KNOWS SIRE LP CUT/WARNER BROS.	DANIELLE DAX
29	NEW ▶	1	1	TRAGEDY (FOR YOU) EPIC 34-73594	FRONT 242
30	23	26	7	RASPBERRY BERET GIANT LP CUT/REPRISE	HINDU LOVE GODS

Tracks with the greatest airplay gains this week. © 1990, Billboard/BPI Communications, Inc.

Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Lady**, Kenny Rogers, LIBERTY
2. **More Than I Can Say**, Leo Sayer, WARNER BROS
3. **Another One Bites The Dust**, Queen, ELEKTRA
4. **Woman In Love**, Barbra Streisand, COLUMBIA
5. **Master Blaster**, Stevie Wonder, TAMLA
6. **Starting Over**, John Lennon, GEFEN
7. **Love On The Rocks**, Neil Diamond, CAPITOL
8. **Hungry Heart**, Bruce Springsteen, COLUMBIA
9. **I'm Coming Out**, Diana Ross, MOTOWN
10. **Dreaming**, Cliff Richard, EMI-AMERICA

POP SINGLES—20 Years Ago

1. **I Think I Love You**, Partridge Family, BELL
2. **The Tears Of A Clown**, Smokey Robinson & the Miracles, TAMLA
3. **Gypsy Woman**, Brian Hyland, UNI
4. **I'll Be There**, Jackson 5, MOTOWN
5. **We've Only Just Begun**, Carpenters, A&M
6. **Fire And Rain**, James Taylor, WARNER BROS
7. **One Less Bell To Answer**, Fifth Dimension, BELL
8. **No Matter What**, Badfinger, APPLE
9. **Heaven Help Us All**, Stevie Wonder, TAMLA
10. **Share The Land**, Guess Who, RCA

TOP ALBUMS—10 Years Ago

1. **Guilty**, Barbra Streisand, COLUMBIA
2. **Greatest Hits**, Kenny Rogers, LIBERTY
3. **Hotter Than July**, Stevie Wonder, TAMLA
4. **The River**, Bruce Springsteen, COLUMBIA
5. **Back In Black**, AC/DC, ATLANTIC
6. **The Game**, Queen, ELEKTRA
7. **Crimes Of Passion**, Pat Benatar, CHRYSALIS
8. **Eagles Live**, Eagles, ASYLUM
9. **Zanyatta Mondatta**, Police, A&M
10. **Faces**, Earth, Wind & Fire, ARC/COLUMBIA

TOP ALBUMS—20 Years Ago

1. **Abraxas**, Santana, COLUMBIA
2. **Close To You**, Carpenters, A&M
3. **Led Zepplin III**, ATLANTIC
4. **Sweet Baby James**, James Taylor, WARNER BROS
5. **Third Album**, Jackson 5, MOTOWN
6. **Greatest Hits**, Sly & the Family Stone, EPIC
7. **New Morning**, Bob Dylan, COLUMBIA
8. **Stephen Stills**, ATLANTIC
9. **Cosmo's Factory**, Creedence Clearwater Revival, FANTASY
10. **Jesus Christ Superstar**, Various Artists, DECCA

COUNTRY SINGLES—10 Years Ago

1. **Smoky Mountain Rain**, Ronnie Milsap, RCA
2. **Lady**, Kenny Rogers, LIBERTY
3. **That's All That Matters To Me**, Mickey Gilley, EPIC
4. **Why Lady Why**, Alabama, RCA
5. **You Almost Slipped My Mind**, Charley Pride, RCA
6. **Take Me To Your Lovin' Place**, Larry Gatlin & the Gatlin Brothers Band, COLUMBIA
7. **One In A Million**, Johnny Lee, ASYLUM
8. **Lovers Live Longer**, Bellamy Brothers, WARNER/CORB
9. **The Best Of Strangers**, Barbara Mandrell, MCA
10. **A Bridge That Just Won't Burn**, Conway Twitty, MCA

SOUL SINGLES—10 Years Ago

1. **Master Blaster**, Stevie Wonder, TAMLA
2. **Love T.K.O.**, Teddy Pendergrass, PIR
3. **Celebration**, Kool & the Gang, DE-LITE
4. **Lovely One**, The Jacksons, EPIC
5. **Uptown**, Prince, WARNER BROS
6. **More Bounce To The Ounce**, Zapp, WARNER BROS
7. **Keep It Hot**, Cameo, CHOCOLATE CITY
8. **Another One Bites The Dust**, Queen, ELEKTRA
9. **Love X Love**, George Benson, WARNER BROS./QUEST
10. **I'm Coming Out**, Diana Ross, MOTOWN

PROMOTIONS AND MARKETING

(Continued from page 11)

WBOS recently sent out a half-million pieces and, of the responses returned so far, Cashman estimates that 35%-40% of the respondents were sampling the station for the first time—her primary goal in using the piece.

N/T WCBS New York promotion director Russ King says his station's primary goal for the mailer is "information gathering," noting that "whoever is going to relate to [the piece is] already [a] target listener."

WCBS recently generated some negative press when representatives of the Sloan-Kettering Cancer Center claimed their organization was being used on the piece without their permission. King says the hospital had approved the project but "obviously not everyone there knew about it."

Top 40 WHYI (Y100) Miami, which just finished a survey mailing through Loyalty Marketing Systems, has found the charity angle to be one of its strongest benefits. Promotion director Julie Wilson says "People thought it was a good idea. They like [the fact] that their opinion counts and that it went to charity."

But some competing station personnel object to the pieces' potential for distortion. WPOC Baltimore PD Bob Moody is among the most vocal of the critics. In October, when he and others at WPOC received a piece sent out by WHFS, Moody contacted Arbitron. "My problem with it is that it's clearly meant to be deceptive," says Moody. "It's audience hype disguised as research. It adds the burden of guilt because people want to help the charity so it obviously distorts listening." But, Moody says, "if the gods of Arbitron say it's fine, then there's no point wasting your breath on it."

Cashman says that some WBOS competitors are objecting to the mailer via anonymous phone calls and letters to the station, despite the fact that the station "took pains to change the language of the piece to make it less misleading." The WBOS piece reads "a research study is being conducted in the Boston market," rather than "we're conducting a research survey," Cashman says.

"My answer to complaints [that the mailer is unethical] is that it's just sour grapes," Cashman adds. "Our competitors see the value of it and see the success others have had with it in other markets. It will be interesting to see which of the [stations] who object to it will be the next to use it."

WHFS has used the piece twice this year, most recently with the Carmel, Ind.-based Yancey Marketing Corp. VP Scott Yancey defends the legitimacy of the piece, calling it "just an alternative way to do direct mail. We're just trying to make people more aware of [the station] and to get them to sample the product. If they have a diary, well..."

The company most actively involved in the campaign is the Stratford, Pa.-based Impact Ratings Inc., which claims to have a copyright on the piece. Impact VP of marketing Greg Donches admits that "the major goal is to get people to fill out their diary. It's all diary-motivated. Someone who fills this survey out is more likely to fill out the diary."

As for claims that the mailer is misleading, Donches says, "We are not misleading them that their participa-

tion is mandatory. [We] are giving them the freedom to participate or not." Donches says the piece was approved by Arbitron last March.

Donches also says that "it is a research-gathering vehicle. We can actually data-enter what shows people like and don't like. A lot of stations use the information to change the product." WBOS is among them. Cashman says the results of the WBOS survey are being tabulated and, she says, if they indicate that something about the station needs changing, it will be changed.

Promotions & Marketing



by Phyllis Stark

In addition to WBOS and WCBS-AM, Impact's clients include KSFO/KYA San Francisco, WYSP Philadelphia, WAXY Miami, KQPT Sacramento, Calif., WMMO Orlando, Fla., and KLTN Las Vegas.

IDEA MILL: SAWING LOGS

Album KRQR San Francisco recently ran a series of "Twin Peaks" contests, giving listeners a chance to win a cord of logs, among other prizes. The promotion kicked off with a "psychic log weekend" in which listeners could register to win the cord of logs when they heard the sound of the "log lady" sawing. Each person registered won one log. Midday host Steven Seaweed registered listeners who answered "Twin Peaks" trivia questions to win the show's soundtrack and dinner at San Francisco's Twin Peaks Pizza and Pasta Restaurant. During the morning show, listeners registered to win a trip to Los Angeles and a walk-on appearance on the show. To win, they sent in their best "cherry pie and cup of Joe," which the morning team judged.

Top 40 WAPW (Power 99) Atlanta capitalized on the success of the Jensen Smith Jeans Co., which sells pants that have been shot full of holes with 12-gauge shotguns, by in-

viting listeners to a local shooting range to create their own "designer" jeans. Station jocks helped out with rifles and an Uzi. One listener substituted a Milli Vanilli CD for jeans.

AC WMGK (Magic 103) Philadelphia morning man Harvey and sidekick Julie Roberts broadcast live from a number of local diners during the Thanksgiving week "diner days" promotion. Listeners were asked to come by with donations for a local food bank. The first 103 people who did were given a full Thanksgiving dinner—for breakfast... Top 40 WZPL Indianapolis listeners competed for prizes by doing their best turkey impersonations at a Thanksgiving Day Indianapolis Ice hockey game. The winner, who was judged by crowd applause, won a trip for two on American Airlines.

AC WYST-FM (92 Star) Baltimore morning man Don O'Brien is organizing "the world's largest human Christmas tree" at a local Christmas tree plantation. Listeners who attend the Sunday (2) event are being asked to wear green. The "tree" will be photographed via helicopter.

Judges in country CKWX Vancouver, British Columbia's recent local country songwriters' competition included writers Richard Leigh, Pat Alger, Peter McCann, Ralph Murphy, and Bobby Wood. Ten winners will get the opportunity to co-write with songwriters who have penned a No. 1 country song. Musieline Records will release a compilation CD of the winning songs.

PRO-MOTIONS

Joy Melendy has been named promotion director of urban KJMZ Dallas, replacing Winsor Barbee, who exits. Melendy held the same position at crosstown AC KMGC... Mike Ellis has been named promotion director at album combo KLZ/KAZY Denver, replacing Ann Millison, who moves across town to rival KDHT in the same capacity. Ellis was promotion director at KMJK Portland, Ore... Top 40 WKBQ St. Louis needs a sales promotion director. Contact promotion director Todd Goodrich at 314-644-1380.

NETWORKS AND SYNDICATION

(Continued from preceding page)

vinyl album. Creative is also offering hosted and unhosted versions of the AC "The Joy Of Christmas" and "A Country Joy Of Christmas," as well as the country-oriented shortform "Christmas Remembered," the multiformat shortform "Christmas Traditions," and the one-hour "Holiday Magic With Johnny Mathis" and "Christmas With Elvis." For more information, call 800-329-9999.

Murray/Walsh Programming Inc.'s four-hour year-end version of "Supermixx" is called "Supermixx 90." The unhosted, commercial-free show is available on a cash basis. For more information, call 203-763-2838.

AROUND THE INDUSTRY

WW1 is offering a debt exchange of \$400 principal amount of its 9% convertible senior subordinated debentures for each of its \$1,000 principal amount of 6.75% convertible

subordinated debentures.

The senior subordinated debentures are initially convertible at the price of \$5.25 per share of common stock. The subordinated debentures are convertible at \$24.58 per share.

The 9% convertible senior subordinated debentures are due Oct. 15, 2002, while the 6.75% convertible subordinated debentures are due Oct. 15, 2011. WW1 is offering the swap through midnight Dec. 17.

CBS has announced the hosts for its inaugural postseason NFL broadcasts on the Hispanic Radio Network. The team includes Miami Dolphins announcer Rene Giraldo, Dallas Cowboys host Armando Quintero, Los Angeles Raiders broadcaster Ricardo Salazar, and former Los Angeles Rams announcer Jessi Losado. The postseason broadcast package includes the AFC and NFC Championships and the Super Bowl.

Hot Hits in Tokio

Week of November 18, 1990

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

- 1 So Close Daryl Hall & John Oates
- 2 I'm Your Baby Tonight Whitney Houston
- 3 Ice Ice Baby Vanilla Ice
- 4 Pray M.C. Hammer
- 5 Love Me Tender Lou Rawls
- 6 Love Will Never Do Janet Jackson
- 7 Fairweather Friend Johnny Gill
- 8 Missunderstanding Al B. Sure!
- 9 Serious Duran Duran
- 10 Romeo Dino
- 11 One And Only Man Steve Winwood
- 12 Giving You The Benefit Pebbles
- 13 Livin' In The Light Caron Wheeler
- 14 Suicide Blonde Inxs
- 15 So Hard Pet Shop Boys
- 16 Next To You Aswad
- 17 The First Time Surface
- 18 Feels Good Tony! Toni! Tone!
- 19 Crying In The Rain A-ha
- 20 Impulsive Wilson Phillips
- 21 Love Takes Time Mariah Carey
- 22 Groove Is In The Heart Deee-Lite
- 23 Freedom George Michael
- 24 New Inside Tiffany
- 25 Black Cat Janet Jackson
- 26 Keep Our Love Alive Stevie Wonder
- 27 I Wanna Get With U Guy
- 28 Sweet As Your Feeling Shots
- 29 Joey Concrete Blonde
- 30 Love And Affection Nelson
- 31 From A Distance Bette Midler
- 32 Slow Motion Gerald Alston
- 33 Unchained Melody The Righteous Brothers
- 34 B B Joke Pink Cloud
- 35 Without You Debbie Gibson
- 36 The Obvious Child Paul Simon
- 37 Do Me Again Freddie Jackson
- 38 Say A Prayer Breathe
- 39 Everybody Everybody Black Box
- 40 Best Of My Love Aswad
- 41 I've Got You Under My Skin Neneh Cherry
- 42 Hotel California Gypsy Kings
- 43 Miss My Love Gwen Guthrie
- 44 I Don't Have The Heart James Ingram
- 45 Shohnen Jidai Yohsui Inoue
- 46 Let's Push It Innocence
- 47 Something To Believe In Poison
- 48 A Little Time The Beautiful South
- 49 Tick Tock The Vaughan Brothers
- 50 Hideaway Devine & Statton



Get With Guy. It's fun and frolic on the set as MCA act Guy shoots the video for its first single, "I Wanna Get With You," from its second album, "The Future." Shown, from left, are Louil Silas Jr., executive VP, A&R/artist development, black music division, MCA; Michael Patterson, director; Holly Crawford, producer; and Aaron Hall, Teddy Riley, and Damion Hall of Guy.

Pebbles Reaps Benefits Of 2nd Effort 'Always' Yields Hit Single, Added Respect

BY JANINE McADAMS

NEW YORK—Pebbles has an iron will and a chip on her shoulder. Not that the outgoing 26-year-old has an attitude, mind you, unless you could term it a positive one. Saying she has always known she would be a musician, Pebbles is just plain tired of being considered another pretty face. Now that "Giving You The Benefit," the first single from her second MCA album, "Always," has earned her a No. 1 R&B hit, she feels it is time she got her due.

"It burns me up when you hear that my success is due to L.A. & Face. It doesn't start and end with your producer," says the San Francisco-born, Atlanta-based art-

ist of the L.A. & Babyface team, which helmed the project. "I co-produced the album and wrote the title song. Anything that had to do with it we did together. Everyone has a tendency to believe what is so easy to talk about," she adds, meaning her marriage to L.A. Reid. "They'll be the first to tell you that Pebbles did it. We discussed it, broke it down. We were able to put all of our talents together, and it sounds different vocally than the first album."

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"Pebbles as an artist had to overcome a stigma because of the kind of records she had the first time out and the artist she was," says Reid, referring to the dishy dance track "Girlfriend," which L.A. & Babyface produced, the funky, seductive "Mercedes Boy," and their accompanying video-clips.

"This album is turning the stigma around so that people see she's a legitimate artist," Reid continues. "She is often overshadowed by her beauty, by the fact that L.A. & Babyface are producing." He adds that on many occasions when the songwriting/producing duo quit for the night, they left Pebbles in the studio. In fact, says Reid, Pebbles' studio prowess will land her some solo production work for other artists under the LaFace Productions banner (The Rhythm & the Blues, Nov. 24).

Pebbles is intensely proud of "Always," and with reason. "I don't care if I sell five records, I

have the album of life!" she gushes. Along with lushly romantic ballads, including "Why Do I Believe" ("a future No. 1 song in all formats," Pebbles predicts), "Always," and the current single, the Babyface duet "Love Makes Things Happen" (the two have just completed a gorgeous Julien Temple-directed video), there are such up-tempo movers as the cautionary "Backyard," the anti-drug "Say A Prayer For Me," and the rockin' "Good Thing." Her cousin Cherrelle duets on the title track, while pals Karyn White and Johnny Gill contribute backing vocals on other cuts.

Pointing out that much of the material was tailor-made for her, she singles out "Say A Prayer" as a song that speaks her mind about the current state of society. "That's my song, it's a 'let me help you' song and it helped me in the process," she says. "The guys started writing it and we finished it together. It's talking about things we all hear and see [drug abuse]. The part that hit me so hard is when the hook comes around and you sing along, you catch yourself asking for a prayer. It's a special song."

With her "album of life" bulleting up to the top of the R&B albums chart, Pebbles feels ready to hit the stage with a wealth of material. Early next year she will tour Europe. Unlike many R&B singers who have huge followings there while they have yet to break in the States, Pebbles is still unknown.

"They don't believe in me yet," says this mother of two. "I have to go over there and let them see who I am. Even people over here don't really know me. They might know me, but with time to let the album build they'll see another side to me."

The singer plans to embark on her first U.S. tour next summer.

Sample Hopes Love Will Rise Up From 'Ashes' Pianist's New Album Speaks To African-Americans

"ASHES TO ASHES" is the name of the new Warner Bros. album by pianist/composer Joe Sample. What is unique about this seventh album of instrumental music by the noted jazz player is that through it, Sample attempts to convey his concern for the disintegration of the African-American family.

"I have a lot of sadness in me now, in that I can't believe what is going on with the gangs and the drugs and crack and all of that," says Sample, a former member of the popular jazz ensemble the Crusaders. "The worst thing is that the younger people have no chance in the future. I see a disaster coming. It reached into my family recently, when my nephew was shot by a gang member."

"I grew up in a black community in Houston," Sample continues. "It was a rough place, but the survival rate was high because we had the family, the community, and a lot of love in our neighborhood... With the album I try to address problems by giving a feeling of hope and by putting the emphasis back on love."

Sample says each track of his album, now No. 1 on the Top Contemporary Jazz Albums chart, attempts to capture the anguish of broken families as well as the hope for a better society. He composed most of the disc's music, tracks like "Born In Trouble," "Mother's Eyes," "Born To Be Bad," "Strike Two," and "Phoenix." Renowned producer and bassist Marcus Miller, who plays on the album along with drummer Omar Hakim, contributed "The Road Less Travelled." Tommy LiPuma produced.

Though many artists use their music to express commitment to social issues, most use lyrics. Will listeners understand Sample's message? "I look at all the classical music and the music that has been around for centuries—all of those big melodies are still here today," he replies. "I've always felt that music alone has more longevity. If we go back and look at lyrics of the '20s and the '30s, they don't have the same meaning. Fifty years from now we'll need a translator. I look at music as the overall expression of a sense of timelessness."

Sample heads to Japan for a series of dates this month and will perform a string of eight dates on the West Coast after the first of the year. Fans of the Crusaders' "Gulf Coast" sound, take note: Sample says that 1991 will see a Crusaders reunion tour—including drummer Stix Hooper, saxophonist Wilton Felder, and trumpeter Wayne Henderson—with a live album recording.

Q AND CO.: LaVaba Mallison, producer/manager of Kool Moe Dee, among others, has formed Tabia Records, which, through an agreement with Qwest Records, will be distributed by Warner Bros. According to Donna Moore, former director of artist development

for Jive Records and now president of Tabia, the label's first act will be the teen male trio the Nu. Its single, "R-U Down?," is due in late January. No other staff appointments or artist signings have been announced...

Meanwhile, over at Quincy Jones Entertainment, one of Q's two co-ventures with Time Warner, president Kevin Wendle has exited to form his own independent TV/film production company, Kevin Wendle Productions. Wendle had spent approximately a year with Jones, setting up the company, which was announced in June. Until a replacement is announced, Jones will most likely helm his enterprise, which is in the process of developing four film projects.

FIGHTING FOR FUN & Nonprofit. Here's an idea. Get together a bunch of celebrities from film, television, sports, and music, and let them slug it out in the ring for charity. That's the concept behind Starfight Productions' Celebrity Boxing event at 2 p.m. Saturday (8) at the Trump Taj Mahal in Atlantic City, N.J., which will benefit the Congress of Racial Equality. There will be a bevy of exhibition bouts (including Tommy "Hitman" Hearn vs. actor Mickey Rourke, C.O.R.E. director Roy Innis vs. actor Tommy Morrison, and Roberto Duran vs. rapper Melle Mel) and three weight-class bouts, including a middleweight battle between "The Breaks" rapper Kurtis Blow and actor John Diehl of "Miami Vice." With a host of celebrity judges, guest referees, comedy breaks, and a performance by jazz violinist Noel Pointer, this should be something to write home about. Tix—\$25, \$50, \$100, \$250—are available through TicketMaster, or call Gary Braverman at Starfight: 212-581-6908.

THIS & THAT: The Apollo Theater welcomes the holiday season with a little spirit—gospel spirit, that is. Al Green, the Mighty Clouds Of Joy, and special guest the Davis Family take to the stage Saturday (8) for two shows, 7 p.m. and 11 p.m. For info, call Bridget Isaac at 212-370-1302... Los Angeles Mayor Tom Bradley has named Friday (7) M.C. Hammer Day in the City of Angels... "Club 12" is the name of a new hip-hop/R&B musical being previewed in off-Broadway workshops beginning Saturday (8). It stars Capitol recording artist D'Atra Hicks (also star of "Mama I Want To Sing") and First Priority rapper MC Lyte. The show is expected to come to Broadway next year. For more info about the workshop week, call Keith Sherman at 212-764-7900... On a sad note, Lionel B. Richie Sr., father of singer/songwriter Lionel Richie, died Oct. 31 in Los Angeles. He was buried Nov. 5 after services at the Tuskegee (Ala.) Univ. chapel. Donations in his name may be sent to St. Andrew's Episcopal Church, Discretionary Fund, P.O. Box 1213, Tuskegee Institute, Ala. 36088.

The Rhythm and the Blues

by Janine McAdams



Ringin' In Belle. Warner/Chappell Music celebrates its worldwide co-publishing agreement with writer/producer Bernard Belle in a ceremony at New York's Time Life building. Belle has written tunes for such artists as Guy, Today, Hi-5, and the Winans. He has also written the title track for "New Jack City," the upcoming film starring Ice-T and Judd Nelson. Shown, top from left, are Les Bide, WCM chairman/CEO, and Rachelle Fields, WCM VP of creative. Shown, seated from left, are Jocelyn Cooper, WCM creative manager, and Belle.

Billboard® TOP R&B ALBUMS

FOR WEEK ENDING DEC. 8, 1990

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
★★ NO. 1 ★★					
1	1	1	39	M.C. HAMMER ▲ ² CAPITOL 92857 (9.98) 28 weeks at No. 1	PLEASE HAMMER DON'T HURT 'EM
2	2	2	10	L.L. COOL J ● DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
3	3	3	11	TOO SHORT ● JIVE 1353/RCA (9.98)	SHORT DOGS IN THE HOUSE
4	6	7	5	AL B. SURE! WARNER BROS. 26005 (9.98)	PRIVATE TIMES... AND THE WHOLE 9!
5	10	—	2	WHITNEY HOUSTON ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT
6	4	4	23	MARIAH CAREY ▲ ² COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
7	5	5	24	KEITH SWEAT ▲ VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
8	7	6	16	VANILLA ICE ▲ ⁴ SBK 95325 (9.98)	TO THE EXTREME
9	8	8	29	TONY! TONI! TONE! ● WING 841 902/POLYDOR (8.98 EQ)	THE REVIVAL
10	9	9	17	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT
11	12	11	32	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
12	11	13	36	BELL BIV DEVOE ▲ ² MCA 6387 (9.98)	POISON
13	14	12	10	PEBBLES MCA 10025 (9.98)	ALWAYS
14	15	16	8	GERALD ALSTON TAJ 6302/MOTOWN (9.98)	OPEN INVITATION
15	17	23	3	BIG DADDY KANE COLD CHILLIN' 26303/REPRISE (9.98)	TASTE OF CHOCOLATE
16	13	10	20	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
17	22	—	2	FREDDIE JACKSON CAPITOL 92217 (9.98)	DO ME AGAIN
18	18	21	6	CANDYMAN EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME
19	16	14	13	PRINCE ● PAISLEY PARK 27493/WARNER BROS. (12.98)	GRAFFITI BRIDGE
20	19	19	9	TODAY MOTOWN 6309 (9.98)	THE NEW FORMULA
21	35	—	2	LEVERT ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE
22	55	—	2	GUY MCA 10115 (9.98)	THE FUTURE
23	23	27	6	DANA DANE PROFILE 1298 (9.98)	DANA DANE 4 EVER
24	21	15	14	N.W.A RUTHLESS 7224/PRIORITY (6.98)	100 MILES AND RUNNIN'
25	25	24	15	BASIC BLACK SOUND OF NEW YORK 6307/MOTOWN (9.98)	BASIC BLACK
26	32	26	7	THE BOYS MOTOWN 6302 (9.98)	THE BOYS
27	20	17	12	MAXI PRIEST CHARISMA 91384 (9.98)	BONAFIDE
28	30	32	8	TEENA MARIE EPIC 45101 (9.98 EQ)	IVORY
29	24	22	15	LALAH HATHAWAY VIRGIN 91382 (9.98)	LALAH HATHAWAY
30	29	28	9	ROBIN HARRIS WING 841 960/POLYDOR (8.98 EQ)	BE-BE'S KIDS
31	28	20	17	BLACK BOX RCA 2221 (9.98)	DREAMLAND
32	26	18	15	BOOGIE DOWN PRODUCTIONS ● JIVE 1358/RCA (9.98)	EDUTAINMENT
33	27	25	10	TAKE 6 REPRISE 25892 (9.98)	SO MUCH 2 SAY
34	31	30	7	CARON WHEELER EMI 93497 (9.98)	UK BLAK
35	43	50	3	FATHER M.C. UPTOWN 1006/MCA (9.98)	FATHER'S DAY
36	44	46	3	MONIE LOVE ETERNAL 26358/WARNER BROS. (9.98)	DOWN TO EARTH
37	42	42	26	MILIRA APOLLO THEATRE 6297/MOTOWN (9.98)	MILIRA
38	33	29	33	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING
39	36	35	7	KING TEE CAPITOL 92359 (9.98)	AT YOUR OWN RISK
40	38	43	5	JASMINE GUY WARNER BROS. 26021 (9.98)	JASMINE GUY
41	34	31	20	DENISE LASALLE MALACO 7454 (9.98)	STILL TRAPPED
42	39	36	62	JANET JACKSON ▲ ⁴ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
43	40	44	9	DEEE-LITE ELEKTRA 60957 (9.98)	WORLD CLIQUE
44	37	37	11	SAMUELLE ATLANTIC 82130 (9.98)	LIVING IN BLACK PARADISE
45	59	—	2	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP
46	46	40	16	OLETA ADAMS FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
47	47	38	18	D-NICE JIVE 1202/RCA (9.98)	CALL ME D-NICE
48	50	51	6	CLARENCE CARTER ICHIBAN 1068 (8.98)	BETWEEN A ROCK AND A HARD PLACE
49	57	63	3	HI-FIVE JIVE 1328/RCA (9.98)	HI-FIVE

50	58	64	4	H.W.A. DRIVE-BY 15131/QUALITY (8.98)	LIVIN' IN A HOE HOUSE
51	41	39	17	SPECIAL ED PROFILE 1297 (9.98)	LEGAL
52	49	41	26	SNAP ● ARISTA 8536 (9.98)	WORLD POWER
53	70	79	3	SPECIAL GENERATION CAPITOL 94846 (9.98)	TAKE IT TO THE FLOOR
54	45	33	19	THE TIME ● PAISLEY PARK 27490/REPRISE (9.98)	PANDEMONIUM
55	67	95	3	CHUBB ROCK SELECT 9063 (6.98)	TREAT EM' RIGHT
56	NEW ▶	1	1	RUN-D.M.C. PROFILE 1401 (9.98)	BACK FROM HELL
57	56	55	17	GEOFF MCBRIDE ARISTA 8543 (9.98)	DO YOU STILL REMEMBER LOVE
58	52	48	18	LUKE FEATURING THE 2 LIVE CREW ● LUKE 91424/ATLANTIC (9.98)	BANNED IN THE U.S.A.
59	94	—	2	LOOSE ENDS MCA 10044 (9.98)	LOOK HOW LONG
60	48	34	15	BRANFORD MARSALIS QUARTET/T. BLANCHARD COLUMBIA 46792* (9.98 EQ)	MUSIC FROM "MO' BETTER BLUES"
61	54	47	10	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE
62	53	49	27	ICE CUBE ● PRIORITY 57120 (9.98)	AMERIKKA'S MOST WANTED
63	66	65	8	GEORGE MICHAEL ▲ COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1
64	61	53	16	INTELLIGENT HOODLUM A&M 5311 (9.98)	INTELLIGENT HOODLUM
65	65	66	8	D.J. KOOL CREATIVE FUNK 7000/SOH (9.98)	THE MUSIC AIN'T LOUD ENUFF
66	60	52	65	AFTER 7 ▲ VIRGIN 91061 (9.98)	AFTER 7
67	51	45	30	POOR RIGHTEOUS TEACHERS PROFILE 1289 (9.98)	HOLY INTELLECT
68	64	61	33	PUBLIC ENEMY ▲ DEF JAM 45413/COLUMBIA (9.98 EQ)	FEAR OF A BLACK PLANET
69	63	57	13	M.C. CHOICE RAP A LOT 105 (8.98)	THE BIG PAYBACK
70	62	58	30	THE WINANS QWEST 26161/WARNER BROS. (9.98)	RETURN
71	72	70	33	NAJEE EMI 92248 (9.98)	TOKYO BLUE
72	NEW ▶	1	1	RALPH TRESVANT MCA 10116 (9.98)	RALPH TRESVANT
73	NEW ▶	1	1	PARIS TOMMY BOY 1030 (9.98)	THE DEVIL MADE ME DO IT
74	76	67	22	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME
75	73	60	56	TROOP ● ATLANTIC 82035 (9.98)	ATTITUDE
76	77	77	18	THREE TIMES DOPE ARISTA 8615 (9.98)	LIVE FROM ACKNICKULOUS LAND
77	69	56	30	X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98)	TO THE EAST, BLACKWARDS
78	74	72	5	SYDNEY YOUNGBLOOD ARISTA 8651 (9.98)	SYDNEY YOUNGBLOOD
79	79	75	11	FORCE M.D.'S TOMMY BOY 25893/REPRISE (9.98)	STEP TO ME
80	71	59	13	KOOL G RAP & D.J. POLO COLD CHILLIN' 26165/WARNER BROS. (9.98)	WANTED: DEAD OR ALIVE
81	68	54	13	C.P.O. CAPITOL 94522 (9.98)	TO HELL AND BLACK
82	92	—	2	ISIS 4TH & B'WAY 444 030/ISLAND (9.98)	REBEL SOUL
83	90	88	4	HARMONY VIRGIN 91394 (9.98)	LET THERE BE HARMONY
84	85	73	12	KIARA ARISTA 8617 (9.98)	CIVILIZED ROGUE
85	96	97	3	JOE SAMPLE WARNER BROS. 26318 (9.98)	ASHES TO ASHES
86	80	80	49	MICHEL'LE ● RUTHLESS 91282/ATLANTIC (9.98)	MICHEL'LE
87	82	71	13	THE AFROS RAL 46802/COLUMBIA (9.98 EQ)	KICKIN' AFROLISTICS
88	78	69	6	THE GETO BOYS DEF AMERICAN 24306 (8.98)	THE GETO BOYS
89	87	—	2	CRIMINAL NATION COLD ROCK 70240/NASTYMIX (8.98)	RELEASE THE PRESSURE
90	75	62	13	JONATHAN BUTLER JIVE 1361/RCA (9.98)	HEAL OUR LAND
91	84	81	33	A TRIBE CALLED QUEST JIVE 1331/RCA (8.98)	PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM
92	83	83	22	COMPTON'S MOST WANTED ORPHEUS 75633/EMI (9.98)	IT'S A COMPTON THANG
93	NEW ▶	1	1	RUDE BOYS ATLANTIC 82121 (9.98)	RUDE AWAKENING
94	95	85	22	K-SOLO ATLANTIC 82108 (9.98)	TELL THE WORLD MY NAME
95	91	84	57	SIR MIX-A-LOT ● NASTYMIX 70150 (9.98)	SEMINAR
96	86	74	70	BOBBY "BLUE" BLAND MALACO 7450 (8.98)	MIDNIGHT RUN
97	93	—	2	LOU RAWLS BLUE NOTE 93841/CAPITOL (9.98)	IT'S SUPPOSED TO BE FUN
98	97	86	72	THE 2 LIVE CREW ▲ LUKE 107 (9.98)	AS NASTY AS THEY WANNA BE
99	88	76	5	TRUDY LYNN ICHIBAN 1063 (8.98)	COME TO MAMA
100	89	91	20	KID SENSATION NASTYMIX 7018 (8.98)	ROLLIN' WITH NUMBER ONE

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested list price is for cassette and LP. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1990, Billboard/BPI Communications, Inc.

ARTIST DEVELOPMENTS

CANDYMAN CAN

"Contrary to what some people think, this is not my first record," says Candyman of "Knockin' Boots," his Epic debut single that sold more than 50,000 units in three weeks. "People think I went into the studio and got a hit, but I've made other records before on independents."

Candyman grew up in Los Angeles and recorded his first demos in

1986 with Dr. Dre, who was to go on to fame as producer of N.W.A, Michel'le, Ice Cube, and others. Through Dre, Candyman released several 12-inch singles for independent entrepreneur Fila A.I.

Candyman next hooked up with Tone Loc, and the two formed a creative team with a local following as performers in L.A. When Loc scored big with "Wild Thing," his gold first single, he called on Candyman to choreograph and help him put together his live show, which toured for a full year, including stops at various national

awards shows.

Since high school, Candyman had been working with another partner, Johnny "J," with whom he co-wrote and amassed a large number of songs, some of which appear on his debut Epic album, "Ain't No Shame In My Game." The collection of songs ranges from pop rap similar to Loc's hits ("Melt In Your Mouth," the follow-up single) to a hard sound reminiscent of Ice Cube and N.W.A ("The Mack Is Back," the B side to "Melt"). "Knockin' Boots"—a thinly veiled allegory for "how you and me got here—

somebody knocked boots," says Candyman—reflects Candyman's love for "oldies," which he says is typical listening in Los Angeles ("It's what they like to listen to in low riders"). Built around a remake of the chorus of a Rose Royce song called "Ooh Boy" and augmented by a sample of Betty Wright's "Tonight Is The Night," "Knockin' Boots"—and Candyman's hip hop in general—taps into a broad range of musical tastes.

"Our sound is bringing back the old R&B and making it '90s rap," explains Candyman. "You have lit-

tle kids saying, 'I like Candyman, take me to see him, mommy,' and the kid's mom is like, 'Well, I was going to see him anyway, cause I remember that sound.' [Young hip-hop fans] don't know the Betty Wright song, but older people like my song cause they hear it in a new way, and it's cool. I can branch out to people from 5 to 50!"

PETER WETHERBEE

THELMA SURVIVES

Survival in an arena as competitive as the music business may well be

(Continued on page 26)



TERRI ROSSI'S RHYTHM SECTION

AND THE WINNERS ARE: "The 1990 Billboard Music Awards Show" will air Dec. 10 on the Fox Broadcasting Co. Viewers often wonder how the winners on awards shows are chosen, even when the selection procedures are outlined on the broadcasts. These awards are based on Billboard's year-end methodology; the following explanation is taken from the 1989 year-end issue:

"Final year-end chart positioning is based on a point system. Points are given to each record (single or album) for each week on the chart, in a complex inverse relation to the chart position. The year-end charts represent the accumulation of all points—based on the number of weeks on the chart plus positions attained—that respective artists, labels, publishers, etc., have received for their charted recordings during the year. Each chart has its own unique point system, with points assigned to each rank on a chart based on the actual average number of points a record receives at that position on the computer worksheet for the chart. Once a record's points have been determined, year-end categories are established, such as top artist—which includes points accumulated for both singles and albums, top labels, top singles producers, and so on."

Along with those criteria, how well an artist fares at the end of the year is also a function of how many singles and albums were released within the eligibility period. Therefore, an artist who has, for example, had numerous singles and possibly two albums on the charts within one year will most likely have a higher year-end position than another artist who released only one album—even if the latter sells three times as many albums.

STATIC CLING: "Please Hammer Don't Hurt 'Em" by M.C. Hammer (Capitol) has held the No. 1 spot on the Top R&B Albums chart for 28 weeks and has sold well more than 7 million units. In spite of a number of resolute challenges, many albums by artists that otherwise would have scored No. 1 have been denied that achievement. Two albums, however, have broken the Hammer winning streak. In early June, "Poison" by Bell Biv DeVoe (MCA) fought its way into the top spot for one week. At the end of June, Johnny Gill's self-titled album (Motown) snatched the honors for one week, then in the beginning of August grabbed the No. 1 slot again for two weeks. Gill's album has sold in excess of 1.7 million units and BBD has sold more than 2.7 million copies of its album. Recently, two albums that are both nearing the 1 million mark in sales did not make it to the top of the chart: "Mama Said Knock You Out" by L.L. Cool J (Def Jam) rests at No. 2, and "Short Dogs In The House" by Too Short (Jive) has been trapped in third place. Mariah Carey's debut album on Columbia likewise did not reach No. 1, even though sales are in excess of 2.5 million.

While splashy awards and impressive chart numbers are measures of industry success, many of the year's best artists may not have dazzled us with statistics or waged popularity campaigns with voting committees. But let's not cry for them. Just check the above-mentioned sales figures. The true judges of the 1990 musical "top dog" sweepstakes are consumers. Their awards—which they don't hand out indiscriminately—look like this: \$\$\$ The bottom line is the bottom line, and those acts that were able to sell albums in a competitive marketplace are the champions of 1990.

HOT R&B SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 26 REPORTERS	SILVER ADDS 26 REPORTERS	BRONZE/ SECONDARY ADDS 58 REPORTERS	TOTAL ADDS 110 REPORTERS	TOTAL ON
WHEN WILL I SEE YOU...					
BELL BIV DEVOE MCA	11	10	23	44	45
PLAY THAT FUNKY MUSIC					
VANILLA ICE SBK	6	1	17	24	24
GO FOR IT! (HEART & FIRE)					
J.ELLIS/T.HARE BUST IT	5	3	15	23	57
U.K. BLAK					
CARON WHEELER EMI	4	4	11	19	44
BLACK PARADISE					
SAMUELLE ATLANTIC	4	3	12	19	19
MY LAST CHANCE					
MARVIN GAYE MOTOWN	2	5	10	17	90
MAKE IT WITH YOU					
TEDDY PENDERGRASS ELEKTRA	1	3	13	17	62
I'LL GIVE ALL MY LOVE TO YOU					
KEITH SWEAT VENTUREMENT	2	5	8	15	94
HEAD OVER HEELS					
TONY TERRY EPIC	4	1	10	15	81
THE PLACES YOU FIND LOVE					
QUINCY JONES QWEST	1	2	12	15	41

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

Hot R&B Singles Sales & Airplay

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

SALES					AIRPLAY				
THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION	THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION
1	1	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON	1	1	1	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON	1
2	5	SENSITIVITY	RALPH TRESVANT	2	2	4	SENSITIVITY	RALPH TRESVANT	2
3	6	ROPE A DOPE STYLE	LEVERT	8	3	5	ROUND AND ROUND	TEVIN CAMPBELL	3
4	10	LOVE ME DOWN	FREDDIE JACKSON	6	4	8	I WANNA GET WITH U	GUY	7
5	7	MY HEART YOUR HEART	WHISPERS	4	5	7	IT NEVER RAINS...	TONY! TONI! TONE!	5
6	3	SLOW MOTION	GERALD ALSTON	9	6	6	MY HEART YOUR HEART	WHISPERS	4
7	11	IT NEVER RAINS...	TONY! TONI! TONE!	5	7	10	LOVE ME DOWN	FREDDIE JACKSON	6
8	9	ROUND AND ROUND	TEVIN CAMPBELL	3	8	9	ROPE A DOPE STYLE	LEVERT	8
9	8	I JUST CAN'T HANDLE IT	HI-FIVE	10	9	13	THE FIRST TIME	SURFACE	12
10	13	I WANNA GET WITH U	GUY	7	10	3	SLOW MOTION	GERALD ALSTON	9
11	17	THE GHETTO	TOO SHORT	13	11	2	MISSUNDERSTANDING	AL B. SURE!	11
12	2	MISSUNDERSTANDING	AL B. SURE!	11	12	11	I JUST CAN'T HANDLE IT	HI-FIVE	10
13	4	KNOCKIN' BOOTS	CANDYMAN	18	13	15	LOVE MAKES THINGS HAPPEN	PEBBLES	17
14	16	TRY ME	JASMINE GUY	16	14	16	ONLY HUMAN	JEFFREY OSBORNE	15
15	20	THE FIRST TIME	SURFACE	12	15	17	LOVE ME JUST FOR ME	SPECIAL GENERATION	14
16	18	I L-O-V-E U	TAKE 6	19	16	19	THE GHETTO	TOO SHORT	13
17	21	LOVE ME JUST FOR ME	SPECIAL GENERATION	14	17	23	IF I WERE A BELL	TEENA MARIE	28
18	22	NO SWEETER LOVE	GEOFF MCBRIDE	20	18	25	THING CALLED LOVE	THE BOYS	22
19	23	TOM'S DINER	DNA FEATURING SUZANNE VEGA	21	19	28	DON'T BE A FOOL	LOOSE ENDS	26
20	14	PRAY	M.C. HAMMER	37	20	26	YOU DON'T HAVE TO WORRY	EN VOGUE	24
21	26	ONLY HUMAN	JEFFREY OSBORNE	15	21	24	KEEP OUR LOVE ALIVE	STEVIE WONDER	25
22	12	B.B.D. (I THOUGHT IT WAS ME)?	BELL BIV DEVOE	23	22	30	LOVE WILL NEVER DO (WITHOUT YOU)	JANET JACKSON	31
23	15	I GOT THE FEELING	TODAY	33	23	14	TRY ME	JASMINE GUY	16
24	19	LOVE TAKES TIME	MARIAH CAREY	29	24	22	NO SWEETER LOVE	GEOFF MCBRIDE	20
25	30	I'LL DO 4 YOU	FATHER M.C.	30	25	21	I L-O-V-E U	TAKE 6	19
26	29	CAUSE I CAN DO IT RIGHT	BIG DADDY KANE	35	26	33	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT	36
27	28	GROOVE IS IN THE HEART	DEEE-LITE	34	27	29	NEW POWER GENERATION	PRINCE	27
28	39	LOVE MAKES THINGS HAPPEN	PEBBLES	17	28	34	TOM'S DINER	DNA FEATURING SUZANNE VEGA	21
29	31	THING CALLED LOVE	THE BOYS	22	29	12	B.B.D. (I THOUGHT IT WAS ME)?	BELL BIV DEVOE	23
30	33	KEEP OUR LOVE ALIVE	STEVIE WONDER	25	30	35	AROUND THE WAY GIRL	L.L. COOL J	32
31	—	AROUND THE WAY GIRL	L.L. COOL J	32	31	36	WHEN YOU CRY	THE WINANS	49
32	37	NEW POWER GENERATION	PRINCE	27	32	18	LOVE TAKES TIME	MARIAH CAREY	29
33	—	YOU DON'T HAVE TO WORRY	EN VOGUE	24	33	39	GET HERE	OLETA ADAMS	41
34	38	MONIE IN THE MIDDLE	MONIE LOVE	39	34	—	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY	38
35	—	POOR ELAINE	KIPPER JONES	50	35	38	I'LL DO 4 YOU	FATHER M.C.	30
36	—	DON'T BE A FOOL	LOOSE ENDS	26	36	20	KNOCKIN' BOOTS	CANDYMAN	18
37	—	IESHA	ANOTHER BAD CREATION	42	37	—	MY LAST CHANCE	MARVIN GAYE	45
38	34	MAMA JUANITA	LUKE FEATURING THE 2 LIVE CREW	54	38	—	SOMETHING IN MY HEART	MICHEL'LE	48
39	—	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY	38	39	—	GENTLE	DINO	47
40	—	WHATEVER MAKES YOU HAPPY	TEN CITY	53	40	—	HEAD OVER HEELS	TONY TERRY	51

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
32 AROUND THE WAY GIRL (Marley Marl, ASCAP/L.L. Cool J, ASCAP/Def Jam, ASCAP)	Dad, ASCAP
43 BABY DON'T CRY (Angel Notes, ASCAP/Warner-Tamerlane, BMI)	30 I'LL DO 4 YOU (Hudmar, ASCAP/Butterfly Gong, BMI/EMI Blackwood, BMI/Cotaba, BMI)
23 B.B.D. (I THOUGHT IT WAS ME)? (Ronestone, BMI/Your Mothers, BMI/Nia, BMI/Aishamighty, BMI/Strong Island, ASCAP)	36 I'LL GIVE ALL MY LOVE TO YOU (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Rew, ASCAP)
98 THE BOOMIN' SYSTEM (L.L. Cool J, ASCAP/Marley Marl, ASCAP/Def Jam, ASCAP)	19 I L-O-V-E U (Warner-Elektra-Asylum, BMI/Mervyn Warren, BMI/Winston Kae, BMI) WBM
35 CAUSE I CAN DO IT RIGHT (AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP)	1 I'M YOUR BABY TONIGHT (Kear, BMI/CBS Epic/Solar, BMI) HL
74 CLOSE TO YOU (E.G., BMI/W.S., BMI/Chappell & Co., ASCAP/Levi Vibes, ASCAP/Colegems-EMI, ASCAP/Forever, PRS) WBM	69 I SURRENDER (Keshia, PRS)
44 CRUISE CONTROL (Najee, ASCAP/Alexander Bugnon, ASCAP/Pure Art, ASCAP/Buppie, ASCAP/EMI April, ASCAP)	5 IT NEVER RAINS (IN SOUTHERN CALIFORNIA) (Tony Toni Tone, ASCAP/Pri, ASCAP) WBM
26 DON'T BE A FOOL (MCA, ASCAP/BMG, ASCAP/Brampton, ASCAP)	7 I WANNA GET WITH U (Donril, ASCAP/Jamron, ASCAP/Abdur Rahman, ASCAP/Zomba, ASCAP)
59 DON'T TURN YOUR BACK ON ME (Color Free, BMI/Juby Laws, BMI)	85 I WANTED YOU (Whooping Crane, BMI/C.Tan, BMI)
87 DO YOU CARE (ADRA, BMI/Kang's Thang, BMI)	71 JUST A LITTLE BIT LONGER (Gunsmoke, ASCAP/Pow Wow, ASCAP/Hot Licks, BMI)
32 EVERYBODY EVERYBODY (Lambardoni Edizioni, ASCAP/Intersong U.S.A., ASCAP) HL	91 JUST ANOTHER DREAM (Colegems-EMI, ASCAP/EMI Blackwood, BMI)
60 EVERY LITTLE THING (Ensign, BMI/Bright Ray, BMI/Legassick, BMI)	77 JUST BE MY LADY (Kim Waters, BMI/Tonk, BMI)
86 FAIRWEATHER FRIEND (Kear, BMI/CBS Epic/Solar, BMI/Greenskirt, BMI) HL	84 JUSTIFY MY LOVE (Miss Bessie, ASCAP)
100 FEELS GOOD (Tony Toni Tone, ASCAP/Pri, ASCAP) WBM	25 KEEP OUR LOVE ALIVE (Stevland Morris, ASCAP) CPP
12 THE FIRST TIME (Colegems-EMI, ASCAP/Stansberry, BMI) WBM	94 KICKIN' AFROLISTICS (Ill Posse, ASCAP/Davy D, ASCAP/Def Jam, ASCAP/Feelin' Groovy, ASCAP)
81 FRIENDZ (Wooten Cutz, BMI)	18 KNOCKIN' BOOTS (Diabetic, ASCAP/Mille Miglia, ASCAP/Windswept Pacific, ASCAP/D/B/A Longitude, BMI/Stone Agate, BMI) CPP/WBM
47 GENTLE (New Trend, BMI)	70 LET ME FEEL YOUR BODY (Bonilla, ASCAP/337, ASCAP)
13 GET HERE (WB, ASCAP/Rutland Road, ASCAP)	76 LET ME SHOW YOU HOW TO FALL IN LOVE (Klaven, BMI/Irving, BMI/Otherwise, ASCAP/BMG, ASCAP) CPP
11 THE GHETTO (Willesden, BMI/Zomba, ASCAP/Atco, ASCAP/Don-Pow, ASCAP)	89 LET ME SHOW YOU (Peljo, BMI)
64 GO FOR IT! (HEART & FIRE) (Not Listed)	67 LIVIN' IN THE LIGHT (EMI Blackwood, BMI/Motherman, ASCAP)
38 GONNA MAKE YOU SWEAT (Virgin, ASCAP/Cole-Civilles, ASCAP) CPP	17 LOVE MAKES THINGS HAPPEN (Kear, BMI/CBS Epic/Solar, BMI)
99 GO OUTSIDE IN THE RAIN (Sutjack, ASCAP/Doneshá's, ASCAP/Nato/Visions-USA, ASCAP)	6 LOVE ME DOWN (Zomba, ASCAP/Barry Eastmond, ASCAP/Jo Skin, ASCAP)
34 GROOVE IS IN THE HEART (Delovely, ASCAP/Hancock, BMI/Virgin, ASCAP/Zomba, ASCAP)	14 LOVE ME JUST FOR ME (Bust-It, BMI)
73 HARLEM BLUES (Not Listed)	29 LOVE TAKES TIME (Vision Of Love, BMI/Been Jamin', BMI)
51 HEAD OVER HEELS (Shaman Drum, BMI/Sun Face, ASCAP)	83 LOVE U 2 THE LIMIT (Virgin Songs, BMI/Morning Crew, BMI)
61 ICE ICE BABY (Ice Baby, ASCAP/QPM, ASCAP/Jones, ASCAP/Screen Gems-EMI, BMI/Beechwood, BMI) WBM	31 LOVE WILL NEVER DO (WITHOUT YOU) (Flyte Tyme, ASCAP) WBM
80 I CONFESS (Almo, ASCAP) CPP	65 MAKE IT EASY ON ME (All Boys USA, BMI)
90 I DON'T HAVE THE HEART (Music Corp. Of America, BMI/Nelana, BMI/Music By Candlelight, ASCAP/PSO Ltd., ASCAP) CPP/HL	58 MAKE IT WITH YOU (Colegems-EMI, ASCAP)
52 I DON'T KNOW ANYBODY ELSE (Lombardoni Edizioni, ASCAP/Intersong, ASCAP)	82 MERRY GO ROUND (Keith Sweat, ASCAP/Bobby D., ASCAP/WB, ASCAP/E/A, ASCAP/MCA, ASCAP) WBM
42 IESHA (Biv Ten, ASCAP/Diva One, ASCAP)	63 MISSING YOU (Virgin, ASCAP/Jazzie B, ASCAP/EMI April, ASCAP/Law, ASCAP)
28 IF I WERE A BELL (EMI April, ASCAP/Midnight Magnel, ASCAP)	11 MISSUNDERSTANDING (Al B. Sure!, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/Frank Nitty, ASCAP/Veile Int'l, ASCAP/Ness, Nitty & Capone, ASCAP)
93 I GOT GAME (Locked Up, BMI)	39 MONIE IN THE MIDDLE (Virgin, ASCAP/Copyright Control) CPP
31 I GOT THE FEELING (Hi-Five, BMI)	4 MY HEART YOUR HEART (Virgin Songs, BMI/Morning Crew, BMI) CPP
10 I JUST CAN'T HANDLE IT (Zomba, ASCAP/Mom And	45 MY LAST CHANCE (Jobete, ASCAP)
	95 MY LOVE WILL (Lorna Lee, BMI/Beau Di O Do, BMI)
	88 MY, MY, MY (Kear, BMI/Greenskirt, BMI/CBS Epic/Solar, BMI)
	97 MY ONLY WOMAN (CBS Epic/Solar, BMI/Kear, BMI/Greenskirt, BMI)
	27 NEW POWER GENERATION (Controversy, ASCAP/WB, ASCAP) WBM
	20 NO SWEETER LOVE (WB, ASCAP/Silver Sun, ASCAP) WBM
	56 NOTHING BUT A PARTY (Said, BMI)
	15 ONLY HUMAN (Zomba, ASCAP/Barry J. Eastmond, ASCAP/Almo, ASCAP/March 9, ASCAP) CPP
	79 THE PLACES YOU FIND LOVE (MCA, ASCAP/Hee Bee Dooit, ASCAP/WB, ASCAP)
	50 POOR ELAINE (Reggie Stewart, ASCAP/Kipper Jones, ASCAP/Almo, ASCAP/Somethin' Stoopid, ASCAP/Kip Tez, ASCAP/Pecot, ASCAP) CPP
	37 PRAY (Controversy, ASCAP/WB, ASCAP/Bust-It, BMI) CLM/WBM
	8 ROPE A DOPE STYLE (Trycep, BMI/Willesden, BMI)
	3 ROUND AND ROUND (Controversy, ASCAP/WB, ASCAP) WBM
	2 SENSITIVITY (Flyte Tyme, ASCAP) WBM
	66 SING ME YOUR LOVE SONG (Zomba, ASCAP/Longitude, BMI)
	9 SLOW MOTION (Stanton's Gold, BMI/Island, BMI/Tracey One, BMI/Maypop, BMI) WBM
	49 SOMEBODY'S CRYING (Hubb, ASCAP)
	48 SOMETHING IN MY HEART (Ruthless Attack, ASCAP)
	46 SOUL INSPIRATION (Myaxe, ASCAP/WB, ASCAP/Good Single, PRS/Irving, BMI) CPP/WBM
	62 SO YOU LIKE WHAT YOU SEE (Two Tuff-Enuff, BMI/Irving, ASCAP) CPP
	96 THAT'S MY ATTITUDE (Trycep, BMI/Willesden, BMI)
	22 THING CALLED LOVE (Greenskirt, BMI/Kear, BMI/CBS Epic/Solar, BMI)
	68 THIS HOUSE (Zodroq, ASCAP/Zodboy, ASCAP/Editions EG, ASCAP/Sir Spence, ASCAP/M&T Spencer, ASCAP)
	21 TOM'S DINER (Waitersongs, ASCAP/AGF, ASCAP) CLM
	75 TRUE LOVE (CBS, ASCAP/UK, BMI/CRGI, BMI)
	16 TRY ME (Forcelul, BMI/Willesden, BMI)
	78 UK BLAK (Orange Tree, ASCAP/MCA, ASCAP)
	53 WHATEVER MAKES YOU HAPPY (Been Stung, BMI/Rude Tymze, BMI/Lawman, ASCAP/EMI Blackwood, BMI/EMI April, ASCAP)
	57 WHAT'S IT ALL ABOUT (Protoons, ASCAP/Rush-Groove, ASCAP)
	72 WHEN WILL I SEE YOU SMILE AGAIN? (Not Listed)
	40 WHEN YOU CRY (For Our Children, ASCAP/Zomba, ASCAP/Hyter, ASCAP)
	55 WRITTEN ALL OVER YOUR FACE (Trycep, BMI/Rude News, BMI)
	24 YOU DON'T HAVE TO WORRY (2 Tuff-E-Nuff, BMI/Irving, BMI) CPP

SHEET MUSIC AGENTS

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

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

The 1990 Billboard Music Awards

A new annual prime-time awards show, based on Billboard's year-end charts.

The #1 Rock, Pop, R & B, Rap and Country stars. And for the first time ever, the #1 song and artist *in the world*.



Live performances by winning artists, the year in review including new performers, the biggest releases and highest concert grosses...Plus—special appearances by past #1 artists!

**The 1990 Billboard
Music Awards**

8p.m./7 Central, Monday,

December 10th, on Fox



Billboard

A BPI COMMUNICATIONS COMPANY

HOT DANCE MUSIC

CLUB PLAY

Compiled from a national sample of dance club playlists.

TITLE ARTIST
LABEL & NUMBER/DISTRIBUTING LABEL

★★ NO. 1 ★★

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
1	1	3	5	GONNA MAKE YOU SWEAT COLUMBIA 44-73605 2 weeks at No. 1 ◆ C&C MUSIC FACT./F. WILLIAMS	
2	2	2	8	JUST ANOTHER DREAM POLYDOR 877 963-1 ◆ CATHY DENNIS	
3	7	12	5	PRAY CAPITOL V-15617 ◆ M.C. HAMMER	
4	4	8	8	SO HARD EMI V-56194 ◆ PET SHOP BOYS	
5	8	15	4	POWER OF LOVE/BUILD A BRIDGE ELEKTRA 0-66592 DEE-LITE	
6	9	11	6	LOVE SO SPECIAL ATLANTIC 0-86124 CEYBIL	
7	10	10	7	MONIE IN THE MIDDLE ETERNAL 0-21737/WARNER BROS. ◆ MONIE LOVE	
8	5	6	8	THINK TOMMY BOY TB 961 ◆ INFORMATION SOCIETY	
9	13	24	4	WORLD IN MY EYES SIRE 0-21735/REPRISE ◆ DEPECHE MODE	
10	3	1	8	H.O.U.S.E. ATLANTIC 0-86119 DOUG LAZY	
11	11	17	6	LISTEN UP QWEST 0-19576/REPRISE ◆ LISTEN UP	
12	16	22	6	SHE'S A SECRETARY/STRANGE ENIGMA 7-75556-0 CELEBRATE THE NUN	
13	14	13	8	TOM'S DINER A&M 75021 2342-1 ◆ DNA FEATURING SUZANNE VEGA	
14	6	5	7	FUN TO BE HAD GEFEN PROMO ◆ NITZER EBB	
15	18	26	4	COMMERCIAL RAIN MUTE 0-66606/ELEKTRA ◆ INSPIRAL CARPETS	
16	29	—	2	I DON'T KNOW ANYBODY ELSE RCA RCA-2735-1 ◆ BLACK BOX	
17	27	—	2	CRASH (HAVE SOME FUN) TOMMY BOY TB-963 ◆ TKA FEATURING MICHELLE VISAGE	
18	20	37	3	INSANITY MOTOWN 4750 ◆ THE POINTER SISTERS	
19	32	44	3	ANOTHER SLEEPLESS NIGHT ARISTA IMPORT ◆ MIKE "HITMAN" WILSON	
20	30	38	3	THE ROOF IS ON FIRE/... AND PARTY TSR TSR-865 WESTBAM	
21	21	28	5	YEAH! WARLOCK WAR-088 U.K. ONE FEATURING TIA & CHANTEL	
22	17	16	7	B.B.D. (I THOUGHT IT WAS ME)? MCA 53899 ◆ BELL BIV DEVOE	
23	25	33	4	WHATEVER MAKES YOU HAPPY ATLANTIC 0-86123 ◆ TEN CITY	
24	19	23	5	STOP, LISTEN, LOOK & THINK ARISTA 2047 EXPOSE	
★★★ POWER PICK ★★★					
25	33	—	2	MARY HAD A LITTLE BOY ARISTA AD-2144 ◆ SNAP	
26	28	35	4	MAKE SOME NOISE D.J. INTERNATIONAL DJ-934 FAST EDDIE	
★★★ HOT SHOT DEBUT ★★★					
27	NEW	1	1	JUSTIFY MY LOVE SIRE PROMO/WARNER BROS. ◆ MADONNA	
28	26	31	4	SHARE/SEARCHIN' BIG BEAT BB-0019 JOMANDA	
29	31	34	4	HEAR THE DRUMMER GET WICKED ATCO 0-96447 CHAD JACKSON	
30	22	27	5	DON'T SCANDALIZE MY NAME CAPITOL V-15613 KYM MAZELLE	
31	35	—	2	I'M YOUR BABY TONIGHT ARISTA 2123 ◆ WHITNEY HOUSTON	
32	36	—	2	ONE KISS PER MINUTE LMR 2713-1-RD/RCA JAYA	
33	45	—	2	I LIKE YOU EPIC 49-73600 ◆ CULTURE BEAT	
34	39	—	2	THAT MAN, HE'S ALL MINE VIRGIN 0-96413 INNER CITY	
35	24	21	10	I'M FREE BIG LIFE 877 843-1/MERCURY ◆ THE SOUP DRAGONS FEAT. JUNIOR REID	
36	15	7	8	NEVER ENOUGH/LET'S GO TO BED ELEKTRA 0-66604 ◆ THE CURE	
37	12	4	8	FOUND LOVE EPIC 49-73548 ◆ DOUBLE DEE FEATURING DANY	
38	NEW	1	1	TRAGEDY FOR YOU EPIC 49-73594 ◆ FRONT 242	
39	47	—	2	SENSITIVITY MCA 53933 ◆ RALPH TRESVANT	
40	46	—	2	I WANNA GET WITH U MCA 53928 ◆ GUY	
41	43	41	3	OVER YOU MCA 53911 KAOS	
42	48	—	2	TRUE LOVE/STRONGER TOGETHER COLUMBIA 44-73537 THE CHIMES	
43	38	29	7	ICE ICE BABY SBK V-19724 ◆ VANILLA ICE	
44	NEW	1	1	WISEBLOOD VIRGIN PROMO ◆ KING SWAMP	
45	37	36	5	SHOW ME LOVE CARDIAC 3-4006-0-DJ ED TERRY	
46	34	18	7	SWING ZYX 2YX 6314-12 THE DEFF BOYZ FEATURING TONY MAC	
47	42	32	6	DAY AFTER DAY ALPHA INT'L V-73010 ◆ EXOTIC BIRDS	
48	23	9	12	HIPPYCHICK SAVAGE 0-96428/ATCO ◆ SOHO	
49	41	14	10	BREAKDOWN/GROOVE ME VENETTA 75021 7040-1/A&M SEDUCTION	
50	40	19	11	CUBIK TOMMY BOY TB 959 808 STATE	

12-INCH SINGLES SALES

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

TITLE ARTIST
LABEL & NUMBER/DISTRIBUTING LABEL

★★ NO. 1 ★★

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
1	2	3	15	WIGGLE IT CUTTING CR 237/0-96407/CHARISMA 1 week at No. 1 ◆ 2 IN A ROOM	
2	4	5	8	SO HARD EMI V-56194 ◆ PET SHOP BOYS	
3	5	12	6	MONIE IN THE MIDDLE ETERNAL 0-21737/WARNER BROS. ◆ MONIE LOVE	
4	10	18	4	GONNA MAKE YOU SWEAT COLUMBIA 44-73605 ◆ C&C MUSIC FACTORY/FREEDOM WILLIAMS	
5	6	7	8	TOM'S DINER A&M 75021 2342-1 ◆ DNA FEATURING SUZANNE VEGA	
6	1	2	11	LIVIN' IN THE LIGHT EMI V-56175 ◆ CARON WHEELER	
7	8	11	7	JUST ANOTHER DREAM POLYDOR 877 963-1 ◆ CATHY DENNIS	
8	9	13	5	SENSITIVITY MCA 53933 ◆ RALPH TRESVANT	
9	12	21	4	WORLD IN MY EYES SIRE 0-21735/REPRISE ◆ DEPECHE MODE	
10	11	14	7	FOUND LOVE EPIC 49-73548 ◆ DOUBLE DEE FEATURING DANY	
11	3	1	13	KNOCKIN' BOOTS EPIC 49-73437 ◆ CANDYMAN	
12	13	15	6	H.O.U.S.E. ATLANTIC 0-86119 DOUG LAZY	
13	14	17	5	LOVE SO SPECIAL ATLANTIC 0-86124 CEYBIL	
14	7	6	8	THINK TOMMY BOY TB 961 ◆ INFORMATION SOCIETY	
15	16	20	6	I WANNA GET WITH U MCA 53928 ◆ GUY	
16	17	19	5	I'M YOUR BABY TONIGHT ARISTA 2123 ◆ WHITNEY HOUSTON	
17	15	8	12	ICE ICE BABY SBK V-19724 ◆ VANILLA ICE	
18	35	—	2	B.B.D. (I THOUGHT IT WAS ME)? MCA 53899 ◆ BELL BIV DEVOE	
19	23	28	7	MISSUNDERSTANDING WARNER BROS. 0-21744 ◆ AL B. SURE!	
20	24	30	5	(THAT MAN) HE'S ALL MINE VIRGIN 0-96413 INNER CITY	
★★★ POWER PICK ★★★					
21	36	—	2	I DON'T KNOW ANYBODY ELSE RCA RCA-2735-1 ◆ BLACK BOX	
22	27	35	4	WHATEVER MAKES YOU HAPPY ATLANTIC 0-86123 ◆ TEN CITY	
23	26	33	4	THE GHETTO JIVE 1397/RCA ◆ TOO SHORT	
24	21	23	19	GROOVE IS IN THE HEART/WHAT IS LOVE ELEKTRA 0-66622 ◆ DEE-LITE	
25	25	25	6	NEVER ENOUGH/LET'S GO TO BED ELEKTRA 0-66604 ◆ THE CURE	
26	29	32	5	WHAT DO YOU SEE EXILE NMR-74001/NASTYMIX CAUSE & EFFECT	
27	18	4	11	DOIN' THE DO RHYTHM KING 0-21581/SIRE ◆ BETTY BOO	
28	42	—	2	FREEDOM COLUMBIA 44-73584 ◆ GEORGE MICHAEL	
29	19	22	7	FAIRWEATHER FRIEND MOTOWN 4727 ◆ JOHNNY GILL	
30	41	—	2	GAS STOP (WHO DO YOU THINK YOU ARE) ARISTA AD-2084 BOXCAR	
31	40	—	2	CRASH (HAVE SOME FUN) TOMMY BOY TB-963 TKA FEATURING MICHELLE VISAGE	
32	30	29	7	PRAY CAPITOL V-79285 ◆ M.C. HAMMER	
33	20	9	12	HIPPYCHICK SAVAGE 0-96428/ATCO ◆ SOHO	
34	22	10	9	SUICIDE BLONDE ATLANTIC 0-87860 ◆ INXS	
35	44	49	3	I'LL DO 4 U MCA 53912 ◆ FATHER M.C.	
36	39	45	4	SUPERLOVER/ GET IT OFF ATLANTIC 0-86125 THREE GENERATIONS FEATURING CHEVELL	
37	38	41	9	SO YOU LIKE WHAT YOU SEE ATLANTIC 0-86151 ◆ SAMUELLE	
★★★ HOT SHOT DEBUT ★★★					
38	NEW	1	1	INSANITY MOTOWN 4750 ◆ THE POINTER SISTERS	
39	NEW	1	1	DON'T BE A FOOL MCA 53906 ◆ LOOSE ENDS	
40	NEW	1	1	THE QUESTION CUTTING CR 244 CONCEPT OF ONE FEAT. NOEL	
41	46	46	3	ROUND AND ROUND PAISLEY PARK 0-21740/WARNER BROS. ◆ TEVIN CAMPBELL	
42	32	24	13	GIVING YOU THE BENEFIT MCA 24075 ◆ PEBBLES	
43	47	48	3	MARY HAD A LITTLE BOY NEXT PLATEAU NP-50136 STAX	
44	NEW	1	1	TRAGEDY FOR YOU EPIC 49-73594 ◆ FRONT 242	
45	28	31	6	LISTEN UP QWEST 0-19576/WARNER BROS. ◆ LISTEN UP	
46	34	26	19	FEELS GOOD WING 877 437-1/POLYDOR ◆ TONY! TONI! TONE!	
47	37	27	10	BLACK CAT A&M 75021 2348-1 ◆ JANET JACKSON	
48	45	36	10	CUBIK TOMMY BOY TB 959 808 STATE	
49	31	16	7	WARM LOVE SIRE 0-21739/REPRISE THE BEATMASTERS FEAT. CLAUDIA FONTAINE	
50	33	37	6	DAY AFTER DAY ALPHA INT'L V-73010 EXOTIC BIRDS	

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. © 1990, Billboard/BPI Communications Inc.



The COVERGIRLS

GUARANTEED TO LEAVE YOU BREATHLESS

The queens of high-fashion-groove take a sultry step out with their new 12" and 12" Maxi Cassette, "DON'T STOP NOW," featuring the bonus track, "FUNK BOUTIQUE." Produced by Andy Panda and Tony Moran. Remixed by Tony Moran.

"DON'T STOP NOW" is featured on the album "MUSIC SPEAKS LOUDER THAN WORDS."

GO GIRLS! On Epic.



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No More Dancing Around The Awards-Show Issue

ON THE GRAPEVINE: With the holiday season recently getting under way, no one hot news story or issue has dominated the headlines this week. Here's a rundown of several items of interest...

DANCIN' AWAY: Ever wonder what became of last year's heavily promoted **Dance Music Awards**? The program was supposed to be televised nationally last April and hosted by "Who's The Boss?" actress **Alyssa Milano** and teen idols **New Kids On The Block**.

Due to a scheduling conflict with the New Kids, the ceremony was pushed back to May. More publicity ensued and a list of performers and nominees was announced. Neither the award winners nor the reason for the show's cancellation were revealed.

After a year of silence, **Terrence Brown**, who organized the event as part of the **Dance Music Academy of Arts & Sciences**, has issued an open letter of both apology and explanation to the club community regarding the ill-fated project.

"All throughout my time with [the Dance Music Awards], I was continually assured that [the principals involved] had the financial resources to pull the project off," he says. "I was also assured by the television production company that production funds would always be there. Both of these representations appear to have been false."

Brown also alleges that the New Kids were not completely secured to appear on the program.

Meanwhile, the winners of the awards remain a mystery, as does the possibility of another ceremony this year. No one from the Dance Music Academy could be reached for comment.

CENTER STAGE: Who says clubland has no redeeming cultural value? On Saturday (8), **William Shakespeare** enters the dance music era in "Club 12," at the **Westbeth Theatre** in New York. The show is a dance-music interpretation of the Bard's "Twelfth Night."

Starring **Capitol** recording artist **D'Atra Hicks** and **First Priority** rapper **MC Lyte**, "Club 12" is written by **Big Beat Records** head

of promotion **Rob Hanning** with **Randy Weiner**, with music by **Sasha Lewis**. According to Hanning, negotiations are under way to bring the show to Broadway, and a soundtrack album is in the offing.

"Club 12" runs through Dec. 15, though an extension is possible. For more information, contact **John Wulp** at 212-695-5429.

SNEAK PREVIEW: Dance music icon **Jellybean** will soon return to the competitive fold with "Spillin' The Beans" (Atlantic), his first album in nearly three years.

Although much of the set remains under tight wraps until its Feb. 12 street date, we've had the chance to preview several tracks, including the first single, "What's It Gonna Be."

While the producer/DJ's penchant for creating contagious, radio-friendly dance/pop remains intact, the new material exudes a street-hip quality that we predict will propel him back to the top of the club heap. A virtually flawless marriage of the two genres.

"What's It Gonna Be" is sung by diva-in-training **Niki Haris**, who turned a few heads as part of **Madonna's** tour this year. The track strikes a peak-hour house stance, while revealing Jellybean's matured sense of melody and lyric construction. The 12-inch ships to clubs and radio within the next three weeks.

Also noteworthy is the slammin' title track, a house-inflected in-

strumental that has already been given deep-baked postproduction by **Tony Humphries**. The other vocalists included on the album are **Cindy Valentine** and **DeAnna Eve**, and **Jellybean Benitez** himself takes the mike for the first time.



by Larry Flick

On the credibility tip, we're pleased to report that "Spillin' The Beans" is the first dance album in the history of Atlantic Records to have its own product manager assigned to oversee the project. A major coup.

Jellybean has been spinning regularly at New York nightspot **Limelight** on Thursdays.

TASTY TREATS: Let's put aside all of those "priority" records of the moment and consider some less-hyped releases that might otherwise get lost in the shuffle:

One of our favorites of the week is "Jack Serenade" by **2 Men On A Trip** (Panthera, 212-627-0966). This mostly instrumental track is an insinuating blend of cool synth-powered house beats and warm disco strings. Subtle undercurrent of jazz-spiced piano lines works

well within the arrangement. "Long Serenade" mix is a fine way to kick off an evening, while "Silent Whispers" version offers an interesting entree into a more ambient, early a.m. program. Also enticing is the peak-hour pumped "Move Ya Body" on the flip.

Who says freestyle can't kick in the clubs anymore? Spin "Together Forever" by **Lisette Melendez** and see if you still feel that way. The single, issued through a new joint venture between **Columbia** and **Fever Records**, clicks an infectious pop/freestyle melody with a pumped midtempo hip-hop beat. Melendez's vigorous vocals top off the track, which mixes quite nicely with any of the hip-hop tracks you're working at the moment, with the bleep-influenced "Something For The Red Zone" mix on the flip proving most strong.

Disco diehards are going to have to make a mad dash for their local import shop to pick up a copy of the two-record set of remixes of the **Gloria Gaynor** anthem "I Will Survive" on German-based **GIG Records**. Several artists have tried to modernize and duplicate the magic of this evergreen over the years and haven't even come close. New versions by the ever-busy **Shep Pettibone** sends the track twirling into the house era. Essential.

Alternative jocks should take note of **Pitch Black's** "Suspiria" (Cryptic/Roc Rulin', 716-288-4341), which hypnotically weaves together hip-hop grooves and in-

dustrial noise. Even stronger, however, is the frenetic B-side jam, "Renee," which has an NRGetic house vibe that would fit snugly into sets that include music by **New Order** and **Depeche Mode**.

CRUISING UNDERGROUND: Every once in a while an unsigned artist circulates a demo so potently that even the tough club jocks start to take notice. This has begun to happen to newcomer **Kevin Williams**, aka **Kblack**, with "Find A Groove."

Teamed with DJ/remixer **Freddy Bastone**, Williams has created an ethereal house jam that has already been successfully tested at New York hotspot **Sound Factory**, and on college radio station **WNYU FM New York**. Williams' zenlike lyrics promoting unity and positive energy are delivered with an otherworldly quality that helps position the track as a natural for early a.m. sets. Labels take note.

TID-BEAT: Word has it that **Elektra** trio **Deee-Lite** will be backed by former members of **Parliament-Funkadelic** when it hits the road for its international concert tour early next year.

Terry Gilson, director of the **Desert West Record Pool**, continues to confirm the panel discussions slated for the upcoming "Dance Music Roundup," Feb. 1-3 in Phoenix. Among the topics are "Remixers: What Version Makes A Hit?," and "Promotion: How Far Can You Go?" The confab will be held at the **Crescent Hotel**. For special rates, call 800-423-4126. Other questions can be answered by calling Gilson at 602-249-9214.

ARTIST DEVELOPMENTS

WESTBAM IS 'ON FIRE'

Maximilian Lenz recalls how he came to be known as WestBam.

"I came from a place in Germany called Westphalia. At the time of moving to Berlin, one of my great heroes was **Afrika Bambaataa**, so people nicknamed me 'Westphalia Bambaataa.' This was [eventually] shortened to WestBam."

Whatever his name, this young musician is quickly gaining attention for creating dance music that sets clubs buzzing worldwide.

This is proven by the response to his new single, "The Roof Is On Fire," which is currently climbing up **Billboard's** Club Play chart, bulleted at No. 20 after only three weeks. The track, available in the U.S. via **TSR Records**, has already scored well throughout England, Europe, and the musician's native Germany.

WestBam's musical roots can be traced back to the early '80s, when at the age of 16, he circulated around the German club scene in various rock and punk bands. When he was 18, he moved on to work as a DJ in such noted clubs as the **Odeon** in Munster, **Westphalia**, and the **Loft** in Berlin.

In 1986, WestBam founded **Low Spirit Records**, which provided a forum for him to develop his concept of "Record Art."

Record Art is an idea he got when he realized that new music

can be created by assembling sound bites from other records. WestBam used these bits of music as a means of offering fresh musical themes, a variation on sampling.

"The idea was to make sense with the samples, not just using senseless samples and always just saying 'pump up the volume, dance dance,'" he says. "[At the time], the genre of DJ music didn't exist. There were DJs scratching and mixing, but the concept of 'DJ music' wasn't around."

One of his first singles, "Disco Deutschland," employed the concept of **Record Art**. The track, anchored with an original dance beat, used various snippets from other songs to make a statement about Germany and its history. WestBam says the cut purposely did not give a full political or social evaluation.

"It started to make people think about things a little bit more," he says.

As time progressed, WestBam's music disappeared into what some of his critics describe as a commercially inaccessible dance music vein. Minor flirtations with mainstream success have occurred over the past year when he remixed **2 Live Crew's** "We Want Some Pussy" and produced the No. 1 U.S. club hit "Dance Dance" by compatriot rapper **Deskee**.

With "The Roof Is On Fire,"

WestBam appears to have finally taken a firm commercial stand—or has he?

"I still consider myself an experimental musician," he says. "Even this song, which sounds to some like a cheap disco song, is a kind of experiment on how to use these samples and bring them together to an extreme point. This was one sound that interested me at the time, but I don't think that this is it because I do a lot of other things at the same time."

WestBam's growing contingent of fans will likely have an opportunity to learn more about what his music is about when a full-length album is released in early 1991.

LARRY FLICK

Hot Dance Breakouts

CLUB PLAY

1. THE SPACE JUNGLE ADAMSKI MCA
2. FREEDOM GEORGE MICHAEL COLUMBIA
3. WHAT TIME IS LOVE KLF WAX TRAX
4. LOVE WILL NEVER DO (WITHOUT YOU) JANET JACKSON A&M
5. LOVE THE DREAM ACADEMY REPRISE

12" SINGLES SALES

1. LOVE WILL NEVER DO (WITHOUT YOU) JANET JACKSON A&M
2. AROUND THE WAY GIRL L.L. COOL J DEF JAM
3. I LIKE YOU CULTURE BEAT EPIC
4. KEEP GROOVIN' TDC PWL AMERICA
5. HANG IN LONG ENOUGH PHIL COLLINS ATLANTIC

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

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Talent

IN THIS SECTION

Chrysalis' Elisa Fiorillo 'On The Way Up'

Virgin Music Moves To Hal Leonard

Stevie B. Pumps Up Power Jam Tour

The Mekons' Radical 'F.U.N.' On Stage

Simon Drumming Up Publicity, Sales But New 'Rhythm' Can't Find Radio Niche

■ BY THOM DUFFY

NEW YORK—During the two years he spent recording "The Rhythm Of The Saints," Paul Simon pursued his muse from New York to Brazil to Cameroon and back. At the end of that musical journey, a practical question awaited.

"We really didn't know what was going to happen, just how strong the interest was going to be after 'Graceland,'" says Simon, who won critical accolades and two Grammys for that multiplatinum 1986 release.

Any uncertainty over the fate of "The Rhythm Of The Saints" ended quickly enough. In the first four weeks after the album's Oct. 16 release by Warner Bros. Records, it hit No. 4 on the Top Pop Albums chart. With its entrancing blend of Brazilian beats, West African guitar, and vintage rock sensibilities, the album has sold more than 1.3 million copies in one month.

"I think it surprised a lot of retail-

ers," says Lou Dennis, senior VP of sales at Warner Bros. "The sales doubled after the initial orders."

That retail action has come without extensive radio play. But it has followed video support of the album's first single, "The Obvious Child," by MTV, VH-1, and the Jukebox Network and in the wake of an exceptionally high-profile campaign to build awareness of Simon's latest work within the music industry and among consumers.

"Not only do you have a great talent here," says Dennis, "but you have an artist who is so articulate, who can explain what he did [on this album] like nobody else. Paul Simon does an awful lot of promotion work; the guy is absolutely unbelievable. He makes a great record and then he goes out and uses the media as well as anyone. He knows what to do and he does it."

On a recent evening—after a packed press conference on the set of "Saturday Night Live" where he an-

nounced his upcoming tour (Billboard, Dec. 1), after another television talk show appearance, and after an "SNL" photo shoot—Simon re-

(Continued on page 32)



Voices Of Concern. Closing the first of two concerts at the Shrine Auditorium in Los Angeles, Bruce Springsteen, left, plays harmonica on "Highway 61" accompanied by Bonnie Raitt and Jackson Browne. (See Talent In Action, page 31.) The performances Nov. 16-17 raised funds for the Christic Institute and its federal lawsuit, which alleges U.S. officials sanctioned illegal arms sales and drug trafficking to finance private covert operations during the Iran-Contra affair. The case is now pending before the 11th Circuit Court of Appeals in Atlanta. (Photo: Robert Matheu)

Raising A Memorial To Robert Johnson; Call Not Returned; Rykodisc Rakes In Talent

THE CHURCH IS a simple, white, clapboard affair, in a valley beside a soybean field, off Highway 7 in Morgan City, Miss. It has stood there since the early 1900s. The older section of an adjacent cemetery, densely overgrown in recent years, was cleared during Thanksgiving week. For this site, outside the Mt. Zion Missionary Baptist Church, is believed to be the final resting place of bluesman **Robert Johnson**.

A Mississippi death certificate uncovered years ago in nearby Greenwood by blues historian **Gayle Wardlow** lists Johnson's age as 26, his "trade [or] profession" as musician, the date of death as Aug. 16, 1938, and the burial place as the Mt. Zion churchyard.

But there is no headstone. Johnson's legacy lives in the licks and lines of every rock and blues musician who tries to convey any of the same emotion, power, and mystery he brought to the blues. And amid perennial talk of a blues revival, Johnson's own voice—like a ghost—is heard again. In a season of boxed sets from the likes of **Led Zeppelin** and **Derek & the Dominoes**, Columbia Records' release of "Robert Johnson—The Complete Recordings" is a hit, scaling the Top Pop Albums chart.

But nothing marks the man's burial place. And **Skip Henderson** could think of only one thing more indecent, the chance that the revival of interest in Johnson would lead to some tourist exploitation of the Mt. Zion church site.

So Henderson, who sells vintage guitars at his City Lights Music shop in New Brunswick, N.J., took on the task of raising a memorial to Johnson and preserving the Mt. Zion church. It has not been easy. A music industry outsider—and self-professed '60s idealist who sought no attention for his own business—Henderson endured his share of unreturned phone calls and dead-ends before his message was heard.

A donation of \$10,000 from CBS (Billboard, Nov. 24) to the **Mt. Zion Robert Johnson Memorial Fund** went a long way toward raising the funds needed for a small obelisk roadside memorial outside the church that Henderson hopes will be in place by next February. A smaller contribution came from Warner Bros., which, as press VP **Bob Merlis** notes, doesn't have a Johnson record on its roster but does have **Eric Clapton**, **ZZ Top**, **Chris Thomas**, and other latter-day bluesmen.

But Henderson wants more than a cold stone memorial. With the backing of the Mt. Zion congregation and pastor **James Ratliff** and the help of attorney **Walker Sims** in nearby Clarksdale, Miss., Henderson formed the memorial fund corporation to help pay off liens on the church building and preserve it—free of commercial trappings—for the years ahead. Donations can be sent to the Mt. Zion Robert Johnson Memorial Fund, P.O. Box 1059, Clarksdale, Miss. 38614.

ON THE BEAT: The Call, on tour through December

to support its MCA album, "Red Moon," has gotten word the label will not renew its option for a follow-up disc . . . **Paul Simon**, during the press conference to announce his upcoming tour, noted that he and **Hank Shockley** have discussed "something that **Public Enemy** and I could do together in New York" next year. Earlier that week, Simon jumped onstage with his rub board at Tramps during **Terrence Simien's** set . . . As an indie, **Rykodisc** is doing some job of talent acquisition lately. In the wake of its **David Bowie** reissue coup, and recent discs by the **Ringo Starr All-Starr Band** and **Mickey Hart of the Grateful Dead**, the label has signed **Nils Lofgren**. His early 1991 disc will feature guest appearances by Starr, **Bruce Springsteen**, **Billy Preston**, and **Levon Helm** . . . As they tour to promote their AC-ready new Private Music album, "Heartbeats Accelerating," **Kate & Anna McGarrigle** apparently

have the ears of their peers. Among those spotted at the sisters' recent New York showcase at Tramps were **Libby Titus**, **Willie Nile**, **T-Bone Wolk**, and **Loudon Wainwright**.

MIDWEST SHED: Plans for a 20,000-seat amphitheater called the **Riverport Performing Arts Center** outside St. Louis have been announced by a partnership including **Contemporary Productions**, a leading St. Louis area promoter. The \$15 million facility is due to open in the spring of 1991 and will present competition to the established amphitheater in the market, the **Muny**, which has a capacity of 12,000.

GWAR PLEA: The lead singer of the **Metal Blade Records** band **GWAR**, who was arrested Sept. 18 on a felony obscenity charge after a nightclub performance in Charlotte, N.C., has pleaded guilty to a misdemeanor count of giving a performance "harmful to minors." Front man **David Murray Brockie**, who uses the stage name **Oderus Urungus**, believes his band's theatrical act reflects "the true obscenities of the culture we live in" and originally planned to fight the charge down in **Jesse Helms** country. But as a Canadian citizen, Brockie risked deportation—and the resulting breakup of his band—if convicted on the felony count.

BARBIE BEAT: Rincon Records is heralding its duet "Together We Can Do It" by **Shari Belafonte** and, yes, **Barbie the doll**. Proceeds of a cassette single of the track will benefit a Barbie Children's Summit Fund. Rincon will release the first full-length album from Barbie in January and the Beat suggests **Frank Farian** would be the perfect producer.

Assistance in preparing this column was provided by **Chuck Pulin** in New York and **Fred Mills** in Charlotte, N.C.

Speed Metal's Megaforce Aims To Evolve With Genre

■ BY SCOTT BRODEUR

NEW YORK—Speed metal may have just about finished its run. So says the man who built his musical empire with the genre.

Jon Zazula, who shared Metallica with the world and went on to form Megaforce, one of the record industry's most successful metal-oriented labels, says most thrash bands will not withstand the next few years unless they diversify.

"I honestly think that the crème de la crème of the speed metal and thrash metal bands are going to survive," Zazula says. "But I think the genre is basically on its way out. And what is happening is those who understand it and grasped it at an early stage need more for their psyche because it is a mental kind of music."

"What I see is a new surge of

music. It's actually going to be very similar to what the '60s were in terms of a new Age of Aquarius, a renaissance of music, and I see it happening already with bands like **Jane's Addiction**, **Ministry**, and **Faith No More**."

Don't get him wrong—Zazula is not closing up shop; he is just shopping for new ground to develop as he did in 1983 when he started **Crazed Management** and **Megaforce Records**.

That all began when Zazula and his wife, **Marsha**, were running **Rock and Roll Heaven**, a small record store in Clark, N.J., that specialized in hard-to-get heavy metal records. Someone brought the pair a demo tape of **Metallica**, which floored them. Zazula took over as manager of the band, but he said every label laughed him out the

(Continued on next page)

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Buddy Guy

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BILLY JOEL	Arena, Target Center Minneapolis	Nov. 13, 15-16 & 19	\$1,677,284 \$23.50	72,332 sellout	Rose Prods.
ZZ TOP JEFF HEALEY BAND	Great Western Forum Inglewood, Calif.	Nov. 25-26	\$573,330 \$22.50	28,043 sellout	Beaver Prods. Avalon Attractions
ZZ TOP JEFF HEALEY BAND	Arena, Tacoma Dome Tacoma, Wash.	Nov. 18	\$466,840 \$20	24,006 sellout	Beaver Prods.
NEW KIDS ON THE BLOCK BISCUIT BRENDA K. STARR GEORGE LAMOND GOOD GIRLS	Civic Arena Pittsburgh	Nov. 23	\$437,310 \$27	16,566 sellout	DiCesare-Engler Prods.
NEW KIDS ON THE BLOCK PERFECT GENTLEMEN ST. PAUL GOOD GIRLS	Rosemont Horizon Rosemont, Ill.	Nov. 14	\$426,250 \$25	17,423 sellout	Jam Prods.
ZZ TOP JEFF HEALEY BAND	Memorial Coliseum Portland, Ore.	Nov. 19-20	\$395,117 \$20.50	20,264 sellout	Beaver Prods.
ZZ TOP JOHNNY VAN ZANT	McNichols Sports Arena Denver	Nov. 11-12	\$392,097 \$21.45/\$20.35	18,515 24,700	Fey Concert Co.
BILLY JOEL	Kemper Arena, American Royal Center Kansas City, Mo.	Nov. 21	\$385,142 \$23.50	16,731 sellout	Contemporary Prods.
POISON WARRANT	Nassau Veterans Memorial Coliseum New York	Nov. 23	\$301,760 \$20	15,088 16,000	Ron Delsener Enterprises
KISS WINGER SLAUGHTER	Madison Square Garden New York	Nov. 9	\$296,423 \$22.50/\$20	13,038 14,500	Metropolitan Entertainment
AC/DC LOVE/HATE	Providence Civic Center Providence, R.I.	Nov. 15	\$244,354 \$19.50	12,531 13,300	Frank J. Russo
ZZ TOP JEFF HEALEY BAND	Thomas & Mack Center Univ. of Nevada, Las Vegas Las Vegas	Nov. 24	\$235,522 \$20	12,543 sellout	Beaver Prods.
JUDAS PRIEST MEGADETH TESTAMENT	Oakland-Alameda County Coliseum Oakland, Calif.	Nov. 5	\$235,219 \$22/\$19.50	11,752 14,500	Bill Graham Presents
A FRESH AIRE CHRISTMAS 1990: MANNHEIM STEAMROLLER	Civic Center of Greater Des Moines Des Moines, Iowa	Nov. 23-25	\$222,824 \$18.75/\$16.75/ \$14.75	13,165 13,265	Sound Trak
THE WHISPERS AFTER 7	Fox Theatre Detroit	Nov. 24	\$211,370 \$25	9,115 9,528 sellout	Brass Ring Prods.
ZZ TOP JEFF HEALEY BAND	Arena, Lawlor Events Center Reno, Nev.	Nov. 23	\$210,093 \$19.50	11,330 sellout	Beaver Prods.
AC/DC LOVE/HATE	Rupp Arena, Lexington Center Lexington, Ky.	Nov. 20	\$197,119 \$18.75	10,513 14,200	Sunshine Promotions
HEART CHEAP TRICK	Palace of Auburn Hills Auburn Hills, Mich.	Nov. 18	\$192,440 \$20	9,622 12,800	Cellar Door Prods.
SHARON, LOIS & BRAM	Nat'l Arts Centre Ottawa, Ontario	Nov. 16-18	\$192,055 (\$221,439 Canadian) \$13/\$11	17,472 18,200	Skarratt Promotions
HEART CHEAP TRICK	Rosemont Horizon Rosemont, Ill.	Nov. 20	\$185,280 \$20	10,066 13,500	Joseph Entertainment Group Stardate Prods.
PETER ALLEN STEVE KELLEY	Carnegie Hall New York	Nov. 6-8	\$177,535 \$35/\$32.50/\$30	6,740 8,412	Radio City Music Hall Prods.
REBA MCENTIRE RICKY VAN SHELTON ALAN JACKSON	Lloyd Noble Center Univ. of Oklahoma Norman, Okla.	Nov. 23	\$177,470 \$19.50	9,101 12,500	Starstruck Promotions
FLEETWOOD MAC	Civic Arena Pittsburgh	Nov. 19	\$176,008 \$18.75	10,299 12,000	DiCesare-Engler Prods.
ANNE MURRAY	Westbury Music Fair Westbury, N.Y.	Nov. 23-25	\$174,715 \$30	6,392 8,580	Music Fair Prods.
CONWAY TWITTY GEORGE JONES MERLE HAGGARD	Charlotte Coliseum Charlotte, N.C.	Nov. 24	\$173,979 \$19.50	9,660 10,285	Jayson Promotions

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TALENT IN ACTION

**BRUCE SPRINGSTEEN
BONNIE RAITT
JACKSON BROWNE**
*The Shrine Auditorium
Los Angeles*

BROOOOOCE was who the audience came for, and Springsteen, in his first full concert in two years, wiped out his adulatory fans with a dramatic and unusually moving solo performance at this Nov. 16 benefit show, the first of two, for the Christic Institute, the nonprofit organization dedicated to legal and public policy advocacy.

Springsteen telegraphed the serious intent of his set with a forceful opening shot, "Brilliant Disguise." While his hour-and-20-minute show did display some spirited moments, it focused mainly on his darkly meditative material.

The singer, who shifted from guitar to piano throughout the evening, debuted four new songs at this show: the whooping (and sexually explicit!) "Red Headed Woman" (dedicated to significant other Patti Scialfa and old buddy Raitt), the wry "57 Channels," and two brooding, explosive numbers, "When The Lights Go Out" and "The Real World," the latter with lyrics by Springsteen and music by E Street pianist Roy Bittan. (The Nov. 17 show brought two more new songs, "The Wish" and "Soul Driver.")

For the evening's most delightful surprise, he reached back to his second album for an infrequently performed gem, "Wild Billy's Circus Story." Along the way, he played stunning versions of such acoustic songs as "Mansion On The Hill," "Atlantic City," and "Nebraska."

Usually the epitome of exuberant confidence, Springsteen seemed somewhat ill at ease with the intima-

cy of the moment; at one juncture, he forgot his own lyrics and stopped cold in the middle of "Thunder Road." "I knew this would happen," he muttered apologetically. Not surprisingly, the audience was forgiving, and sang along encouragingly for the rest of the song.

Faced with the thankless task of playing before Springsteen, Raitt performed gamely and jubilantly. The titian-haired vocalist, who flashed some striking dobro licks, roused the crowd with such bluesy favorites as "Women Be Wise," "Love Me Like A Man," and "Write Me A Few Of Your Lines."

Browne, the organizing force behind the benefit concert, sadly proved to be the evening's disappointment.

Such old standards as "The Pretender" and "For Everyman" remain durable, but newer works like "The Word Justice" and "World In Motion" revealed that Browne is no longer writing songs—he is writing wearily literal political broadsides. These numbers may have been appropriate for the occasion, but they also indicated the exasperating artistic cul-de-sac that the singer/songwriter has marched into.

The trio of stars ended the evening with a rocking cover of Bob Dylan's "Highway 61 Revisited" and a poignant version of "Across The Borderline."

CHRIS MORRIS

THE POWER JAM TOUR

James L. Knight Center, Miami

AS CHICANO RAPPER Kid Frost finished his opening segment of the multi-act Power Jam show, the portly Los Angeles rhymesman drew howls

and cheers with his parting shot: "It's a Latin Thing, baby!"

With a seven-act bill featuring six Hispanic artists, the Power Jam was, indeed, a "Latin thing." But surprisingly, although this Oct. 20 concert was staged in heavily Hispanic-populated Miami, not many Latinos—or non-Latinos, for that matter—bothered to attend.

The marathon four-hour fiesta drew some 1,000 fans—mostly well-coiffed female teens—to the 5,000-capacity Knight Center, and they seemed quite content to scream and shriek for the mostly male performers, particularly Columbia artist George LaMond, the Tommy Boy trio TKA, and headliner Stevie B., who is currently climbing the Hot 100 with his latest single, "Because I Love You (The Postman Song)," on LMR/RCA.

Both Stevie B. and LaMond certainly deserved the hysteric squeals for their smoking performances. LaMond's high-stepping, 30-minute romp was especially impressive considering he was singing only to track. His eye-opening athletic choreography and personable stage demeanor will be his ticket to future stardom.

But the main man of the evening was the effervescent Stevie B. The handsome singer/songwriter/producer cranked out a slick hourlong show, marred only by a cacophonous sound blend that also plagued other acts.

Supported by a pumping six-piece band, the friendly performer cruised through throbbing hip-shakers ("I Wanna Be The One," "Spring Love") and emotive love songs ("In My Eyes," "Because I Love You") with equal aplomb.

But Stevie B. occasionally killed stageside momentum by engaging in

(Continued on page 41)

THE MEGAFORCE BEHIND SPEED METAL

(Continued from preceding page)

door when he approached them with the tape. "They thought it was the biggest piece of shit they ever heard and that it would never sell," he says.

"They said, 'This is noise. It sounds like a washing machine on 10.' And I said, 'You're listening to probably the most aggressive, finest group in America.' They told me I was nuts."

Metallica has since moved to Peter Mensch and Cliff Bernstein's Q Prime management company, but Zazula proved his critics wrong and went on to sign other bands like Anthrax, Ace Frehley, King's X, and, more recently, Violence and Overkill, each gaining success in turn.

His company has grown from a



JON AND MARSHA ZAZULA.

phone on his dining room table to an 8,000-square-foot office in Manalapan, N.J., with 27 full-time employees. Since 1987, the record company and management group have entered into deals with such major labels as Atlantic, Island, and Epic. Currently, the label is represented on the Billboard Top Pop Albums chart by Anthrax's "Persistence Of Time," Testament's "Souls Of Black," and the King's X album "Faith Hope Love."

The underlying strategy for Megaforce, Zazula says, has been to secure a market and push ahead aggressively while going out of its way to maintain its base. "We may be three or four years before we're a monster label," Zazula says, "but the quality of success from a low end has been incredible. We haven't had a record do 3 million units, but only two records in our seven years have done less than 200,000."

Most of that sales success has come without significant radio play or MTV attention, Zazula is quick to point out. But, he says, even that may change in the next few years.

"Heavy metal will never die completely; it will just take on a metamorphosis that encompasses

the world. It's taking on a more universal language, and the music is broadening out. It's becoming more orchestrated, and I think it will become more accessible to more people. Speed metal as we know it today won't be around in another few years. But something better and even more innovative, like it always does, will take its place. Our job at Megaforce and Crazy Management is to find it, release it, and share it with the rest of the world."

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Elisa Fiorillo Not Just Another Pretty Face

BY SHARON LIVETEN

LOS ANGELES—When teenager Elisa Fiorillo made her self-titled debut album two years ago, she wrote none of her own material and, except for the hit single "Little Too Good To Me," was virtually indistinguishable from the herd of other pretty, adolescent female singers.

"Last time the label didn't have a plan at all. They didn't have a marketing plan. They didn't know what to do with me," says the remarkably candid Fiorillo during an afternoon of interviews following a night

spent adding vocals to a remix of "Love Machine" from Prince's "Graffiti Bridge" album. "They thought, 'Here's a 16-year-old girl who can sing, but what do we do with her?' Course, I didn't know what to do either. But now I know so much more about the business. And I can sing, and I do have great songs."

With her sophomore outing, "I Am," Fiorillo, manager Michael Lippman, and her label, Chrysalis Records, are determined to make the most of those songs, and Fiorillo's powerful voice and new glamor-

ous look. While the success of her debut disc, "Elisa Fiorillo," took Chrysalis somewhat by surprise, this time there is a carefully planned marketing strategy aimed not at pre-adolescent girls, like with the last record, but at an upscale sophisticated market.

They have a lot to work with. In addition to Fiorillo's elastic voice, "I Am" features five of her songs as well as several Prince collaborations—including the title track and the first single, "On The Way Up." According to Fran Musso, senior di-

(Continued on page 41)

PAUL SIMON DRUMMING UP PUBLICITY, SALES

(Continued from page 30)

treats to his dressing room to discuss "The Rhythm Of The Saints" once more.

The inspiration and source of the album's polyrhythmic pleasures are topics he has covered well already, from his preview of the disc at brother Eddie Simon's music festival (Billboard, The Beat, Sept. 22) to almost nonstop coverage in the consumer press, from major daily newspapers to wire services to newsweeklies, from network morning shows to "Entertainment Tonight."

THE RHYTHM OF PROMOTION

Here Simon reflects on the promotional process itself, his thoughts on the lack of radio support for the new album—and how his knowledge of the business of music has grown since the days he and a teen school chum named Artie Garfunkel were pitching their talents to indie New York labels.

During the long recording process, Simon discussed the direction of the new disc with label execs including Warner Bros. president Lenny Waronker, A&R VP Michael Ostin, and Benny Medina, VP of black music A&R. "Quite a lot to Benny Medina," he adds. "I like his ears."

"I started shifting my focus [to promotion of the new album] before the record was finished," Simon recalls. "I started to sing some of the vocals live against the tracks in the studio to some people [in the press]. I'm talking about in August."

Then, less than three days before the album's original in-store due date in September, Simon pushed the release back. "The mixes weren't right," he says, "and the sequencing wasn't right and, while I was at it, I fixed some vocals."

"In fact, if you gave me the record for another week, I could take it up a pretty good notch."

In the weeks leading up to the arrival of "The Rhythm Of The Saints," Simon's profile got a boost with several events within and outside the music industry, including a benefit concert for the Montauk Point lighthouse in Long Island, N.Y., with the core of his touring band; an appearance to preview the album for programmers at the National Assn. of Broadcasters convention in Boston; a benefit for Sen. Bill Bradley of New Jersey at the Meadowlands Arena there; and a performance at the "Night Of A Thousand Heroes" gala in New York. At the same time, the wave of consumer press began rolling in.

"Because I can't make the assumption that radio is going to play me, I have to go to other sources—so I do," says Simon. "This [album's initial success] has really come from the media and not from radio. The same was true of 'Graceland.' It really broke out of television and print and video [play]."

"Because there's enough interest in me, whatever the angle is, to do a big feature article, I have access. I can go on a television show," he says, gesturing around his "Saturday Night Live" dressing room. "But for other acts in a similar situation, it's difficult. Take the Nevilles, for example. I mean, I don't know anybody who doesn't think the Neville Brothers are not one of the national treasures. And they have the same problem. I had this talk recently with Charles [Neville] and he was saying the same thing. I don't think it's aimed at me."

THE OBVIOUS VIDEO

"This time, MTV has been interested and that makes life a lot easier, not just in the selling but in the psychology," says Simon. "There is something really..." He pauses. "I don't want to say demoralizing but demoralizing [fits] until I can find a better word, about a lack of [radio] interest, for whatever reason. I mean, after [the 1983 album] 'Hearts & Bones,' I remember reading in Billboard where [programmers] said, 'We won't be playing Paul Simon anymore, that kind of music. I thought, wow, they don't even know what I'm going to do—and they've already made that decision.'"

"Then, with 'Graceland,' and this



PAUL SIMON

album, again, they say—but more apologetically now—we really can't program it. They say it's 'too exotic' for AOR, it's 'too hard' for AC, it 'doesn't sound like the format' of CHR." Simon has heard all the programmer excuses—and for someone who still believes in both the marketplace impact and emotional power of radio play, the lack of programmer support for "Saints" is difficult to accept.

"It's so unusual for me now" to be on the radio, he says. "I mean, I hear the old stuff all the time. I'll betcha Simon & Garfunkel gets played more consistently than 'The Rhythm Of The Saints.'"

"The Obvious Child" did reach No. 21 on the Album Rock Tracks chart and also made a dent on the Modern Rock Tracks chart. "From what I understand, college radio plays the album and I'd imagine it would be because this music is like mainstream alternative." Simon reports that Quiet Storm-style formats also have begun playing tracks from the album.

And, notably, in the U.K., "The Obvious Child" has hit top 15 on the pop charts. But pop radio in the U.S. has yet to get on the record—even as the album takes off at retail.

"It seems to me that it's top 40 that should loosen up," says Simon. "It's like the MTV people said to me: 'One reason that we love "The Obvious Child" video is that it's so different from what we're usually playing that it makes the rest of our stuff seem fresher.' That makes perfect sense to me and I would suspect the same thing would apply to CHR radio. It's one of the most conservative areas of show business, whereas, when I began, it was one of the most radical."

"To put it in a really proper perspective, it is somewhat frustrating," says Simon. "I do understand why it's happening. The record company is frustrated. There are people at radio who are frustrated. I don't think it's anything malign. And there are ways around it, in terms of me getting my music heard."

"My feeling and hope is that some adventurous CHR guy, who really likes and believes in this album, goes and says 'I think this record is a hit record and I'm going to give it a shot'—and people call up and say, 'I do like it'—and it is a hit. Then it proves those oddball hits can happen. And if they happen often enough, you stop calling them oddball hits and you start to say, a hit is a hit; what's interesting and good music is interesting and good music."

Lieberson/Engel Led The Way In Re-creating Musical Scores

BY IRV LICHTMAN

Linda Creed, and Dana Suesse.

MAJOR PRINT SWITCH: Hal Leonard Publishing Corp. has added the Virgin Music catalog to its music print business, effective Jan. 1. The deal, in which Virgin switches from CPP/Belwin after a number of years, involves U.S.-Canada print rights to such acts as Paula Abdul, Winger, Warrant, Soul II Soul, Fine Young Cannibals, Basia, Tears For Fears, and Jane's Addiction.

HE KNEW THE SCORE, TOO: If the Broadway musical today is too often a sight to see but a sound to turn a deaf ear to, musical theater never sounded better on recordings than it does today. The catalog of scholarly recreations of the scores of old musicals keeps growing and next year may realize as many as a dozen releases that present masterful scores in their original stage settings.

There isn't enough praise one can lavish on such figures as conductor/scholars John McGlinn and John Maurceri, among others, who have led the way in dusting off countless stale pop arrangements of theater songs to reveal the theatrical intent of their writers.

That being so, tribute must also be paid to an earlier music man who had an equal passion to reclaim on discs the musical-theater genius of the past. He is the late Goddard Lieberson. He was not only a record company leader but also an accomplished man of music who launched a series of studio show albums on the Columbia Masterworks label back in the early '50s. Lieberson, with the skillful assistance of another advocate of show music, conductor Lehman Engel, made a series of albums that also preserved great show scores that long preceded the development of original cast recordings. One of the Lieberson/Engel projects, a 1950 recording of the score of "Pal Joey," actually stimulated a later revival of the show on Broadway that had a longer run than the original 1940 production! For one teenager at the time it led to a lifelong love affair with musical theater in general and the songs of Rodgers & Hart in particular.

NOMINEES are in for 1991 membership in the Songwriters Hall of Fame, with finalists to be announced in January. In the national category: Otis Blackwell, Jeff Barry & Ellie Greenwich, Doc Pomus & Mort Shuman, Kenny Gamble & Leon Huff, Steve Cropper, and Joe South. In the international category: Paul Anka, Barry, Maurice & Robin Gibb, Antonio Carlos Jobim, and Lionel Bart. In the posthumous category: Howard Greenfield, Larry Stock, Mann Curtis,

A BUZZ OF B's: BMG Music Publishing writer/producer Rhett Lawrence is taking a "ride," as they say in publishing circles, on two back-to-back No. 1 singles. He is the B-side author on Mariah Carey's "Love Takes Time" (Columbia) and Whitney Houston's "I'm Your Baby Tonight" (Arista), with both songs appearing on the artists' albums. He also has a cut on the multi-platinum "Teenage Mutant Ninja Turtles" (SBK).

DEALS: First Global Management, with an HQ in the East and an office in Beverly Hills, has added a music publishing unit with the arrival of industry veteran Steven Metz, who is bringing to the operation R.S.P. Entertainment, with

more than 200 film scores distributed worldwide via BMG publishing. Metz also has several acts now in the First Global

stable... Virgin Music has made some important writer signings, including Deee-Lite (Elektra) with a big international hit in "Groove Is In The Heart"; John Barry, Oscar-winning composer whose latest Hollywood score is for "Dances With Wolves"; and Redhead Kingpin, a rapper on Virgin.

METAL DEBBIE? While Debbie Gibson is busy these days promoting her third Atlantic album, "Anything Is Possible," the 20-year-old hit maker says her songwriting demands require that she balance her career "between working with other artists and working for myself. First of all, I've got a big catalog of songs and I really hate to see them sitting there doing nothing. I've written new wave songs, heavy metal songs, rap, really a wide variety. And obviously a lot of them aren't appropriate for me as an artist. That just comes from the fact that I like to listen to all those [types of music]. I have this heavy metal song called 'Kick Me When I'm Down' and another called 'The Church Of L.O.V.E.' I have like five tracks of guitars on the demos." Is a Gibson collaboration with, say, Metallica possible? "I think that would be really cool," she says. "I would love to do something like that and surprise people."

PRINT ON PRINT: The following are the best-selling folios from CPP/Belwin:

1. The Doors Guitar Anthology Series
2. Garth Brooks
3. Winger, In The Heart Of The Young
4. Music From The Days Of Thunder
5. Stardust

Assistance in preparing this column provided by Thom Duffy.





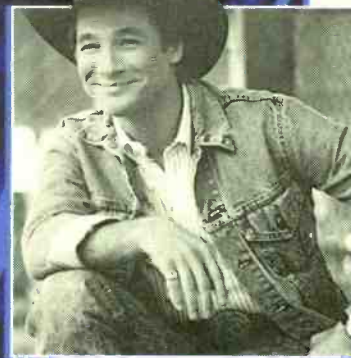
Bell Biv DeVoe
#1 New Pop Artist



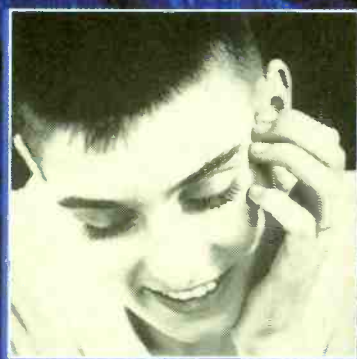
Wilson Phillips
#1 Hot 100 Single
"Hold On"



Young M.C.
#1 New Pop Male Artist



Clint Black
#1 Country Single
"Nobody's Home"
#1 Country Album
"Killin' Time"



Sinead O'Connor
#1 Worldwide Single
"Nothing Compares 2 U"

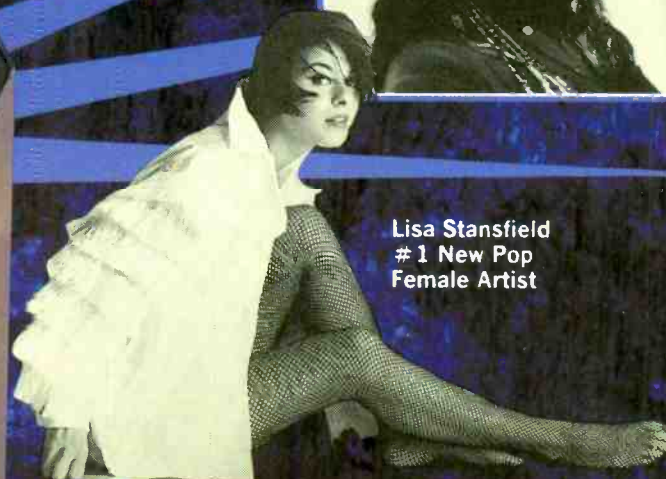


M.C. Hammer
#1 Pop Rap Artist

Janet Jackson—#1 Hot
100 Singles Artist; #1
Pop & R&B Album,
"Rhythm Nation 1814";
#1 R&B Artist; #1 R&B
Singles & Albums Artist



Lisa Stansfield
#1 New Pop
Female Artist



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THE MAKING OF THE BILLBOARD AWARDS SHOW

The 1990 Billboard Awards Show" is looking to carve an annual niche by creating its own standard in music-awards show entertainment.

"This [show] is based purely on what the consumers have to say, because our charts are based on record sales and radio airplay for the prior year," says co-producer Rick Garson, VP of promotions & sponsorships, Billboard Entertainment Marketing Group, creators of the show. "This is the first real consumer-oriented awards show because the charts are made up of what consumers buy."

Basing the awards on Billboard chart research gives the consumers, not industry elite, the first and final word on who's No. 1 in pop, rock, R&B, AC, country, and

Billboard's Definitive Year-End Charts Come to Television. The Prize—the No. 1 Award, Symbolizing the Climb to the Top of Billboard's Rock, Pop, R&B, Country, and AC Charts, the Summit of Achievement in Popular Music Today.

worldwide, says Garson.

"Winners in over 20 categories will be recognized, including categories previously unrecognized, like world awards for No. 1 recording artists in the world—a worldwide singles artist and worldwide albums artist—determined from Billboard international charts, for the first time ever."

In addition to the bedrock level of fan representation, another aspect of the event that enlivens the awards-show environment considerably is the use of talent.

Says "1990 Billboard Music Awards" co-producer Paul Flattery of FYI Productions, "The talent performing and talent presenting will only be No. 1s. The fans, segment hosts, presenters, and performers will be all No. 1s—everyone's a No. 1."

Among the highlights are TV performances by some of the year's hottest acts, including the live, in-studio debut

of "Pray" by M.C. Hammer, Wilson Phillips with "Hold Me," and Nelson with "Love And Affection." Phil Collins and Sinéad O'Connor also perform live. Featured in special film segments are Paul McCartney, Eric Clapton, and Gloria Estefan. Other chart-toppers making appearances on the show are Bell Biv DeVoe, Young M.C., Janet Jackson, Lisa Stansfield, Randy Travis, Clint Black, and En Vogue—all No. 1s during the past year.

The main host for the first-year show is bandleader and "David Letterman" sidekick Paul Shaffer.

All winners and no losers make for a happy show with a party atmosphere, says Flattery, which is further enhanced by the unique location at the Santa Monica Airport hangar on L.A.'s west side. Flattery's production style is geared toward an upbeat and lively show.

"We're trying to have some fun," says Flattery. "It's not about tuxedos and gowns. The dress is rock'n'roll. It's really a show of, by and for the fan. Winners are chosen by the fans who go out and actually buy the music. That's the way it should be."

"We're trying to make the show unique," adds Garson. "We wanted to stay away from the traditional award show. We wanted to establish our own identity and feel. That's why we'll have multiple stages with quick changes and fast pace. Everything will be constantly moving."

In keeping with the consumer-oriented production, all tickets to the show, which was taped Nov. 26, were given away through radio promotions across the country—no tickets were for sale. A promotional sponsor flew in 250 area contest winners. KLIIS-FM L.A. was the host station for the show, giving away 1,500 tickets locally.

"The 1990 Billboard Music Awards" may mark the beginning of the end for that oft-heard awards-show staple, "the envelope, please." Without podiums, tuxedos and envelopes, no longer is there a role for the disappointed; this show is for winners—and fans—only.

'We're trying to have some fun. It's not about tuxedos and gowns. The dress is rock'n'roll. It's really a show of, by and for the fan. Winners are chosen by the fans who go out and actually buy the music. That's the way it should be.'

**PAUL FLATTERY,
CO-PRODUCER**

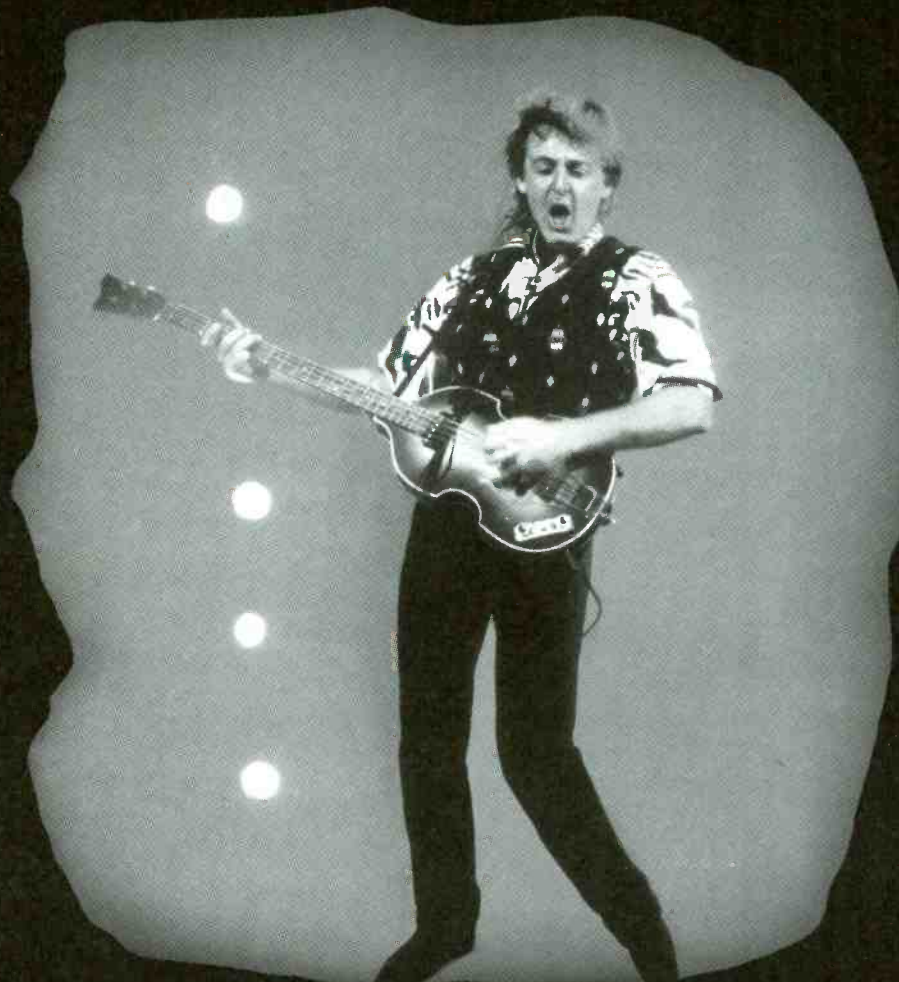
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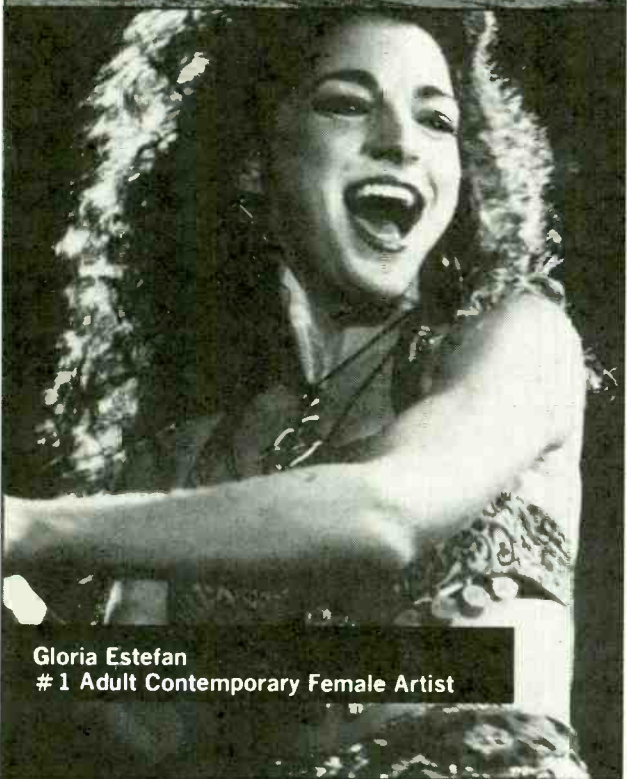
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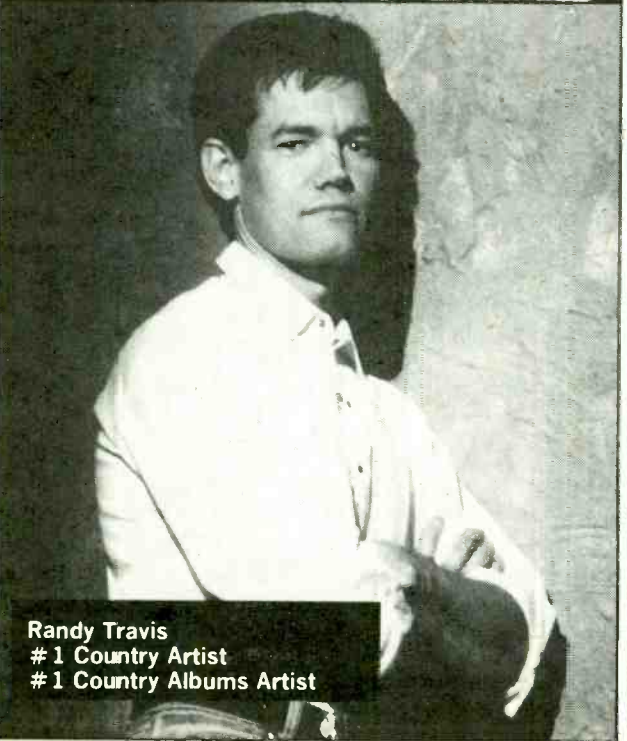
THE 1990 BILLBOARD MUSIC AWARDS



New Kids On The Block
1 Pop Artists
1 Pop Albums Artist



Gloria Estefan
1 Adult Contemporary Female Artist



Randy Travis
1 Country Artist
1 Country Albums Artist

Following are capsule profiles of some performers and winners appearing on or honored at "The 1990 Billboard Music Awards" telecast Dec. 10th on Fox.

JANET JACKSON'S quadruple-platinum A&M album "Janet Jackson's Rhythm Nation 1814" has been on the top pop album charts for 62 weeks. Four singles, "Miss You Much," "Rhythm Nation," "Come Back To Me," and "Black Cat" have all entered the top 10 on the Hot 100 singles chart. Working again with ace producers Jimmy Jam and Terry Lewis, this hot team has created another great success. Her previous album "Control" sold over 5 million albums. Janet hasn't made fans forget brother Michael, but she certainly has danced out of his shadow—and into her own platinum place in the sun.

With her Arista/Blue Zone debut album "Affection," LISA STANSFIELD has emerged as one of the hottest new voices of the '90s. Before "Affection," she stirred things up in her U.K. backyard by singing lead on Coldcut's "People Hold On," and "Big Thing" single from an unreleased

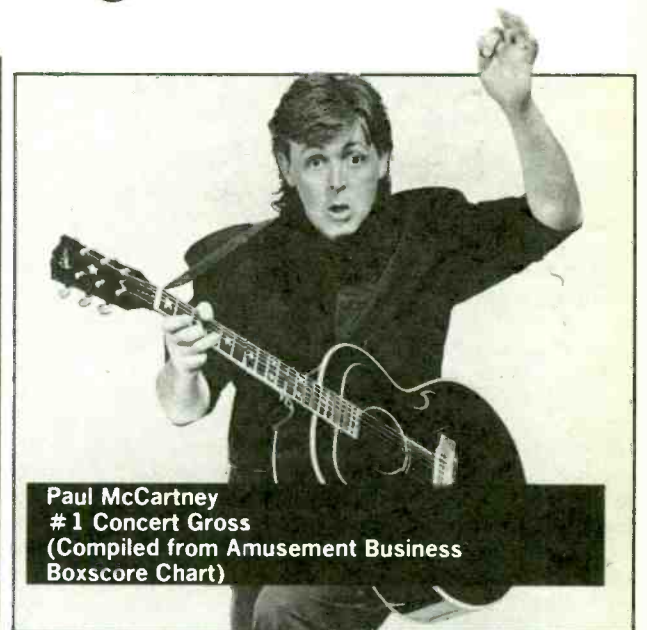
THE WINNERS' CIRCLE

album. With a fresh blend of dance, pop and soul, her platinum album has been on the Top Pop Albums chart for 40 weeks, yielding the No. 1 platinum breakthrough "All Around The World" and top 20 follow-up single "This Is The Right Time." With such an auspicious debut, Stansfield is an artist to keep a sharp eye on well into the '90s.

Seldom has a new vocal group been embraced so wholeheartedly by pop audiences as has SBK Records' WILSON PHILLIPS. Their debut album has already resulted in multi-platinum, spending 35 weeks on the Top Pop Albums chart and yielding two No. 1 singles, "Hold On" and "Release Me" while their third single "Impulsive" moves up toward the top of the singles chart. The three girls seem to come by their unique blend of melodies and harmonies naturally—as offspring of Brian Wilson of the Beach Boys and John and Michelle Phillips of the Mamas & Papas who helped develop the "California Sound" of the '60s.

Five boys from Dorchester, Mass. have been dubbed "the five hardest-working kids in show business." Originally the brainchild of Maurice Starr, these "Kids" have, in short order, gone from obscurity to being the most successful teen group in the history of pop music. With combined worldwide sales of 15 million copies for their first three albums, top-charting singles and first two home videos, plus sold-out stadium tours that logged over 250 nights on the road during the past year, the NEW KIDS ON THE BLOCK—Jonathan Knight, his brother Jordan, Joe McIntyre, Donnie Wahlberg, and Danny Wood have cause to celebrate.

M.C. HAMMER has already made an indelible mark on the music landscape with his incomparable live performance. (Continued on page 38)



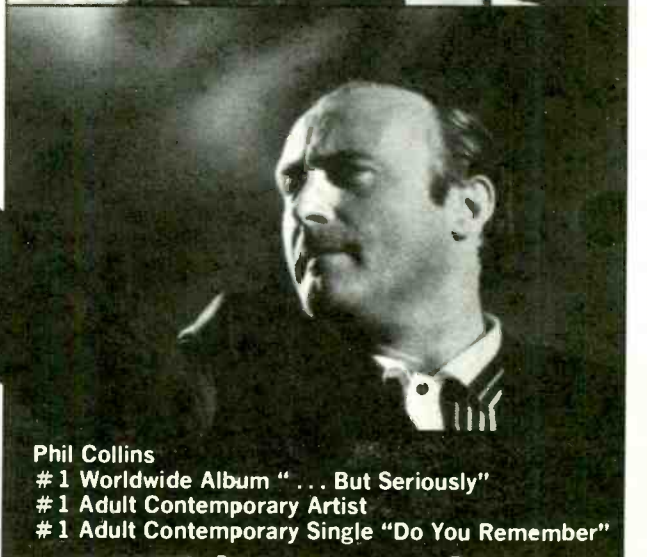
Paul McCartney
1 Concert Gross
(Compiled from Amusement Business Boxscore Chart)



En Vogue
1 R&B Single
"Hold On"



Eric Clapton
1 Album Rock Tracks Artist



Phil Collins
1 Worldwide Album "... But Seriously"
1 Adult Contemporary Artist
1 Adult Contemporary Single "Do You Remember"

THE WINNERS' CIRCLE

(Continued from page 37)

mances and popularity of his multi-platinum Capitol albums "Let's Get Started" and "Please Hammer Don't Hurt 'Em." The writer/dancer/choreographer/producer/record company chief has become the best-selling rap entertainer in history—in a record genre that barely existed 10 years ago. He has sold more than 8 million units of his first two albums, and his masterpiece "Please Hammer Don't Hurt 'Em" became the longest-running No. 1 album by a black male solo star since Michael Jackson's "Thriller." His tantalizing singles, "Have You Seen Her?," "U Can't Touch This," and "Pray" have been heard where no rap record has been heard before, especially since top 40 radio has embraced M.C. Hammer as a rap-transcending total entertainer.

The four young women who make up the group **EN VOGUE** grew up in separate parts of the country, but when they met in 1988, they found themselves harmonizing with the ease of childhood friends. The group was created by the hot production team of Foster & McElroy while looking for a female vocal group for their Atlantic concept album "FM2." It was the work on this album which led to En Vogue's Atlantic debut "Born To Sing," with Foster & McElroy producing. The album blends a variety of musical styles, and showcases the foursome on "Lies," "You Don't Have To Worry" and "Hold On," which placed No. 1 on the year-end R&B Singles chart.

In **PHIL COLLINS'** varied and accomplished musical career, there are three very pivotal moments: joining Genesis in 1970; taking over the band's lead vocals in 1975 (following the departure of Peter Gabriel); and releasing his first solo album "Face Value" in 1981. Of the three, the most unexpected and remarkable was the emergence of Phil Collins, superstar in his own right. With the release of his fourth full-fledged solo project, Atlantic's "... But Seriously," Collins showcases his maturation as composer, lyricist, musician, vocalist, and producer. "Another Day In Paradise," "That's Just The Way It Is," "I Wish It Would Rain Down," "Do You Remember," a No. 1 single on the Hot Adult Contemporary charts, and current "Hang In Long Enough" are the surest evidence yet of his "serious" longevity. "... But Seriously" has been certified triple platinum and is heading rapidly toward the 4 million mark in U.S. sales. It is another landmark in a career already studded with many milestones.

ERIC CLAPTON is one of the world's premier rock and blues guitarists. His route to that title spans 26 years in which he played a vital role in the evolution of popular music. The longevity and growth of his career is exceptional. Be it movie soundtracks, solo albums, or worldwide sold-out concerts, he is at a new peak of his popularity. The release of his Reprise album "Journeyman" has taken him even higher. Boasting two No. 1 tracks, "Pretending"

and "Bad Love," on the Album Rock Tracks chart, and also featuring a top 5 track with "No Alibis," Clapton's journey as a gifted survivor continues to earn the respect of his contemporaries and constant demand of his fans throughout the world.

After nearly a decade as members of one of the most popular singing groups of the '80s, New Edition's Ricky Bell, Michael "Biv" Bivens and Ronnie DeVoe finally got the chance to make the kind of music they always wanted to—as **BELL BIV DEVOE**. Their MCA album debut "Poison" hit top 5 on the Top Pop Albums chart, yielding two singles, "Poison" and "Do Me," which were both top 5 singles on the Hot 100 Singles chart. Their third single "B.B.D. (I Thought It Was Me)" is currently moving up toward the top of the singles chart. With the arrival of "Poison," Bell Biv DeVoe, the heart of one of the most exciting singing groups in the business, have staked out new musical territory.

YOUNG M.C. arrived on the rap scene with the force of an earthquake named "Wild Thing," the breakthrough rap epic he co-wrote for Tone Loc, along with the hit follow-up "Funky Cold Medina." With that heady introduction and a seemingly never-ending flow of clever, funny and prolific lyrics, Young M.C. blazed a platinum trail with his top 10 single "Bust A Move" from the chart-topping platinum Delicious Vinyl album "Stone Cold Rhym'n'g." Young M.C. contrasts other rap artists with his smooth'n'easy delivery and creative musical style. This past year at the Grammy show, Young M.C. took the Best Rap performance award, in addition to winning the 1990 American Music Awards' Best New Rap Artist.

SINEAD O'CONNOR in her twenties was born in Dublin. She recorded her first album "The Lion And The Cobra" in 1985. Within five years she recorded and produced her second album "I Do Not Want What I Haven't Got" for Chrysalis Records. With the release of the first single, Prince's "Nothing Compares 2 U," she went from being "that female artist with no hair" to an international superstar. On the strength of the compelling video, the single shot to No. 1 on the Hot 100 Singles chart. With two albums behind her, and a tour that covered the U.K., U.S., Japan and Australia, O'Connor has proven to be a young artist with a versatile past and a provocative future.

After selling more than 25 million albums in a nearly 20-year career, one might think **AEROSMITH** would simply sit back and

rest on their past laurels. But with the release of their 10th studio album "Pump" on Geffen Records, the group proves to be as productive, prolific, lusty, raunchy, and unique as ever. Tracks like "Love In An Elevator," "Janie's Got A Gun," "What It Takes" (No. 1 on the Top Album Rock Tracks chart), and "The Other Side" (a top 5 on the Album Rock Tracks chart), all prove that Aerosmith rocks right to the edge, and that's exactly where they want to be.

CLINT BLACK began playing music around his hometown of Houston, Texas as a teenager. He spent years honing his craft in honky-tonks, which helped to shape him into one of country music's brightest new stars. His RCA debut "Killin' Time" in May 1989 (currently top 10 on the Top Country Albums chart) created a sensation on the country and pop music charts, logging 28 weeks at No. 1 on the Top Country Album chart. His debut single "A Better Man" climbed to No. 1 on the Hot Country Singles & Tracks chart, making it the first time in 15 years that a debut single by a new male country artist had done so. The album produced four more No. 1 singles, "Killin' Time," "Nobody's Home," "Walking Away," and "Nothing's News." With the release of his new album "Put Yourself In My Shoes," (debuting at No. 72 on the Top Country Albums chart the week of Nov. 24), Black moves "a little further down the road" in developing the stories and characters of his songs, and proving his staying power as a major artist in the '90s.

PAUL MCCARTNEY has had a long, varied and accomplished career, with many milestones along the way. He played a very pivotal role in the evolution of popular music as a member of one of the most successful bands and songwriting teams in the history of rock'n'roll. The release of "Tripping The Live Fantastic" on Capitol celebrates the most successful world tour of 1989-90. Over 3 million people worldwide saw McCartney live on his tour, and that number doesn't include the

millions who heard him via live radio broadcasts, the millions that saw him live on the Knebnorth '90 show, the "48 Hours" TV special on CBS, and live clips from the show on television. The tour album includes material from all facets of McCartney's landmark career and elevates a talent that will keep seeking even higher ground in the '90s.

GLORIA ESTEFAN sings with a voice that is real, urgent and passionate, and writes with a perception that has enabled her to make a special connection with fans all over the world. With her band, Miami Sound Machine, Estefan blends a distinctive sound of Latin, pop and urban influences. No where is this more evident than on the Epic album "Cuts Both Ways." Mixing such rhythmically irresistible songs as "Oye Mi Canto" and "Get On Your Feet" with breakthrough ballads like "Cuts Both Ways," "Here We Are" and "Don't Wanna Lose You," Gloria Estefan and MSM celebrate a modern, sophisticated blend that's all their own. As an artist who has made her mark in pop music history, Gloria and Miami Sound Machine's Latin-American fusion has achieved international success on its own terms—and opened the door to one musical world just a little wider.

With his resonant voice and quiet good looks, **RANDY TRAVIS** has become the "king" of the country music charts. Currently he has four Warner Bros. albums on the Top Country Albums chart, all of which have peaked at No. 1. "Storms Of Life" has spent 233 weeks on the chart, "Always & Forever" has charted for 183 weeks, "No Holdin' Back" has spent 60 weeks on the chart, and his newest release "Heroes And Friends" went No. 1 after only eight weeks. Once known as the new kid in town, he has risen to the level of superstar by elevating the popularity of true, non-plastic country music in a gone-tech world, preserving real human emotions for country and pop fans seeking the heart and soul in music. **BARRY HOLDSHIP**

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For complete listings of Billboard's Year-End Charts and No. 1 Award Winners, please see the Dec. 22, 1990 Year In Music double issue.



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New Kids On The Block

TOP POP ARTIST (Singles and Albums Combined)

New Kids On The Block

HOT R&B SINGLE

Hold On/En Vogue

HOT R&B SINGLES ARTIST

Janet Jackson

TOP R&B ALBUM

Janet Jackson's Rhythm
Nation 1814/Janet Jackson

TOP R&B ALBUM ARTIST

Janet Jackson

TOP R&B ARTIST (Singles and Albums Combined)

Janet Jackson

HOT COUNTRY SINGLE

Nobody's Home/Clint Black

HOT COUNTRY SINGLES ARTIST

Garth Brooks

TOP COUNTRY ALBUM

Killin' Time/Clint Black

TOP COUNTRY ALBUM ARTIST

Randy Travis

TOP COUNTRY ARTIST (Singles and Albums Combined)

Randy Travis

HOT ADULT CONTEMPORARY SINGLE

Do You Remember/Phil Collins

HOT ADULT CONTEMPORARY ARTIST

Phil Collins

TOP ALBUM ROCK TRACKS

What It Takes/Aerosmith

TOP ALBUM ROCK ARTIST

Eric Clapton

TOP MODERN ROCK TRACKS

Cuts You Up/Peter Murphy

TOP MODERN ROCK ARTIST

Depeche Mode

HOT DANCE CLUB PLAY SINGLE

Groove Is In The Heart/
Deee-Lite

HOT DANCE CLUB PLAY ARTIST

Janet Jackson

HOT DANCE 12-INCH SINGLES SALES

Pump Up The Jam/
Technotronic Featuring Felly

HOT DANCE 12" SINGLES SALES ARTIST

Janet Jackson

HOT RAP SINGLE

Expression/Salt-N-Pepa

HOT RAP SINGLES ARTIST

M.C. Hammer

TOP CLASSICAL ALBUM

Horowitz at Home/
Vladimir Horowitz

TOP CLASSICAL ARTIST

Vladimir Horowitz

TOP CLASSICAL CROSSOVER ALBUM

1712 Overture/P.D.Q. Bach

TOP CLASSICAL CROSSOVER ARTIST

Cincinnati Pops

TOP JAZZ TRADITIONAL ALBUM

Music From "When Harry Met
Sally"/Harry Connick, Jr.

TOP JAZZ TRADITIONAL ALBUM ARTIST

Harry Connick, Jr.

TOP JAZZ CONTEMPORARY ALBUM

London Warsaw
New York/Basia

TOP JAZZ CONTEMPORARY ARTIST

Basia

TOP NEW AGE ALBUM

No Blue Thing/Ray Lynch

TOP NEW AGE ARTIST

Ray Lynch

TOP WORLD MUSIC ALBUM

Cruel, Crazy, Beautiful
World/Johnny Clegg & Savuka

TOP WORLD MUSIC ARTIST

Gipsy Kings

TOP NEW POP ARTIST

Bell Biv DeVoe

TOP NEW POP MALE ARTIST

Young M.C.

TOP NEW POP FEMALE ARTIST

Lisa Stansfield

TOP MOVIE SOUNDTRACK

"Pretty Woman"

TOP NEW R&B ARTIST

After 7

HOT LATIN SINGLE

El Cariro Es Como Una
Flor/Rudy La Scala

HOT LATIN SINGLES ARTIST

Ana Gabriel

TOP TROPICAL/SALSA LATIN ALBUM

Mi Mundo/Luis Enrique

TOP TROPICAL/SALSA LATIN ARTIST

Juan Luis Guerra y La 440

TOP REGIONAL MEXICAN LATIN ALBUM

A Todo Galope/Bronco

TOP REGIONAL MEXICAN LATIN ALBUM ARTIST

Bronco

TOP LATIN POP ALBUM

Quiero Amanecer Con
Alguien/Daniela Romo

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Nipper's Pals. RCA label mates House Of Lords, Deep Purple, and Lita Ford stop by their label's offices during a New York visit for the Starlight Foundation's charity billiards tournament. Pictured, upper row from left, are Randy Miller, RCA artist development VP; James Christian of House Of Lords; Joe Lynn Turner of Deep Purple; Gregg Giuffria of House Of Lords; John Sigler, RCA director of national album promotion; and Roger Glover of Deep Purple. In the lower row, from left, are Nipper; promotion VP Butch Waugh; and Ford. The second annual "Rack And Roll" celebrity pool tournament, sponsored by the Earth Alliance, brought an all-star crowd to New York's China Club. The Starlight Foundation is a nonprofit organization that aims to grant wishes to children who are critically, chronically, or terminally ill.

TALENT IN ACTION

(Continued from page 31)

innocuous cheer-hawking and slushy stage patter. Disconcerting remnants of his track days also remain. After the artist—who rarely sang without taped vocals—found himself lurching out of synch with the backing track of his recent hit "Love And Emotion," he stopped singing and the track was rewound.

Apart from the too-short, frolicking, bilingual rap sets by Virgin's Frost and Capitol's Mellow Man Ace, Power Jam offered little else. TKA basked in ardent female adulation, but its freestyle grooves have worn thin. Although Candyman's current Epic single, "Knockin' Boots," has hit the pop top 10, the ex-Tone Loc choreographer showed zero rap appeal and Atco's Sweet Sensation drew feeble notice during its perfunctory outing.

JOHN LANNERT

THE BILL FRISELL QUARTET

*Middle East Cafe
Cambridge, Mass.*

IN THE WORLD OF progressive, improvisational music, you often have to make allowances for ensemble unity. The pay is nil, so rehearsals are scarce. Lofty concepts sometimes put the kibosh on deft execution. Bill Frisell, one of the most original guitarists to emerge in the '80s, is a forward thinker who composes tricky pieces for his various bands to sink their collective teeth into.

But, almost invariably, his ensembles are attuned to his ways. And his quartet—with bassist Kermit Driscoll, cellist Hank Roberts, and percussionist Joey Baron—is the tightest group of all. During a two-night, mid-October stand at the Middle East Cafe, the Boston area's latest bastion for American indie rock and left-of-center jazz, the four proved that their sophisticated interplay can be enjoyed by schmoes and dilettantes alike.

The action of many tunes was complex, but Frisell's pen knows how to appease the casual listener as well. A dusty cowboy theme, simple and warm, might give way to roiling eruptions. During much of the two sets, this diversity of approaches cel-

ebrated the drama inherent in improvisation. Frisell is well aware of tension and release, and the effect it can have. He choked curt phrases out of his guitar, only to let them fall away liltily. And the band responded smartly to such indivisibility that the best improv calls for.

JIM MACNIE

THE MEKONS

Tramps, New York

THE MEKONS have always been a curious experiment in music and radical politics. In the late '70s, they were an anarchist-syndicate-cum-punk-rock-band. In the mid-'80s, they were cultural anti-imperialists politicizing the connections between English folk music, American country, and dancehall dub. With last year's "The Mekons Rock'n'Roll" and this year's "F.U.N. '90," both on A&M, they have been trying to infiltrate mainstream pop with their Marxist-feminist tongues firmly in cheek.

So far, for better or worse, these British rabble-rousers are mostly preaching to the converted. It's a loyal and rabid following though, which may be becoming a movement. Fans flocked to see the band on the first of its three stateside appearances this fall, a whirlwind weekend tour that proved word of mouth can sometimes succeed where marketing can't.

Guitarist/singer/songwriter Tom Greenhaigh's early pronouncement that "We're not promoting any particular program tonight" wasn't quite true—"F.U.N. '90" was just released—but they did play only two songs from that EP, which was made more for dance-club spinning than for concert jamming. Otherwise it was a Mekons' greatest-songs night.

Despite their avid unprofessionalism, the Mekons have become a great band. Most critics blame this consistent ability to rock on ex-Rumour drummer Steve Goulding, but Jon Langford's mastery of the guitar is equally culpable. Mekons co-founder Greenhaigh is the ironic jester to Langford's clown: When Langford invited opening act Band Of Susans back onstage for the encore, Greenhaigh remarked, "A bit like

Live Aid, except we keep all the money." So much for rock's great communist hopes. Then again, charity rock always was just a celebrity cause. With anti-heroes like these leading the way, maybe we can really start this redistributing-the-wealth thing.

EVELYN McDONNELL

ELISA FIORILLO IS NOT JUST ANOTHER PRETTY FACE

(Continued from page 32)

rector of artist development at Chrysalis, it is precisely because the classically trained, former "Star Search" winner can sing and write that Chrysalis has developed the current marketing strategy.

"It's really important to capitalize on the fact that she has a great voice," says Musso. "Naturally, a lot of people who look at Elisa see that she has a very pretty face and is sexy, but you need more. Because it's so possible to manufacture a vocalist in the studio, or camouflage one, it's really important to capitalize on the fact that Elisa has a great voice and has become a songwriter. That makes for a long-term career. We're interested in developing her as an artist, which is another reason we didn't want to market her just at young people. It's important that we don't cut them out, but we are trying to expand her audience to people in their 20s and 30s."

Lippman agrees. "We are not specifically concentrating on the older upscale market," he says. "Unlike in the past, Elisa has become a songwriter as well as a vocalist. The philosophy is to expose her as an artist. She has a great voice in a medium where you don't have to be a great singer to sing, and in a field where producers reign, she's a talented songwriter. And, she's incredibly attractive. Those elements are not necessarily of importance to younger audiences. So once you've made that decision to push those as-

pects of her, you almost automatically find yourself directed at an older audience."

Fiorillo is less concerned with who her audience is than that they appreciate her talent and take her seriously. She is aware that, simply by virtue of the Prince connection, there is a chance people will see her as a babe, rather than an artist.

"You don't have to be able to sing to be a singer or an artist in this business, so there is that chance," she muses. "My idea of an artist isn't somebody who moves their mouth and lip-syncs and dances. I was a little intimidated by Prince. I wasn't a big fan of his or anything, and I had no clue I was going to run into him there, but I wanted to steal the Minneapolis funky sound and put my things to it. People are so blind when you're a new artist, so even if they talk about me [as Prince's protégé], I shouldn't take it as a negative, I should take it as a positive. All that he did for me is really great, and this record probably wouldn't be in the direction it is if he wasn't involved. But I was worried that people group all of the women he works with as bimbos—which is really strange because Sheila E. is a killer drummer and Sheena Easton and Jill Jones are great singers. Anyway, I was initially bothered by that, but I am far from a bimbo. I definitely have respect for myself, and I like being treated like a lady."

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4 Country Artists To Deck The Hall Of Fame In Dec.

NASHVILLE—Rodney Crowell, Charlie Daniels, Waylon Jennings, and Jessi Colter will make public holiday appearances at the Country Music Hall of Fame this month.

Admission to the performances is included in the regular ticket price.

At 11 a.m. Friday (7), Crowell will read "The Polar Express," a children's Christmas story by Chris Van Allsburg.

Daniels will present songs from his new Epic album, "Christmas Time Down South," and read a holiday story from his book, "The Devil Went Down To Georgia," at 10:30 a.m. Dec. 13.

And at 11 a.m. Dec. 21, Jennings and Colter will sing Christmas carols and play acoustic music.

The artists will sign autographs following their performances.

That Key/Nashville Sound Goes Down Smooth And Buffett Returns To Music Row A Connoisseur

Gerry Wood, wasting away again in Margaritaville, files this report from Key West, Fla.

NASHVILLE'S LINK with Key West—the nation's southernmost outpost and last resort (in more ways than one)—continues to enrich the world of music. From Jimmy Buffett, who gave Margaritaville its well-deserved name, to Chris Gantry (reincarnated with his Gringo Dogs) to Gove Scrivenor, musician extraordinaire, the blending of country soul with Caribbean feel has resulted in a fresh new form of music, best described as the Key/Nashville Sound.

Buffett, Gantry, and Scrivenor are round-trippers, having lived in Nashville, moved to Key West, and then back to Nashville. A Billboard scoop: Buffett plans to return to Nashville with

wife Jane and daughter Savannah Jane. Buffett hasn't lived in Music City since fleeing the town in the early '70s. His marriage with first wife Margie was on the rocks; his first album on Barnaby Records, "Down To Earth," was such a flop that the label managed to "misplace" the master tapes for his second promised album; and all Nashville publishers, managers, label and record executives and producers (with the notable exceptions of Buzz Cason, Don Light, Travis Turk, Ed Shea, and Mike Shepherd) developed a classic case of tin ears when it came to the promise and potential of Jimmy Buffett. His Key West retreat advanced his career by light years. After hitting, and playing, the bars, he began to write a potent hybrid of Caribbean and country, turning out such gems as "Margaritaville," "Come Monday," "A Pirate Looks At 40," "Cheeseburger In Paradise," and "Son Of A Son Of A Sailor." Recorded in Nashville under the production genius of the late Don Gant and Norbert Putnam, these songs soon gained gold and platinum status and paved the way to an exceptional concert career in *mana persona* that to this day packs major venues with his Parrothead fans and spawns such side businesses as his Key West Margaritaville store and bar and the "Coconut Telegraph" newsletter that generates a ton of direct-mail business.

Ironically, also planning to move back to Nashville in 1991 is Margie Buffett Mercer with her husband, Bob, a former EMI/London executive, who will be a prime Nashville record-business candidate for anyone interested in potent credentials (including major international contacts) for a first-rank veteran.

Gantry has played the Key West bars and clubs that have colored the lyrics and livers of many a songwriter—and the hot new reggae-style band, the Gringo Dogs, is the delightful result. Band mate Rick Stuart

is another talent touched by a Caribbean stay. Scrivenor's easygoing autoharp stylings and offbeat humor characterize the soul of the Nashville/Key West connection. Dave Loggins, a frequent Key West visitor, has co-written with Buffett and has penned many hits, including "Please Come To Boston" and "Pieces Of April." Will Jennings and Marshall Chapman are also part of the mixture. And there's the Key West duo long popular in the southernmost city—Hugo Duarte and Elayne Culpepper—recently relocated to



by Gerry Wood

Nashville. Duarte is an excellent songwriter and singer, and Culpepper possesses a powerful, soulful voice. Are you listening, Nashville? Remember, you let a big one (Buffett) get away two decades ago.

The down-to-earth, cosmopolitan, lyric-rich songs of Key West and Nashville have much in common, including success on the country and pop charts. Both cities have also harbored major literary figures—the Fugitives of Nashville (Robert Penn Warren, John Crowe Ransom, Allen Tate, etc.) and the literary geniuses of Key West, such as Ernest Hemingway and Tennessee Williams.

With the bond of creativity and the depth of talent, Key/Nashville should be nautically wheeling and dealing into the new decades.

DAN WON'T YOU BLOW YOUR HORN. Dan Seals' independent publicist has responded to a recent Dan Seals concert review in a Cape Girardeau, Mo., paper that questioned: "Were we witness to Seals really playing the sax so vigorously, as he seemed to be, with such passion and energy? Or was it still another of the petty corruptions of our time, that we were being treated to a guy faking his way through a 'saxophone performance' that was in fact taped and mimed oh-so-perfectly, for our benefit? I don't purport to know. But isn't it sad that we can no longer be sure?" (Peter Kinder, Southeast Missourian). The record was set straight in a press release explaining that Seals does in fact play the saxophone during his concerts, and with a wireless microphone.

TALENT VET: Talent agent Don Fowler has opened Don Fowler & Assoc., an agency handling bookings for country artists including Kitty Wells, Scott McQuaig, Ashley Evans, the Branson Brothers, and Sonny Shroyer. Fowler cut his talent-agent teeth working with such agencies as Buddy Lee Attractions, Top Billing Inc., World Class Talent, and McFadden & Assoc. Offices are located at United Artist Tower, Suite 205, 50 Music Square W., Nashville, Tenn. 37203; 615-321-5323.

Business Bustling At Warner/Chappell Active In Many Pop, Country Projects In '90

NASHVILLE—Warner/Chappell Music here is wrapping up a particularly busy year, one that has resulted in significant pop as well as country activity.

The company has had pop cuts on projects by Laura Branigan, the Doobie Brothers, Wilson Phillips, Steve Earle, and the Allman Brothers. And it has numbered among its recent country hits "Chains" (sung by Patty Loveless), "When I Call Your Name" (Vince Gill), "He Talks To Me" (Lorie Morgan), "I'd Be Better Off In A Pine Box" (Doug Stone), and "If You Could See Me Now" (T. Graham Brown).

A co-publishing agreement between Warner/Chappell and songwriter Troy Seals and producer Barry Beckett netted the first single from Randy Travis' "Heroes And Friends" album, "A Few Ole Country Boys."

The company's co-publishing deal with Pat Higdon's Patrick Joseph Music is also paying off via Matraca Berg's new RCA album, "Lying To The Moon." Berg, who is jointly signed to the two publishers, co-wrote all the songs on the album.

Warner/Chappell has also signed several writer/artists, among them Johnny Van Zant, Ashley Cleveland, the Ministers, Jeff Black, Swing, the Jinns, and DeWayne Phillips. Producer/writers on the company's roster include Keith Stegall, Robert White Johnson, and Steve Bogard.

Van Zant and Cleveland are both signed to Atlantic Records. Van Zant debuted with "Brickyard Road," which went No. 1 on Billboard's Album Rock Tracks chart. Cleveland's album will be out in January. The Ministers have been signed to Holly-

wood Records, and Phillips is signed to Warner Bros./Nashville.

Johnson produced the Van Zant album and co-produced one for Peter Wolf. He also wrote the Cheap Trick single "Back In Blue." He, along with Warner/Chappell writers Van Stephenson and Michael Lunn, has also been writing with .38 Special. Bogard co-produced and contributed songs to Michelle Wright's debut album for Arista. Stegall, who recorded for Epic in the mid-to-late '80s, co-produced Randy Travis' and Alan Jackson's first efforts.

Writer George Green has been working with the Hooters.

Warner/Chappell's Nashville office is headed by Tim Wipperman, VP and executive GM.

Wipperman notes that writer Jill Sobule was signed to MCA Records through a WEA publishing venture engineered by Randy Talmadge, VP of publishing for Warner-Elektra-Asylum Music/Refuge Productions here. He adds that writer Jamie Kyle is also on the verge of being signed to a major label deal. EDWARD MORRIS

Bluegrass In The Hills Fest Pushed Back To Mid-August

NASHVILLE—Organizers have pushed back the date for the new Bluegrass In The Hills festival to Aug. 16-18. The event was originally scheduled for the weekend preceding the 1991 Jamboree In The Hills extravaganza, July 19-21.

The newly scheduled Bluegrass In The Hills will feature the same acts as previously announced, including the Bluegrass Cardinals, the Seldom Scene, Alison Krauss and Union Station, Jim & Jess and the Virginia Boys, Ralph Stanley, the Lewis Family, Bill Monroe and the Blue Grass Boys, Mac Wiseman, Tim O'Brien, the Nashville Bluegrass Band, the Tony Rice

Unit, Peter Rowan, the Dillards, John Hartford, Del McCoury, the Mike Snider Trio, the Dry Branch Fire Squad, the Osborne Brothers, the Dog Hollow Bluegrass Band, the Short Crick Flatpickers, the Cabin Fever String Band, Elmer Bird, and Allen Freeman.

A representative for radio station WWVA Wheeling, W.Va., which runs both festivals, says Joe Diffie and Mark Chesnutt have replaced Earl Thomas Conley in the Jamboree In The Hills lineup.

Both events will be held at the new outdoor site near St. Clairsville, Ohio.

New TV Station Boasts Country-Vid Show

NASHVILLE—WJFB-TV, a new television station here, is airing a daily, three-hour country music video show, "Chuck's Country." The station's signal reaches a 12-county area in middle Tennessee.

Programming for the Channel 66 outlet is being handled by the Jim Owens Companies, the same firm that produces the popular "Crook & Chase" series for The Nashville Network.

"Chuck's Country" runs from noon until 3 p.m. on weekdays, and is hosted by Chuck Long.

Other shows that will feature music videos during the station's 18 hours of daily programming are "Rockin'," 3-6 p.m., and "Pillow Talk," 10:30 p.m.-1 a.m.

Additional details on these shows are available at 615-256-7700.

TNN To Carry MCN Songwriters Awards

NASHVILLE—The Music City News Country Songwriters Awards will be broadcast live on The Nashville Network, April 29, from the Grand Ole Opry House here. This is the second awards collaboration between MCN and TNN, the first being last year's TNN Music City News Country Awards.

Starting from a slate of 100 nominated songs, Music City News is

asking its readers to vote for their top choices. The first ballot appears in the December issue of the fan magazine, the second in the February issue.

The 10 top nominees will be announced at a press conference. The song receiving the most votes will be disclosed during the April broadcast and declared song of the year.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
				★ ★ NO. 1 ★ ★	
1	1	2	11	GARTH BROOKS ▲ CAPITOL 93866* (9.98)	NO FENCES
				8 weeks at No. 1	
(2)	13	72	3	CLINT BLACK RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES
3	2	1	10	RANDY TRAVIS WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS
4	3	3	11	REBA MCENTIRE ● MCA 10016 (9.98)	RUMOR HAS IT
5	5	5	48	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME
6	4	6	56	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE
7	6	4	82	CLINT BLACK ▲ ² RCA 9668 (8.98)	KILLIN' TIME
8	7	7	82	GARTH BROOKS ▲ CAPITOL 90897* (9.98)	GARTH BROOKS
9	8	8	27	GEORGE STRAIT ● MCA 6415 (9.98)	LIVIN' IT UP
10	9	9	38	ALAN JACKSON ● ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
11	10	10	13	KATHY MATTEA MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
12	11	13	6	HANK WILLIAMS, JR. WARNER/CURB 26453* / WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)
(13)	22	—	2	K.T. OSLIN RCA 52365* (9.98)	LOVE IN A SMALLTOWN
14	12	11	15	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS
15	14	12	45	RICKY VAN SHELTON ● COLUMBIA 45250 / CBS (8.98 EQ)	RVS III
16	15	15	7	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME
(17)	21	22	3	DWIGHT YOAKAM REPRIS 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY
(18)	19	18	26	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN
19	16	16	37	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB
20	17	14	10	THE JUDDS CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
21	18	17	26	SHENANDOAH COLUMBIA 45490/CBS (8.98 EQ)	EXTRA MILE
22	20	19	77	LORRIE MORGAN ● RCA 9594 (8.98)	LEAVE THE LIGHT ON
23	24	20	60	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK
24	26	21	14	VERN GOSDIN COLUMBIA 45409/CBS (8.98 EQ)	10 YEARS OF GREATEST HITS
25	25	25	6	MARY-CHAPIN CARPENTER COLUMBIA 46077*/CBS (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK
26	23	23	5	ROSANNE CASH COLUMBIA 46079*/CBS (9.98 EQ)	INTERIORS
(27)	29	29	34	DOUG STONE EPIC 45303*/CBS (8.98 EQ)	DOUG STONE
28	27	24	13	CARLENE CARTER REPRIS 26139*/WARNER BROS. (9.98)	I FELL IN LOVE
(29)	34	30	16	TEXAS TORNADOS REPRIS 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS
30	28	26	10	SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS
31	33	33	120	THE JUDDS ▲ RCA/CURB 8318 / RCA (8.98)	GREATEST HITS
32	30	27	185	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER
(33)	37	39	173	PATSY CLINE ▲ ² MCA 12 (8.98)	GREATEST HITS
34	31	31	6	WILLIE NELSON COLUMBIA 45492*/CBS (8.98 EQ)	BORN FOR TROUBLE
35	35	28	21	WAYLON JENNINGS EPIC 46104*/CBS (8.98 EQ)	THE EAGLE
(36)	36	40	7	CONWAY TWITTY MCA 10027* (8.98)	CRAZY IN LOVE
(37)	47	42	13	MICHAEL MARTIN MURPHEY WARNER BROS. 26308* (9.98)	COWBOY SONGS
(38)	39	37	7	JOE DIFFIE EPIC 46047*/CBS (8.98 EQ)	A THOUSAND WINDING ROADS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
39	38	32	10	KENNY ROGERS REPRIS 26289*/WARNER BROS. (9.98)	LOVE IS STRANGE
40	32	34	27	PATTY LOVELESS MCA 6401 (9.98)	ON DOWN THE LINE
(41)	48	45	6	CHET ATKINS & MARK KNOPFLER COLUMBIA 45307*/CBS (8.98 EQ)	NECK AND NECK
42	41	35	10	HIGHWAY 101 WARNER BROS. 26253* (9.98)	GREATEST HITS
43	40	41	58	MARTY STUART MCA 42312 (8.98)	HILLBILLY ROCK
44	44	46	20	BILLY JOE ROYAL ATLANTIC 82104* (9.98)	OUT OF THE SHADOWS
45	45	36	24	BAILLIE AND THE BOYS RCA 2114* (8.98)	THE LIGHTS OF HOME
46	50	47	167	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2
(47)	55	57	20	HOLLY DUNN WARNER BROS. 26173 (9.98)	HEART FULL OF LOVE
48	46	44	264	GEORGE STRAIT ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS
49	43	43	6	MATRACA BERG RCA 52066* (8.98)	LYING TO THE MOON
50	56	49	93	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (9.98)	GREATEST HITS III
51	54	51	57	THE CHARLIE DANIELS BAND ● EPIC 45316/CBS (8.98 EQ)	SIMPLE MAN
52	51	52	17	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI
53	53	50	78	K.D. LANG & THE RECLINES ● SIRE 25877 / WARNER BROS. (9.98)	ABSOLUTE TORCH AND TWANG
54	49	53	5	EMMYLOU HARRIS REPRIS 26309*/WARNER BROS. (9.98)	BRAND NEW DANCE
55	42	38	85	KATHY MATTEA ● MERCURY 836 950* (8.98 EQ)	WILLOW IN THE WIND
56	52	48	15	SHELBY LYNNE EPIC 46066*/CBS (8.98 EQ)	TOUGH ALL OVER
57	57	56	4	DON WILLIAMS RCA 52407* (8.98)	TRUE LOVE
(58)	69	60	233	RANDY TRAVIS ▲ ² WARNER BROS. 25435 (9.98)	STORMS OF LIFE
59	58	58	39	WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/CBS (8.98 EQ)	HIGHWAYMAN 2
60	61	55	12	ANNE MURRAY CAPITOL 94102* (9.98)	YOU WILL
61	63	63	12	MERLE HAGGARD CURB 77313* (9.98)	BLUE JUNGLE
62	62	59	42	RESTLESS HEART RCA 9961 (8.98)	FAST MOVIN' TRAIN
63	59	61	250	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS
64	64	65	19	THE STATLER BROTHERS MERCURY 842 518* (8.98 EQ)	MUSIC, MEMORIES AND YOU
65	60	54	63	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE
66	65	64	5	TAMMY WYNETTE EPIC 46238*/CBS (8.98 EQ)	HEART OVER MIND
67	66	—	2	JOE ELY MCA 10095* (9.98)	LIVE AT LIBERTY LUNCH
(68)	75	67	42	HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (9.98)	LONE WOLF
69	70	66	79	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/CBS (6.98 EQ)	A DECADE OF HITS
(70)	RE-ENTRY	368		WILLIE NELSON ▲ ² COLUMBIA 237542*/CBS (9.98 EQ)	GREATEST HITS
(71)	RE-ENTRY	546		WILLIE NELSON ▲ ⁴ COLUMBIA 35305*/CBS (6.98 EQ)	STARDUST
(72)	RE-ENTRY	23		K.D. LANG & THE RECLINES SIRE 1-25441*/WARNER BROS. (8.98)	ANGEL WITH A LARIAT
(73)	RE-ENTRY	67		MARY-CHAPIN CARPENTER COLUMBIA 44228/CBS (8.98 EQ)	STATE OF THE HEART
74	67	62	10	GEORGE JONES EPIC 46028*/CBS (8.98 EQ)	YOU OUGHTA BE HERE WITH ME
75	68	70	340	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (9.98)	GREATEST HITS, VOLUME I

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested list price is for cassette and LP. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1990, Billboard/BPI Communications, Inc.

BILLBOARD'S COUNTRY CHART RESEARCH PACKAGES

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

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

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

COUNTRY CORNER



by Marie Ratliff

NEW MOVERS

Joe Diffie—"If You Want Me To" (Epic): WGKX, KSSN, KEEY, WAMZ, WCMS, KEAN, WKEZ, KRAK, WESC, WFLS.

Clinton Gregory—"Couldn't Love Have Picked A Better Place To Die" (Step One): WTQR, WIVK, WCMS, WCTK, WFLS, KEEN, WSM, KFDI, WOWW.

Neal McCoy—"If I Built You A Fire" (Atlantic): WYAY, WFLS, WKHX, WQDR, WOWW, KRLC, KFDI.

STRAIT CLOSES IN ON TWO-DECADE RAPID-GROWTH record: **George Strait's** "I've Come To Expect It From You" (MCA) hits the No. 1 spot in just six weeks and moves into a tie with **Waylon Jennings'** "Luckenbach, Texas" (1977). Both are just one week off the record five-week ascent of **Red Sovine's** "Teddy Bear" in 1976.

BEGINNING WITH THIS WEEK'S CHART, the "20-20 rule" goes into effect—any record charted more than 20 weeks that has fallen out of the top 20 will be taken off the Hot Country Singles & Tracks chart and becomes eligible for a position on the Hot Recurrents chart. While this move will speed up the chart, no record will be dropped from the top 20 regardless of the length of time it has been on the chart. However, to date no records have stayed in the top 20 for that length of time.

MARK CHESNUTT is off to a flying start with his second single, "Brother Jukebox" (MCA). The record hit the chart at No. 63 in its first week of release and jumps 57-42 this week.

"It has a great feel to it," says MD **Rick Campbell**, WKHK Richmond, Va., "and it makes a good dancin' song."

"I think we'll be hearing a lot more from this guy," says MD **Marita O'Donnell**, KOUL Corpus Christi, Texas. "We're getting a lot of response."

New adds this week include **KYGO** Denver; **WSSL** Greenville, S.C.; **WMIL** Milwaukee; **KWEN** Tulsa, Okla.; **WGEE** Green Bay, Wis.; both **WUBE** and **WBVE** Cincinnati; **WQYK** Tampa, Fla.; and **WSOC** Charlotte, N.C. Big gains are showing at **KPLX** Dallas; **KRKT** Albany, Ore.; **KASE** Austin, Texas; **WKJN** Baton Rouge, La.; **WTQR** Winston-Salem, N.C.; **KEAN** Abilene, Texas; **KILT** Houston; and **KEBC** Oklahoma City.

"**GOOD RECORDS MAY BE FALLING THROUGH THE CRACKS**," says PD **Ric Braswell**, WPAP Panama City, Fla. (on Dec. 3 Braswell moves to the afternoon drive position at WSM Nashville). "Right now, we're being flooded with a lot of great new product. While it's healthy for the music business, it's tough for radio because some that are talented aren't going to make it. I'm really impressed with **Doug Stone**—his entire album is great. His music has more than an even chance of making it out of this crowd of new talent."

Stone's single, "These Lips Don't Know How To Say Goodbye" (Epic), is at No. 35, boosted by adds at **WWWV** Detroit; **WHOK** Columbus, Ohio; **WZZK** Birmingham, Ala.; **WGNA** Albany, N.Y.; **KZLA** Los Angeles; **WDSY** Pittsburgh; **KKAT** Salt Lake City; **KFKF** Kansas City, Mo.; and **WEZL** Charleston, S.C.

"**SHE'S GOING TO BE A SUPERSTAR**," says PD **Charlie Lindsey**, **WEZL** Charleston, of **Shelby Lynne**, whose "Things Are Tough All Over" is at No. 47. "This song is solid lyrically and she really nails it."

"It's in good rotation here and doing very well for us," adds PD **Mike Meehan**, **WCMS** Norfolk, Va.

New believers this week include **WMZQ** Washington, D.C., **WKHK** Richmond, **WGAR** Cleveland, and **KHEY** El Paso, Texas. Among those stations already giving it good rotation: **WPOC** Baltimore; **WAMZ** Louisville, Ky.; **WUSY** Chattanooga, Tenn.; **KRAK** Sacramento, Calif.; **KYGO** Denver; and **WESC** Greenville, S.C.

IBMA Seeking Showcase Acts For '91 Meet

NASHVILLE—The International Bluegrass Music Assn. is soliciting applications from acts that want to appear in its showcase series at the 1991 World Of Bluegrass trade show, Sept 24-27 in Owensboro, Ky.

Showcasing acts must hold a voting membership in the IBMA, and

no act that showcased in 1990 can repeat in 1991.

Applicants are to send five copies of their promotional and five copies of their demo tape to the Showcase Committee, IBMA, 326 St. Elizabeth St., Owensboro, Ky. 42301. Deadline for entries is Jan. 15.

Songwriters Guild To Offer Workshops

NASHVILLE—The Songwriters Guild Foundation will present two workshops this month, "Administering Your Co-Publishing

Rights" and "Whole-Brain Creativity."

The former is scheduled for 7-9 p.m. Monday (3) and Tuesday (4) at the offices of the Songwriters Guild of America, Suite 702, 50 Music Square W., Nashville, Tenn. 37203.

During the two-evening course, Niles Borop, owner of NB Music, and Lisa Thorenson, of Keeling and Company, will instruct songwriters on handling business details involving their share of a copyright. Topics will include reasons for starting your own publishing company, acquiring capital to set up a company, affiliating with a performing rights society, co-publishing deals, and making demos, as well as copyright registration, mechanical/print/synchronization licenses, and collecting.

The fee for "Administering Your Co-Publishing Rights" is \$40 for SGA members and \$65 for nonmembers.

The daylong "Whole-Brain Creativity" seminar will be conducted by Sheila Davis, author of "The Craft Of Lyric Writing."

During this workshop, participants will practice exercises to flex "mind muscles," generate original ideas, think visually, think metaphorically, and more.

The seminar is scheduled for 10 a.m.-5 p.m. Saturday (8) at Belmont College, The Bunch Building. The fee for SGA members is \$50 in advance and \$65 at the door. For nonmembers, the fee is \$60 in advance and \$75 at the door.

For additional information on the workshops, contact SGA at 615-329-1782. **DEBBIE HOLLEY**

'Highwaymen' Vid Hits Retail Road

NASHVILLE—CBS Music Video has just released "Highwaymen Live," a 98-minute home video that features concert performances by Willie Nelson, Waylon Jennings, Johnny Cash, and Kris Kristofferson.

Shot at the Nassau Coliseum in New York, the video contains such songs as "Mamas Don't Let Your Babies Grow Up To Be Cowboys," "Me And Bobby McGee," "A Boy Named Sue," "On The Road Again," "City Of New Orleans," and "Folsom Prison Blues."

The video retails for \$19.95.

Statlers To Star In Variety Series

NASHVILLE—The Statler Brothers have been tapped to star in a new variety series next year for The Nashville Network. As-yet untitled, the hourlong shows will air during prime time on Saturdays.

The music and comedy series will be produced at the TNN complex here by Jim Owens And Assocs. and Statler-Grant Productions. Taping will begin March 18, and the program will debut next October.

The Grammy-winning Statlers record for Mercury/PolyGram and have more than 40 albums and 70 singles to their credit.

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC	(CBS Tree, BMI) HL
18 AIN'T NECESSARILY SO (Warner-Refuge, ASCAP/Macy Place, ASCAP) WBM	66 IT WASN'T YOU, IT WASN'T ME (Pri, ASCAP/Caddo, BMI)	47 THINGS ARE TOUGH ALL OVER (MCA, ASCAP) HL
34 AMERICAN BOY (Eddie Rabbitt, BMI) HL	15 IT WON'T BE ME (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP)	65 THE THINGS YOU LEFT UNDONE (Warner-Tamerlane, BMI/Samosonian, ASCAP) WBM
9 BACK IN MY YOUNGER DAYS (Danny Flowers, ASCAP/Bug, BMI) HL	1 I'VE COME TO EXPECT IT FROM YOU (Jessie Jo, BMI/Music Corp. Of America, BMI/Buddy Cannon, ASCAP/Pri, ASCAP) HL	39 THIS AIN'T MY FIRST RODEO (Hookem, ASCAP/Co-Heart, BMI/Hardscratch, BMI/Irving, BMI) CPP
73 BLUEBIRD (Minkey, PROCAN/Zoomik, PROCAN/Rana, BMI)	36 JUKEBOX IN MY MIND (Maypop, BMI) WBM	54 'TIL A TEAR BECOMES A ROSE (EMI April, ASCAP/Swallowfork, ASCAP) HL
58 BORDERTOWN (Pink Pig, BMI/Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL	11 LIFE'S LITTLE UPS AND DOWNS (Makamilion, BMI/Warner-Tamerlane, BMI) WBM	29 TOO COLD AT HOME (EMI April, ASCAP/K-Mark, ASCAP) WBM
49 BORN TO BE BLUE (Almo, ASCAP/Brio Blues, ASCAP/EMI April, ASCAP/Vancou, Ascop) CPP/HL	62 LIKE A HURRICANE (Warner-Tamerlane, BMI/Flying Dutchman, BMI) WBM	28 TURN IT ON, TURN IT UP, TURN ME LOOSE (Songs Of PolyGram, BMI/Polygram Int'l, ASCAP/Amanda-Lin, ASCAP) HL
42 BROTHER JUKEBOX (Screen Gems-EMI, BMI/Black Sheep, BMI)	51 LOVE CAN BUILD A BRIDGE (Kentucky Sweetheart, BMI/Bug, BMI/Scarlet Moon, BMI/Inspector Barlow, ASCAP)	7 UNANSWERED PRAYERS (Bait And Beer, ASCAP/Forerunner, ASCAP/Mid-Summer, ASCAP/Major Bob, ASCAP) CLM/CPP
57 CAN'T HAVE NOTHIN' (BMG Songs, ASCAP/Muckleroy, ASCAP/Careers, BMI/Kung-Fu Grip, BMI)	75 LOVE IS STRANGE (Ben-Ghazi, BMI)	67 UNCHAINED MELODY (Frank, ASCAP)
2 CHASIN' THAT NEON RAINBOW (EMI April, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM/HL	45 LOVE WILL BRING HER AROUND (Grand Coalition, BMI/Maypop, BMI)	41 WALK ON FAITH (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP)
4 COME NEXT MONDAY (Tri-Chappell, SESAC/Chappell & Co., ASCAP/Serenity Manor, ASCAP) HL	25 MOONSHADOW ROAD (EMI April, ASCAP/Ideas Of March, ASCAP/CBS Cross Keys, ASCAP) HL	33 WESTERN GIRLS (Songs Of PolyGram, BMI/Irving, BMI/LittleMarch, BMI) HL/CPP
16 COME ON BACK (Carlooney Tunes, ASCAP/Chrysalis, ASCAP) CLM	48 MY HEART IS SET ON YOU (Silverline, BMI/Long Run, BMI) WBM	38 WE'VE GOT IT MADE (Wrensong, ASCAP/Miller's Daughter, ASCAP/AMR, ASCAP) WBM
3 CRAZY IN LOVE (Screen Gems-EMI, BMI) WBM	8 NEVER KNEW LONELY (Benefit, BMI)	55 WHAT A WAY TO GO (Polygram Int'l, ASCAP) HL
37 DADDY'S COME AROUND (Scarlet Moon, BMI/Don Schiltz, ASCAP/Almo, ASCAP) CLM	20 THE NIGHT'S TOO LONG (Lucy Jones, BMI/Bug, BMI) CLM	60 WHAT WE REALLY WANT (Chelcait, BMI/Bug, BMI)
64 DON'T TELL ME WHAT TO DO (CBS Tree, BMI)	31 NOW THAT WE'RE ALONE (Coolwell, ASCAP)	56 WHEN LOVE COMES CALLIN' (Zoo II, ASCAP/Warner-Tamerlane, BMI/Randy Scruggs, BMI) WBM
52 DRINKING CHAMPAGNE (Acuff-Rose, BMI) CPP	53 PRAYING FOR RAIN (CBS Cross Keys, ASCAP) HL	68 WHEN SOMEBODY LOVES YOU (Song Pantry, ASCAP/EEG, ASCAP) CPP
30 FEED THIS FIRE (Careers, BMI) HL	40 PUT SOME DRIVE IN YOUR COUNTRY (CBS Tree, BMI/Post Oak, BMI) HL	17 YET (With Any Luck, BMI/Sun Mare, BMI)
27 A FEW GOOD THINGS REMAIN (Sheddhouse, ASCAP/Bait And Beer, ASCAP/Forerunner, ASCAP) HL/CLM	5 PUT YOURSELF IN MY SHOES (Howlin'/Mits, ASCAP/Red Brazos, BMI) CPP	70 YOU JUST GET BETTER ALL THE TIME (Tennessee Swamp Fox, ASCAP)
22 A FEW OLE COUNTRY BOYS (WB, ASCAP/Two Sons, ASCAP/Bamatuck, ASCAP/Mentor Williams, ASCAP) WBM	59 A RING WHERE A RING USED TO BE (Great Shakes, BMI/Hidden Harbor, BMI/Coxboro, BMI/Music Corp. Of America, BMI) CPP/WBM/HL	19 YOU LIE (Bobby Fischer, ASCAP/Five Bar-B, ASCAP/MCA, ASCAP/Krismik, ASCAP) HL
24 FOOL SUCH AS I (MCA, ASCAP) HL	23 ROCK 'N' ROLL ANGEL (Head Cheese, ASCAP/Pri, ASCAP) WBM	71 YOU MADE LIFE GOOD AGAIN (Little Big Town, BMI/American Made, BMI/Love This Town, ASCAP)
10 FOREVER'S AS FAR AS I'LL GO (Almo, ASCAP/Brio Blues, ASCAP) CPP	61 ROLLIN' HOME (Flawfactor, BMI/Great Cumberland, BMI/Patrick Joseph, BMI/Warner-Tamerlane, BMI)	13 YOU REALLY HAD ME GOING (Careers, BMI/Edge O' Woods, ASCAP/Moline Valley, ASCAP/Kinetic Diamond, ASCAP)
21 FRIENDS IN LOW PLACES (Careers, BMI/Music Ridge, ASCAP) HL	32 RUMOR HAS IT (Ensign, BMI/Sheddhouse, ASCAP/Millhouse, BMI)	46 (YOU'RE MY) SOUL AND INSPIRATION (Screen Gems-EMI, BMI)
6 GHOST IN THIS HOUSE (Careers, BMI)	63 SAY IT'S NOT TRUE (Silverline, BMI/Long Run, BMI)	43 YOU'VE GOT TO STAND FOR SOMETHING (Acuff-Rose, BMI) CPP
41 HE WAS ON TO SOMETHING (CBS Tree, BMI) HL	14 SOMEONE ELSE'S TROUBLE NOW (CBS Tree, BMI/CBS Cross Keys, ASCAP) HL	26 YOU WIN AGAIN (EMI April, ASCAP/Getaarealjob, ASCAP) HL
12 HOME (Texas Wedge, ASCAP)	69 THAT'S THE WAY LOVE IS (Bug, BMI/Whiskey Drinkin', BMI)	
72 HONKY TONK BLUES (Acuff-Rose, BMI/Hiram, BMI) CPP	50 THERE FOR A WHILE (David 'N' Will, ASCAP/Sheddhouse, ASCAP) HL	
74 IS IT RAINING AT YOUR HOUSE (Hookem, ASCAP/CBS Tree, BMI/Jesse Jo, ASCAP/MCA,	35 THESE LIPS DON'T KNOW HOW TO SAY GOODBYE	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	8	6	★★ NO. 1 ★★ I'VE COME TO EXPECT IT FROM YOU J.BOWEN,G.STRAIT (D.DILLON,B.CANNON)	GEORGE STRAIT (V) MCA 53969
2	4	4	10	CHASIN' THAT NEON RAINBOW K.STEGALL,S.HENDRICKS (A.JACKSON,J.MCBRIDE)	ALAN JACKSON (V) ARISTA 2095
3	2	2	14	CRAZY IN LOVE J.BOWEN,C.TWITTY,D.HENRY (E.STEVENS,R.MCCORMICK)	CONWAY TWITTY (V) MCA 79067
4	1	1	11	COME NEXT MONDAY J.SCAIFE,J.COTTON (K.T.OSLIN,R.BOURKE,C.BLACK)	K.T. OSLIN (V) RCA 2667-7
5	5	5	7	PUT YOURSELF IN MY SHOES J.STROUD (C.BLACK,H.NICHOLAS,S.RUSSELL)	CLINT BLACK (V) RCA 2678-7
6	6	6	10	GHOST IN THIS HOUSE R.HALL,R.BYRNE (H.PRESTWOOD)	SHENANDOAH (C) (V) COLUMBIA 38T-73520/CBS
7	8	14	6	UNANSWERED PRAYERS A.REYNOLDS (ALGER,BASTAIN,BROOKS)	GARTH BROOKS (V) CAPITOL 44650
8	9	13	11	NEVER KNEW LONELY T.BROWN (V.GILL)	VINCE GILL (V) MCA 7-53092
9	7	3	13	BACK IN MY YOUNGER DAYS D.WILLIAMS,G.FUNDIS (D.FLOWERS)	DON WILLIAMS (V) RCA 2677-7
10	13	26	4	FOREVER'S AS FAR AS I'LL GO J.LEO,L.M.LEE,ALABAMA (M.REID)	ALABAMA (V) RCA 2706-7
11	14	22	7	LIFE'S LITTLE UPS AND DOWNS S.BUCKINGHAM (M.A.RICH)	RICKY VAN SHELTON (C) (V) COLUMBIA 38T-73587/CBS
12	10	9	16	HOME B.MONTGOMERY,J.SLATE (A.SPOONER,F.LEHNER)	JOE DIFFIE (C) (V) EPIC 34T 73447/CBS
13	11	7	15	YOU REALLY HAD ME GOING H.DUNN,C.WATERS (H.DUNN,T.SHAPIO,C.WATERS)	HOLLY DUNN (C) (V) WARNER BROS. 4-19756
14	16	21	12	SOMEONE ELSE'S TROUBLE NOW P.WORLEY,E.SEAY (P.TILLIS,G.NICHOLSON)	HIGHWAY 101 (C) (V) WARNER BROS. 4-19593
15	24	31	8	IT WON'T BE ME J.CRUTCHFIELD (T.SHAPIO,C.WATERS)	TANYA TUCKER CAPITOL PRO-79338
16	31	34	7	COME ON BACK H.EPSTEIN (C.CARTER)	CARLENE CARTER (C) (V) REPRIS 4-19564/WARNER BROS.
17	12	10	15	YET R.SHARP,T.DUBOIS (R.SHARP,S.LEMAIRE)	EXILE (C) (V) ARISTA 2075
18	20	23	11	AIN'T NECESSARILY SO F.FOSTER (B.N.CHAPMAN)	WILLIE NELSON (C) (V) COLUMBIA 38T-73518/CBS
19	15	11	16	YOU LIE T.BROWN,R.MCINTIRE (B.FISCHER,A.ROBERTS,C.BLACK)	REBA MCENTIRE (V) MCA 79071
20	29	29	12	THE NIGHT'S TOO LONG T.BROWN (L.WILLIAMS)	PATTY LOVELESS (V) MCA 53895
21	17	15	17	FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL,B.LEE)	GARTH BROOKS CAPITOL PRO-79239
22	21	16	14	A FEW OLE COUNTRY BOYS K.LEHNING (T.SEALS,M.WILLIAMS)	RANDY TRAVIS & GEORGE JONES (C) (V) WARNER BROS. 4-19586
23	27	27	9	ROCK 'N' ROLL ANGEL THE KENTUCKY HEADHUNTERS (R.O.YOUNG)	THE KENTUCKY HEADHUNTERS (V) MERCURY 878 214-7
24	19	18	18	FOOL SUCH AS I K.LEHNING (B.TRADER)	BAILLIE AND THE BOYS (V) RCA 2641-7-R-A
25	18	24	13	MOONSHADOW ROAD B.BECKETT,T.GRAHAM BROWN (BROWN,THOMPSON,NICHOLSON)	T. GRAHAM BROWN CAPITOL PRO-79269
26	32	35	8	YOU WIN AGAIN J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY-CHAPIN CARPENTER (C) (V) COLUMBIA 38T-73567/CBS
27	35	36	5	A FEW GOOD THINGS REMAIN A.REYNOLDS (J.VEZNER,P.ALGER)	KATHY MATTEA (V) MERCURY 878246-7
28	34	41	8	TURN IT ON, TURN IT UP, TURN ME LOOSE P.ANDERSON (KOSTAS,W.PATTON)	DWIGHT YOAKAM (C) (V) REPRIS 4-19543/WARNER BROS.
29	23	17	19	TOO COLD AT HOME M.WRIGHT (B.HARDEN)	MARK CHESNUTT (C) (V) MCA 53856
30	28	19	16	FEED THIS FIRE J.CRUTCHFIELD (H.PRESTWOOD)	ANNE MURRAY CAPITOL PRO-79189
31	36	38	8	NOW THAT WE'RE ALONE T.BROWN,R.CROWELL (R.CROWELL)	RODNEY CROWELL (C) (V) COLUMBIA 38T-73569/CBS
32	42	—	2	★★★ POWER PICK/AIRPLAY ★★★ RUMOR HAS IT T.BROWN,R.MCINTIRE (B.BURCH,V.DANT,L.SHELL)	REBA MCENTIRE (V) MCA 7-53970
33	22	20	15	WESTERN GIRLS R.BENNETT,T.BROWN (M.STUART,P.KENNERLEY)	MARTY STUART (V) MCA 79068
34	25	12	11	AMERICAN BOY R.LANDIS (E.RABBITT)	EDDIE RABBITT CAPITOL PRO-79398
35	39	52	5	THESE LIPS DON'T KNOW HOW TO SAY GOODBYE D.JOHNSON (H.HOWARD)	DOUG STONE (C) (V) EPIC 34T-73570/CBS
36	37	32	20	JUKEBOX IN MY MIND J.LEO,L.M.LEE,ALABAMA (D.GIBSON,R.ROGERS)	ALABAMA (V) RCA 2643-7
37	47	62	3	DADDY'S COME AROUND B.BANNISTER (P.OVERSTREET,D.SCHLITZ)	PAUL OVERSTREET (V) RCA 2707-7
38	38	46	7	WE'VE GOT IT MADE J.CRUTCHFIELD (S.RAMOS,B.REGAN)	LEE GREENWOOD (C) CAPITOL 4JM-44576

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	33	28	15	THIS AIN'T MY FIRST RODEO B.MONTGOMERY (V.GOSDIN,H.COCHRAN,M.D.BARNES)	VERN GOSDIN (C) (V) COLUMBIA 38T 73491/CBS
40	30	30	12	PUT SOME DRIVE IN YOUR COUNTRY G.BROWN (T.TRITT)	TRAVIS TRITT (V) WARNER BROS. 4-26094
41	26	25	15	HE WAS ON TO SOMETHING R.SKAGGS,S.BUCKINGHAM (S.CURTIS)	RICKY SKAGGS (C) (V) EPIC 34T 73496/CBS
42	57	63	3	BROTHER JUKEBOX M.WRIGHT (P.CRAFT)	MARK CHESNUTT (V) MCA 7-53965
43	46	57	6	YOU'VE GOT TO STAND FOR SOMETHING E.GORDY, JR. (A.TIPPIN,B.BROCK)	AARON TIPPIN (C) (V) RCA 2711-4
44	58	64	3	WALK ON FAITH S.BUCKINGHAM (M.REID,A.SHAMBLIN)	MIKE REID (C) (V) COLUMBIA 38T-73623
45	52	59	5	LOVE WILL BRING HER AROUND S.HENDRICKS (R.CROSBY,W.ROBINSON)	ROB CROSBY (C) (CD) (V) ARISTA ADC-2081
46	59	—	2	(YOU'RE MY) SOUL AND INSPIRATION R.LANDIS (B.MANN,C.WELL)	THE OAK RIDGE BOYS (C) (V) RCA 2665-4
47	55	58	7	THINGS ARE TOUGH ALL OVER B.MONTGOMERY (L.SILVER,T.BRUCE)	SHELBY LYNNE (C) EPIC 34T-73521/CBS
48	44	47	20	MY HEART IS SET ON YOU S.SMITH,T.BROWN (L.CARTWRIGHT)	LIONEL CARTWRIGHT (C) (V) MCA 53849
49	45	48	18	BORN TO BE BLUE B.MAHER (M.REID,B.MAHER,M.DAVID)	THE JUDDS (C) (V) CURB/RCA 2597-4-RS/RCA
50	60	61	5	THERE FOR A WHILE T.BROWN (C.WRIGHT,A.L.GRAHAM)	STEVE WARINER (V) MCA 7-53936
51	NEW	1	1	★★★ HOT SHOT DEBUT ★★★ LOVE CAN BUILD A BRIDGE B.MAHER (N.JUDD,J.JARVIS,P.OVERSTREET)	THE JUDDS (V) CURB/RCA 2708-7/RCA
52	51	51	18	DRINKING CHAMPAGNE J.BOWEN,G.STRAIT (B.MACK)	GEORGE STRAIT (V) MCA 79070
53	49	55	8	PRAYING FOR RAIN P.WORLEY,E.SEAY (C.WATERS,D.COOK)	KEVIN WELCH (C) (V) REPRIS 4-19585/WARNER BROS.
54	56	53	20	'TIL A TEAR BECOMES A ROSE B.MEVIS,G.FUNOIS (B.RICE,M.S.RICE)	KEITH WHITLEY & LORRIE MORGAN (V) RCA 2619-7
55	65	69	4	WHAT A WAY TO GO R.KENNEDY (J.RUSHING,B.DAVID,R.KENNEDY)	RAY KENNEDY (C) (CD) ATLANTIC 3234-4
56	50	40	10	WHEN LOVE COMES CALLIN' R.SCRUGGS,M.MILLER (M.MILLER,R.SCRUGGS)	SAWYER BROWN CURB/CAPITOL PRO-79231/CAPITOL
57	63	67	3	CAN'T HAVE NOTHIN' J.LEO,R.FOSTER,B.LLOYD (R.FOSTER,B.LLOYD)	FOSTER & LLOYD (C) (V) RCA 2635-4
58	53	49	9	BORDERTOWN K.LEHNING (D.SEALS,B.MCDILL)	DAN SEALS CAPITOL PRO-79280
59	61	45	13	A RING WHERE A RING USED TO BE N.LARKIN (G.EATHERLY,B.MOULDS,K.BERGSNES)	BILLY JOE ROYAL (C) (CD) ATLANTIC 8-87867
60	48	42	11	WHAT WE REALLY WANT R.CASH (R.CASH)	ROSANNE CASH (C) (V) COLUMBIA 38T-73517/CBS
61	68	73	4	ROLLIN' HOME J.STROUD,R.ALVES (ALVES,MCCORVEY,HARRISON)	PIRATES OF THE MISSISSIPPI CAPITOL PRO-79368
62	71	66	9	LIKE A HURRICANE J.STROUD (M.CLARK)	MARIE OSMOND (V) CURB 76840
63	66	—	2	SAY IT'S NOT TRUE S.SMITH,T.BROWN (L.CARTWRIGHT)	LIONEL CARTWRIGHT (V) MCA 7-53955
64	74	—	2	DON'T TELL ME WHAT TO DO P.WORLEY,E.SEAY (H.HOWARD,M.BARNES)	PAM TILLIS (V) ARISTA 2129
65	64	54	14	THE THINGS YOU LEFT UNDONE W.WALDMAN,J.LEO (M.BERG,R.SAMOSEY)	MATRACA BERG (V) RCA 2644-7
66	73	—	2	IT WASN'T YOU, IT WASN'T ME H.SHEDD (D.ALEXANDER,A.GARDNER)	DANIELE ALEXANDER & BUTCH BAKER (C) (V) MERCURY 878 256-4
67	NEW	1	1	UNCHAINED MELODY B.KILLEN (A.NORTH,H.ZARET)	RONNIE MCDOWELL (C) (V) CURB 4JM-76850
68	67	60	15	WHEN SOMEBODY LOVES YOU S.HENDRICKS,T.DUBOIS,RESTLESS HEART (J.NEEL,R.GILES)	RESTLESS HEART (C) (V) RCA 2663-7R
69	75	—	2	THAT'S THE WAY LOVE IS B.BECKETT,R.BENSON (L.PRESTON)	ASLEEP AT THE WHEEL (V) ARISTA 2122
70	NEW	1	1	YOU JUST GET BETTER ALL THE TIME T.BROWN (T.J.WHITE,J.CHRISTOPHER)	JAMES HOUSE (V) MCA 7-53934
71	69	70	15	YOU MADE LIFE GOOD AGAIN R.SCRUGGS,NITTY GRITTY DIRT BAND (B.DIPIERO,S.SESKIN)	THE NITTY GRITTY DIRT BAND (V) MCA 79075
72	70	71	20	HONKY TONK BLUES J.STROUD,R.ALVES (H.WILLIAMS,SR.)	PIRATES OF THE MISSISSIPPI (C) CAPITOL 44579
73	NEW	1	1	BLUEBIRD J.CRUTCHFIELD (R.IRVING)	ANNE MURRAY CAPITOL PRO-79423
74	NEW	1	1	IS IT RAINING AT YOUR HOUSE B.MONTGOMERY (V.GOSDIN,H.COCHRAN,D.DILLON)	VERN GOSDIN (V) COLUMBIA 38-73632/CBS
75	72	68	17	LOVE IS STRANGE J.E.NORMAN,E.PRESTIDGE (E.MCDANIEL,M.BAKER,S.ROBINSON)	KENNY ROGERS & DOLLY PARTON (C) (V) REPRIS 4-19760/WARNER BROS.

Records moving up the chart with airplay gains this week. ♦ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (CD) Compact disc single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl single availability. (V) 7-inch vinyl single availability. © 1990, Billboard/BPI Communications, Inc.

HOT COUNTRY RECURRENTS

1	1	—	2	HOLDIN' A GOOD HAND J.CRUTCHFIELD (R.CROSBY,J.FEW)	LEE GREENWOOD CAPITOL
2	2	2	8	WHEN I CALL YOUR NAME T.BROWN (V.GILL,T.DUBOIS)	VINCE GILL MCA
3	5	—	2	NOTHING'S NEWS J.STROUD,M.WRIGHT (C.BLACK)	CLINT BLACK RCA
4	4	1	6	NEXT TO YOU, NEXT TO ME R.HALL,R.BYRNE (R.E.ORRALL,C.WRIGHT)	SHENANDOAH COLUMBIA
5	6	4	4	WANTED S.HENDRICKS,K.STEGALL (A.JACKSON,C.CRAIG)	ALAN JACKSON ARISTA
6	3	3	3	I MEANT EVERY WORD HE SAID S.BUCKINGHAM (C.PUTMAN,B.JONES,C.CHAMBERS)	RICKY VAN SHELTON COLUMBIA
7	7	6	6	GOOD TIMES K.LEHNING (S.COOKE)	DAN SEALS CAPITOL
8	—	—	1	I FELL IN LOVE H.EPSTEIN (C.CARTER,H.EPSTEIN,B.TENCH,P.LAMEK)	CARLENE CARTER REPRIS
9	9	8	12	LOVE WITHOUT END, AMEN J.BOWEN,G.STRAIT (A.BARKER)	GEORGE STRAIT MCA
10	—	—	1	FOURTEEN MINUTES OLD D.JOHNSON (D.KNUTSON,A.L.OWENS)	DOUG STONE EPIC
11	8	5	5	I'M GONNA BE SOMEBODY G.BROWN (S.HARRIS,J.COLUCCI)	TRAVIS TRITT WARNER BROS.
12	10	7	11	THE DANCE A.REYNOLDS (T.ARATA)	GARTH BROOKS CAPITOL
13	11	9	10	HE WALKED ON WATER K.LEHNING (A.SHAMBLIN)	RANDY TRAVIS WARNER BROS.

14	—	—	1	PRECIOUS THING T.BROWN (S.WARINER,M.MCANALLY)	STEVE WARINER MCA
15	13	11	3	I COULD BE PERSUADED E.GORDY, JR. (D.BELLAMY,H.BELLAMY,D.SCHLITZ)	THE BELLAMY BROTHERS MCA/CURB
16	15	13	7	OH LONESOME ME THE KENTUCKY HEADHUNTERS (D.GIBSON)	THE KENTUCKY HEADHUNTERS MERCURY
17	20	17	14	WALK ON J.BOWEN,R.MCINTIRE (S.DEAN,L.WILLIAMS)	REBA MCENTIRE MCA
18	12	12	15	FOREVER AND EVER, AMEN K.LEHNING (P.OVERSTREET,D.SCHLITZ)	RANDY TRAVIS WARNER BROS.
19	14	21	14	WALKIN' AWAY J.STROUD,M.WRIGHT (C.BLACK,H.NICHOLAS,D.GAY)	CLINT BLACK RCA
20	19	16	4	DON'T GO OUT J.CRUTCHFIELD (R.FOSTER,B.LLOYD)	TANYA TUCKER WITH T. GRAHAM BROWN CAPITOL
21	—	23	14	KILLIN' TIME J.STROUD,M.WRIGHT (C.BLACK,H.NICHOLAS)	CLINT BLACK RCA
22	18	14	8	WRONG R.ALBRIGHT,B.MONTGOMERY (S.SESKIN,A.PESSIS)	WAYLON JENNINGS EPIC
23	17	15	15	HARD ROCK BOTTOM OF YOUR HEART K.LEHNING (H.PRESTWOOD)	RANDY TRAVIS WARNER BROS.
24	16	10	15	I'VE CRIED MY LAST TEAR FOR YOU S.BUCKINGHAM (C.WATERS,T.KING)	RICKY VAN SHELTON COLUMBIA
25	—	—	3	GOD BLESS THE U.S.A. J.CRUTCHFIELD (L.GREENWOOD)	LEE GREENWOOD MCA

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

Hearing Loss Addressed (eh?) At NARAS/Berklee Day

BY JOCK BAIRD

BOSTON—When you have to convince people to make a drastic change in their habits, try scaring them. A lot.

That is what five panelists did at a joint NARAS/Berklee College of Music event here, in an effort to encourage the current generation of music students to turn down the volume. And for anyone who spends a lot of time playing or listening at high levels, what the panel had to say was indeed frightening.

The two-day NARAS Recording Industry Day at Berklee, Nov. 19-20, also included a more relaxed panel with five record/video producers, and an unusual "live" three-hour production by Russ Titelman, but the "Hearing Awareness And Protection Panel" made the biggest impact.

Moderator Penny Jacob, of the House Ear Institute, set the tone by warning of the "insidious, cumulative, and permanent" effect of hearing damage. She then let Dr. Chris Halpin, a Ph.D. and medical school professor, deliver the real medical meat of the argument.

Halpin began with the easy part, conductive hearing loss, in which air cannot get down the ear's pathways. This can be cured, he happily reported.

Then he turned to the real danger, sensory neural hearing loss, in which the fine, sensory organs at the end of the ear that turn the sound into electrons just do not work as well anymore. "This kind of hearing loss can't be remediated," he announced in cold medical speak.

Halpin repeatedly stressed that different people are susceptible to dam-

age at different noise levels, and recommended that everyone get themselves tested even if they hear well, if only to establish a basis for comparison if problems develop later.

He then played tapes that simulated two types of hearing loss. One filters out the higher, transient frequencies, making the words unintelligible, and the other, a phenomenon called recruitment, drops the sound out at a lower volume, creating a weird, time-based distortion. It was a chilling sample of the world of the hearing-damaged.

Noting that high frequencies go first, Halpin warned that the ability to tell the difference between slightly out-of-tune pitches could be lost.

According to Halpin said, any volume levels over 105 dBs of sound pressure level (SPL) were declared unsafe, especially if the exposure is chronic. Panelist Adrian Weidmann, of Bruel & Kjaer, discussed how that relates to today's concert levels. He revealed some sample measurements from several Rolling Stones dates at New England's Great Woods during their last tour, where typical volume

levels were in excess of 130 dBs of SPL.

"And the philosophy of many of the people who worked on these tours was, 'Too bad we didn't get to 135,'" Weidmann added angrily. "These people have no understanding of the damage they're causing."

Weidmann argued that today's ultra-efficient power amplifiers are part of the problem. "Back in the old days, the distortion used to get you before the levels would," he said. "Nowadays, sound companies routinely produce levels that are causing damage, even if you don't know they are."

Panelist Gary Kidder, of the Fradkin Hearing Center in Boston, spoke about earplugs and other ways to prevent hearing loss. He noted that cotton earplugs are ineffective, and cautiously approved of commercially available foam models, which reduce sounds evenly across the frequency spectrum. Kidder recommended that all musicians get a custom pair made for themselves.

According to Kidder, foam plugs are rated by reduction of SPLs, with ER-15 and ER-20 plugs attenuating

15 and 20 dBs of SPL, respectively.

Panelist Jeff "Skunk" Baxter also offered some prevention ideas, recommending headphones to control a musician's audio environment, even onstage. He recalled some creative monitoring solutions that he claimed had helped save his hearing over a 25-year career, and suggested that musicians make more sophisticated use of compressor/limiters to make things sound louder than they are.

As an aside, gun-hobbyist Baxter mentioned that the sound from a single shot of a .357 Magnum would cause permanent ear damage.

Baxter also invoked Peter Townshend's well-publicized case of tinnitus, which causes a continual ringing in the ears. A nonstudent audience member later added a tearful first-person account of her own case of tinnitus, possibly brought on at a rock concert.

What long-term effect the panel had on the audience, which was composed primarily of students, may never be known, but many packs of free-sample earplugs disappeared after
(Continued on next page)

NEW PRODUCTS & SERVICES

DIGITAL MIX: Yamaha is slated to begin shipping the DMC1000 all-digital mixing console, DMR8 digital multitrack mixer/recorder, and DRU8 digital eight-track recorder in March 1991. Designed to have the same "function feel" as an analog board, the DMC1000 has 14 input channels (eight mono, three stereo), and eight monitor input channels that can be mixed onto the stereo bus. All mixing, EQ, level, processing, and routing are handled in the digital domain and the console has a suggested list of approximately \$32,000. The DMR8 is a 20-bit digital recorder, 24-bit digital mixer, timecode/locator, and automated mixing system integrated into one unit, priced at approximately \$30,000. The DRU8 is available for use as slave or tape backup unit, and performs the same functions as the DMR8's digital tape recorder, with a suggested list price of approximately \$20,000. Contact: 800-443-2232.

IN THE SHED: Apogee Electronics 944 filters made their U.K. debut at Howard Jones' private Solid State Logic-equipped studio, The Shed, in Maidenhead, where he is working on his fifth album, due for release in the spring by East-West Records. The filters, installed in the Mitsubishi X-850, are offered to them as a standard for that recorder by its U.S. distributor, Neve Electronics. Hilton Sound, the London-based sales/rental company, has also fitted Apogee filters to its Mitsubishi machines. Contact: Apogee, 213-399-2991.

CERTIFIED VIDEO: Optical Disc Corporation launched a new RLV Recording Center Program by certifying nine recording centers to produce its recordable laser videodisc. The program is designed to ensure quality production of ODC's RLV to users of single-copy and low volume videodiscs. Contact: 408-395-1161.

MAKING MASTERS: Concept Design's Master Making System (MMS) and Master Transfer System (MTS) were delivered to WEA Manufacturing's Specialty Records plant in Olyphant, Pa. MMS allows users to create a digital audio master on VHS tape from any SDIF-II format or an analog source converted to SDIF-II. The master can then be used for loading into the compa-
(Continued on next page)

ITA Meet Assesses CD Industry's Health

BY SUSAN NUNZIATA

NEW YORK—The various issues besetting the analog duplication and CD replication industries were among the topics addressed during the ITA's annual "General Membership and Update Meeting" Nov. 20 at The Plaza hotel here.

New officers and board members were also announced at the meeting. ITA is an international association of magnetic and optical media manufacturers and related industries.

R. Patrick Leonard Jr., business manager, magnetic media, for E.I. DuPont Company, was elected ITA president, succeeding Maria Curry, VP and GM of Agfa Corp.'s magnetic tape division. Curry resigned her post as ITA president because her company's magnetic tape operations have been acquired by BASF Corp. (Billboard, Dec. 1).

R. Stanton Bauer, GM of the magnetic products division of Fuji Photo Film, U.S.A., was elected senior VP

of ITA, the post that Leonard held for the past year.

Don Winquist of Magnox Inc. and Jim Fiedler of MCA Technology Management Inc., who have been serving as board members, were elected as VPs.

In addition, four new board members were elected: John Birmingham, president of Sony Magnetics Products Co.; Bill Follett, CEO of GoodTimes Home Video Corp.; Myron Segal, president of Premier Mills; and Don Rushin, marketing director, professional audio/video and specialty products division, for 3M Company.

During a session titled "Audio Duplication—Music/Compact Discs," Sandy Richman, a member of the Nimbus Records sales staff, examined the issues of packaging and pricing, and discussed the impact that technologies like DAT and Philips' Digital Compact Cassette could have on the industry.

"Many of us are asking ourselves,

is the industry really as healthy as we've been told, and what can we expect in 1991," said Richman.

With the price of an average music program recorded on good quality ferric tape holding at approximately 60 cents per unit, Richman noted that the price has been varied based on volume, sometimes dropping much lower.

Similarly, the price for a raw CD, hovering at 90 cents, has dipped as low as 70 cents in the past year. In addition, the mastering costs for CDs, formerly an additional charge, is now being absorbed by plants.

"Unless there's a significant change in the market climate, you're going to see more aggressive pricing in early 1991," said Richman.

Both CD and cassette plants have been undergoing change and expansion in recent years. Richman noted that in cassette plants, most of the changes take the form of technical updates, fine-tuning existing equip-
(Continued on page 48)

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Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING DECEMBER 1, 1990)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE-CLUB	ADULT CONTEMP.
TITLE Artist/ Producer (Label)	I'M YOUR BABY TONIGHT Whitney Houston/ LA Reid; Babyface (Arista)	I'M YOUR BABY TONIGHT Whitney Houston/ LA Reid; Babyface (Arista)	COME NEXT MONDAY K.T. Oslin/ J.Scaife; J.Cotton (RCA)	GONNA MAKE YOU SWEAT C&C Music Factory/ R.Clivilles; D.Cole (Columbia)	FROM A DISTANCE Bette Midler/ A.Mardin (Atlantic)
RECORDING STUDIO(S) Engineer(s)	ELUMBA/ STUDIO LACOCO Jon Gass; Barney Perkins	ELUMBA/ STUDIO LACOCO Jon Gass; Barney Perkins	MUSIC MILL Pete Greene; Michael McCarthy; Joe Scaife; Jim Cotton	AXIS Acar Key; Rodney Ascue	ELECTRIC LADY Jack Joseph Puig
RECORDING CONSOLE(S)	SSL 6000-E Series/ SSL 6000-E&G Series	SSL 6000-E Series/ SSL 6000-E&G Series	Trident TSM	Amek Angela	Focusrite
MULTITRACK RECORDER(S) (Noise Reduction)	Studer A-800/ Studer A-820	Studer A-800/ Studer A-820	Mitsubishi X-850	Studer A-80	Studer A-800
MASTER TAPE	Ampex 456	Ampex 456	Ampex 467	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	STUDIO LACOCO LA Reid; Babyface; Jon Gass	STUDIO LACOCO LA Reid; Babyface; Jon Gass	MUSIC MILL Pete Greene; Michael McCarthy; Joe Scaife; Jim Cotton	PLATINUM ISLAND Acar Key; Rodney Ascue	STUDIO 55 Jack Joseph Puig
CONSOLE(S)	SSL 6000-E&G Series	SSL 6000-E&G Series	Trident TSM	SSL 4000 E&G Series	Neve 8128
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-820/ Studer A-820	Studer A-820/ Studer A-820	Mitsubishi X-850/ Sony 1630	Studer A-800/ Studer A-820	Studer A-800/ Ampex ATR 102 (Dolby SR)
MASTER TAPE	Ampex 456	Ampex 456	Ampex 467	Ampex 456	Ampex 456
MASTERING HOUSE (ALBUM) Engineer	STERLING SOUND George Marino	STERLING SOUND George Marino	MASTERFONICS Hank Williams	STERLING SOUND Ted Jensen	MASTERING LAB Doug Sax
PRIMARY CD REPLICATOR (ALBUM)	Disctronics	Disctronics	WEA Manufacturing	WEA Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	HTM/Sonopress	HTM/Sonopress	WEA Manufacturing	WEA Manufacturing	WEA Manufacturing

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NEW PRODUCTS AND SERVICES

(Continued from preceding page)

ny's Digital Audio Analog Duplication system at a rate of greater than 10:1 via the MTS, according to the company. Contact: Concept Design, 919-229-6500.

SOUND ON NEVE: New York's Sound On Sound Recording Inc. recently installed the Neve VR60 in its control room. The 3-year-old facility celebrated its first gold record with Living Colour's hit album, "Vivid." Mick Jagger, the Pet Shop Boys, Soul Asylum, Bill Frisell, and John Zorn are among the artists to visit the facility. Contact: Neve, 203-744-6320; Sound On Sound, 212-757-5300.

GML CONTROL: George Massenburg Labs added the Model 8900 dynamic gain controller to its peripheral product line. The two-channel analog processor features a "feed forward" topology, using true RMS detectors on both channels, each with separate peak amplification, selectable soft/hard knee per channel, discrete VCA and audio chain, according to the company. Contact: 818-781-1022.

QUADRUPLE FORCE? Tri Force Media Inc. merged with Allison Industries. Both companies manufacture and market audio- and videocassette shells and related products. The newly combined staff will operate under the Allison Industries Ltd. name from that company's headquarters in Hauppauge, N.Y. Contact: 516-348-7900.

CREATIVE PRODUCTION: Cassette Productions Unlimited has formed a new creative division to provide a full-service production center to complement the company's duplication and marketing services. Antonia Boyle was named executive producer of the division. Contact: 800-345-0145.

STUDIO VISION: Opcode Systems Inc. is shipping its new Studio Vision, a special edition of its Vision MIDI sequencer for the Macintosh. The new software is an integrated environment for recording and editing MIDI and digital audio information, and is the result of an alliance between Opcode and Digidesign. Contact: 415-369-8131.

HEIGH HO SILVER: Remote Recording Services has added the new Silver Truck, a replacement for the company's Black Truck that was demolished in an accident last year. David Hewitt, company owner, designed and built the 44-foot tractor trailer that features two Studer A820 24-track analog recorders with Dolby SR, two A810s with center track timecode, and 961/962 consoles. The truck also includes a custom built API 4848 console and KRK 15A-3 monitors. Contact: Studer, 615-254-5651; Remote Recording, 215-794-5005.

SUSAN NUNZIATA

STUDENTS LISTEN TO HEARING-LOSS WARNINGS

(Continued from preceding page)

the session.

The producers panel, slightly less urgent in nature, was moderated by the Cars' Greg Hawkes and included Baxter, Lenny Petze, a onetime CBS/Epic A&R man and now senior VP of CBS satellite Imagine Records, recent Berklee graduate Joe Mardin, and Jeff Hudson, video producer for Pat Metheny and Al Di Meola.

The major thrust was the ongoing reaction to too much technology, with keyboardist Mardin speaking for all when he said he was getting away from MIDI sequences and "back to real playing. These things work in cycles. I'm feeling a need to keep all technology in perspective and get back to emotional commitment."

Despite a universal suspicion of digital recording, and grumbling about musical-instrument manufacturers, musical hi-tech was not exact-

ly trashed. Mardin discussed virtual reality and cybernetics, and Baxter worshipfully invoked Alvin Tofler and the imminent arrival of QSound and fiber optics. "I remember you telling me that about fiber optics back in 1985," countered Petze with a laugh. "So where is it?"

The most unusual part of the NARAS/Berklee event came when Titelman produced a digital session right from the stage of the Berklee Performance Center, complete with video remote links to a control room downstairs.

Given three hours to do what he claimed would normally take three weeks, Titelman overcame a number of annoying technical obstacles and demonstrated patience and humor in coaxing a solid rhythm track and some lead vocals out of his client, a student R&B band.

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ITA ANNUAL MEETING

(Continued from page 46)

ment and preparing for new technologies such as the tapeless digital master bin systems now being introduced to the market.

"The most significant improvement in analog comes from the marriage of improved tape and digital bins," said Richman. "To use a tapeless bin and not get the best components available to use with it would be a mistake. The dynamics possible from the bins, the frequency response and dynamic range, is only limited by the tape you're using. The quality from digital bins is as good as the raw materials used. I think it's going to become the wave of the future."

Expansions in the CD industry have resulted in the capacity to produce 450 million compact discs in 1990, a dramatic increase from last year's industrywide capacity of 353 million units. Richman said that, with further expansions planned by several plants, industry capacity could reach 510 million units in 1991.

However, Richman noted that most of this capacity is in production equipment, and that packaging capacities have not increased at the same rate. "Backlogs relate more often than not to packaging capacity."

This year, a major stumbling block was placed in the way of packaging increases. The debate over the environmental impact of the CD longbox has led to the possible use of an as-yet-undetermined package.

"What will be the fate of the longbox?" Richman asked. "Manufacturers are looking long and hard for that answer. Initially, the direction of the industry was to go jewel-box-only, but now there are several different packages being discussed. The potential lack of uniformity is causing packaging automation nightmares."

Calling DAT "the format with nine lives," Richman said, "just when DAT looks like it's got its chance, it gets broadsided by a technical or political issue. The most recent roadblock has been the announcement of Philips' DCC."

Noting that DCC addresses the practical issue of compatibility with existing prerecorded software, Richman said, "labels with a vested interest in analog find this much less objectionable than going to a brand new digital format with a high ticket price."

DCC is expected to be introduced in 1992 in the \$500-\$800 price range, with prerecorded software at about \$10. "Potentially [DCC] produces a better movement, and more positive format, than trying to make a new format, like DAT," Richman said.

There are only hypothetical answers to the questions of high-speed duplication for DCC, since no one has seen it or knows the technology, and it is difficult to assess the repercussions of trying to adapt existing analog equipment for the new format, according to Richman.

She noted that the potential exists for adapting digital bins and making adjustments to analog slaves to accommodate DCC.

Although she noted that the music business has been as volatile as the world itself in 1990, Richman concluded, "We are a growth industry, we are resourceful, and excellence, coupled with creativity, will make it a profitable year for all of us."

PHOTOGRAPHY BY STEVEN HUNT

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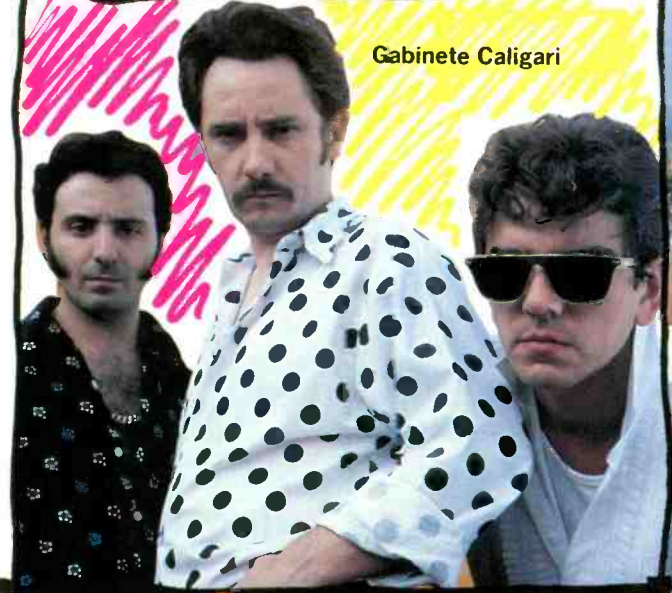
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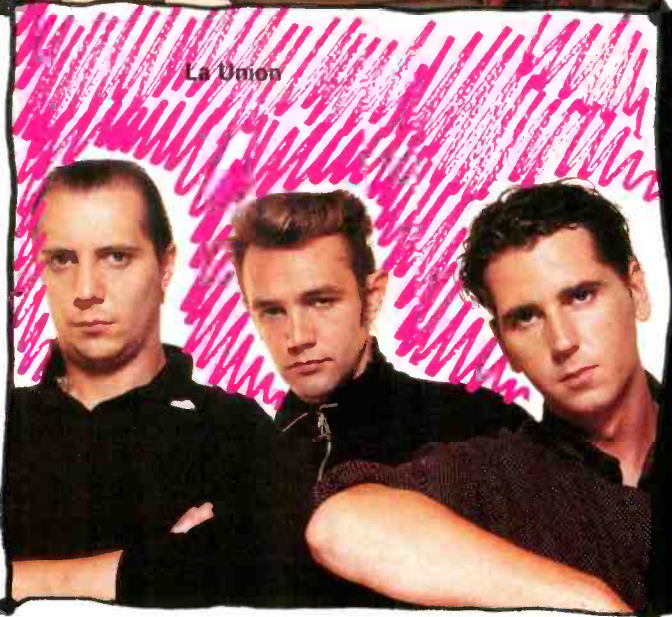
Mecano



Hombres G



Azúcar Moreno



La Unión



Duncan Dhu



Spanish Pop Music Has Shown a Fresh Ability to Compete with the Onslaught of International Product, and While the "Single European Act" May Affect the Size and Speed of Growth, It Will Not Halt the Strong Movement Toward National Artists in a Healthy Music Economy.

By JOSÉ MARÍA BESTEIRO

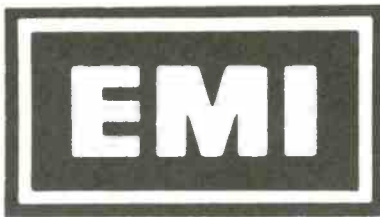
In 1993 the European countries in the European Economic Community will have become a single market. From that moment on internal borders will have disappeared. The free circulation of people, goods, services, and capital will have been guaranteed and member "states" will not be entitled to charge customs tariffs for commercial operations that take place between them. This is the new legal environment in which the Spanish record industry will have to operate once the Single European Act goes into effect.

Some people in the business believe that this new situation will once again bring the re-enactment of the old story of the wolf that ate up Little Red Riding Hood. However, the fears sheltered by some about the possible negative repercussions of the European integration do not make sense. The wolf arrived here many years ago, at the moment when the multinationals first installed themselves in Spain, and has been living with its supposed victim in a climate of relative cordiality. In fact, the European record industry has been functioning for quite some time under the legal and financial climate of free trade that the Treaty of Rome promises. As of July 1, 1989, the tariffs for the various musical materials were eradicated.

In contrast to other cultural industries which receive generous government protection and subsidies—as is the case with fashion, theater, literature, and classical music—the Spanish popular music industry has shown evidence of its more than respectable health while competing openly and without any form of protectionism to shield it against the ample quantity of international product available.

Various examples exist to illustrate the comparative difficulty faced by the popular music industry with respect to other cultural industries. For example, Spanish popular recordings must charge the normal Value Added Tax (VAT) of 12% versus the reduced 6% VAT charged on books. In another example, American film distributors must operate while respecting a system of "dubbing licenses" which force

(Continued on page VE-27)



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Since Spain became a member of the European Community seven years ago, its economy has steadily improved its strength and resilience and this has had a profitable spin-off for the music industry. In the last four years, the record industry has enjoyed annual sales increases averaging 30%, taking its annual gross in retail value from 10 billion pesetas in 1985 to 49.6 billion pesetas last year.

And while industry expectations are that the sales growth curve will flatten out this year, with an increase of around 12%, longer-term prospects in a country of increasing prosperity are highly gratifying.

The key word in assessing the future development of the industry is conversion—conversion in the audio field from LP/cassette to CD; conversion in the video field from rental to sell-through; and conversion in the retailing field from an unprepossessing landscape of antiquated record shops to a network of megastores and specialist outlets.

Spain, whose market is poised between that of France and Italy in terms of development and per capita consumption of sound carriers, looks to France—where the three elements in the conversion scenario are well under way—as a pointer to a prosperous future.

Although the Spanish market is sixth in order of importance in Western Europe (after the U.K., Germany, France, Italy, and Holland), it is significantly behind in terms of CD player penetration. From 2% in 1988 and 4% last year, it currently stands at around 7% and is expected to reach

THE MUSIC INDUSTRY: Increasing Prosperity and Gradual Conversion Enhance Long-term Prospects

By MIKE HENNESSEY

10% by the end of next year.

This is a slow rate of growth, attributable in the view of some industry leaders, to a traditional Spanish caution when it comes to new technology, to a rather timorous approach to promotion of the system by hardware manufacturers and to the fact that Spain is something of a dumping ground for obsolete analog record players imported from more technologically developed countries and sold in department stores like El Corte Ingles at competitive prices.

Along with Western European countries, Spain has seen LP unit sales increasing every year for the last five years. Even so, cassettes have always outsold LPs. Last year, of the 54.49 million sound-carrier units sold, nearly 50% (27.2 million) were cassettes. Singles (7-inch and maxi) sold 1.87 million (3.5%), LPs 20.6 million (37.5%) and CDs 4.92 million (9%). But figures for the first seven months of 1990 show, for the first time since 1984, a decline in unit sales of cassettes and LPs and an increase in CDs:

7-inch and maxi singles: 758,000 (3%)
Cassettes: 190,000 (0.8%)

Cassettes: 11,936,000 (47.5%)
LPs: 8,907,000 (35.4%)
CDs: 3,339,000 (13.3%)

BMG Ariola chief Jose Maria Camara expects the CD share to top 15% before the end of the year.

The retail cost of a full-price CD—around \$19—is high in relation to average purchasing power, but industry opinion is divided as to whether a general price reduction would secure accelerated growth. Some executives point out that most of the consumers with CD players tend to be in the higher income brackets and are not deterred by price considerations.

"I don't think CD price-cutting is the key to bigger volume," says Camara. He believes that as cheaper CD players come on the market, software sales will take off rapidly.

CBS MD Manuel Diaz agrees. "The section of society owning CD players at present is one which is not sensitive to prices," he says. At the same time, the industry is watchful lest its progress with the CD carrier is undermined by a growing inflow of cheap product from abroad.

What will certainly help to increase the CD's rate of growth in Spain is the revitalization of the retailing sector—another development for which the French market has provided an object lesson.

Says Virgin MD Carlos Juan Casado: "At present there are no equivalents in Spain to the Virgin, HMV and Tower megastores and we have no doubt that once this omission begins to be remedied, there will be an escalation of growth, (Continued on page VE-28)

The Beach Boys pick up gold in Spain after a long stint at No. 1 on the LP charts.



Mecano celebrates 1 million copies sold of their record-breaking "Descanso Dominical" LP.



Superstars Julio Iglesias and Placido Domingo in the recording studio.



Spain is preparing with great intensity to live a historic year. In 14 months there will be three great spectacles occurring here of worldwide dimensions: the Olympic Games in Barcelona, the Universal Exposition in Seville, and Madrid will be the cultural capital of Europe. Seventeen years after the recovery of democracy, the changes in Spanish society have been as numerous and important as they are difficult to understand from the point of view of the rest of western countries, for whom these recent Spanish conquests are already old customs. That said, the development of Spanish society has been spectacular, and foreign observers haven't hesitated to qualify Spain as being in the vanguard in relation to the countries that surround it.

Naturally the political and economic progress impulse has been fundamental for this process, but it also relates to the fact that while living under an authoritarian dictatorship Spain remained separated from both the cultural events of the '60s and the economic bonanza of those years.

With the coming democracy Spanish culture changed the part it played within society from that of a function spreading the political ideology to one of a symbol of modernity. Our country began to be visited with frequency by big international artists, thinkers, scientists, and Spaniards began to travel outside their borders to some places and many of our fine artists and film makers have had important successes.

Barceló, Sicilia, Eduardo Arroyo, Mariscal Chillida, Saura, and Tapies are some of the painters that are as well known in the rest of the world as in Madrid. José Luis Garci, with "Volver A Empezar" (To Begin Again), won an Oscar as best

THE LIVING CULTURE: Spectacular '92 Events Celebrate Conquest for Modernity

By JOSÉ MÉNDEZ

foreign picture, "¿Qué He Hecho Yo Para Merecerme Esto?" (What Have I Done To Deserve This?) and "Mujeres Al Borde De Un Ataque De Nervios" (Women On The Verge Of A Nervous Breakdown) were big successes in the U.S., and what is more important for a Spanish film, they were successful in Europe. Spain was dazzled by big art exhibitions of the great masters of Europe and America. Also Zurbarán, Velasquez and Goya, three of Spain's great artists have impressed people in New York and Japan.

Spanish culture has, in this manner, entered into a dynamic that will have its greatest expression in 1992 (around the Olympic Games, the Expo in Seville and throughout Madrid as the cultural capital of Europe).

First of all, these events are influencing the architectural and urban renovation of Barcelona and Seville. Architects and urban designers of world-class caliber are working both cities. In Barcelona, for example, the Japanese, Arata Isozaki, has created the San Jordi sport complex, a metallic structure whose covering of 966 tons gives a strange view to what has been known as the "torture of technology" and will be the jewel in the crown of Barcelona's Olympics. For its part Seville has changed the physiognomy of the island of Cartuja, the area that will hold the pavillions of the partici-

pating countries, the Expo Building (which in the future will be the World Trade Center), a theater dedicated to new work, where such artists as Laurie Anderson, Michael Mymand and Fur dels Baus, among others, will perform.

An auditorium with the capacity to hold 10,000 spectators will house ballets, jazz, rock and pop concerts. Cataluña, and in greater or smaller parts, all of Spain will be home to large musical events as well as theatrical and art events as part of the Olympic Cultural Festival, which was already inaugurated in Barcelona with the huge recital in which Freddy Mercury and Monserrat Cabellé performed. Placido Domingo is the lyric centerpiece for Expo '92, and he will perform with Claudio Abbado as the conductor of the Vienna Staatsoper in "Don Giovanni" in the Teatro de la Maestranza (which will be inaugurated in 1991); James Levine and the New York Metropolitan Opera will offer "Fidelio" by Beethoven, and "La Fanciulla Del West" by Puccini. The Teatro Alla Scala, the Royal Opera, Maggio Musicale Fiorentino (with Zubin Mehta as the conductor), the Rossini Opera Festival de Pessaro, the Teatro Lírico Nacional de la Zarzuela, and the Dresden Semperoper are just some of the companies that will offer works throughout Spain of master composers from the German Richard Wagner to the Spaniard Amadeo Vives.

Madrid is working hard these days to finish the renovation on the Teatro Real which will transform it into the ideal auditorium for large operas. The Teatro Real, conceived with this destiny in mind, was later changed to house symphonic concerts, which it housed until the recent construction of the

(Continued on page VE-15)

VIVA ESPAÑA

By SANTIAGO ALCANDA

Spain is rediscovering itself through its national musicians and their art. Or, in terms of the recording industry, the national product has increased a whole figure with respect to that of English-speaking groups who were the predominant force in the mid-'80s. This phenomenon of rejuvenation of the Spanish language and its sounds and flavors as something with real communicative value provokes some sociological reflection.

The development of political and cultural liberties in this country has given rise to a great passion for popular music all over the country. Spanish ears were first opened to the idols and trends at the international superconcerts which took place at the end of the '70s and the beginning of the '80s. The situation here at that time was seen last October in Chile with the Amnesty International concerts. It was a feverish atmosphere which still exists in part today. This explains, in part, the prevalence of superstar tours, and the reception they receive here. The Rolling Stones, Madonna, and Prince were more than a little astonished at the wild ovations they received from their Spanish fans.

With the Spanish Baby Boomers now coming of age, and the higher per capita income, the attention is returning, practically viscerally, toward national artists. They have turned to interpreters of Spanish humor like Los Refrescos, Los Inhumanos and "No Me Pises Que Llevo Chanclas" (8,325,000 copies sold); to artists who speak about teenage dreams and love like Duncan Dhu, La Guardia, and Modestia Aparte. In some cases attention has been turned to artists who are simply speaking about youthful rebellion pure and simple a la Rolling Stones like Los Ronaldos and the very young Parachokes. Then there are those groups who interpret classic rock but with Spanish flavor like Tennessee and Loquillo y Los Trogoditas. But, perhaps even more telling, attention has turned toward artists who sing of the heat of the passion in life using rock-flamenco style as do for example, El Ultimo De La Fila, Ketama, Radio Futura, Azucar Moreno, and Los Chunguitos who are the only real rivals of the French group the Gipsy Kings. One must not overlook the interpreters of Spanish classical songs like Maria Montes, and Isabel Pantojas, the so-called widow of Spain, and Dyango, whose album "Suspiros de España" (140,000 copies sold), is a Grammy contender. In a new development here, there is rising interest in Latin American salsa artists like Lalo Rodriguez and Juan Luis Guerra, to name a few, who previously were unable to enter the Spanish market. This new development goes hand in hand with the revival of the Bolero as seen in the surprising sales of the old hits by such groups as Los Panchos and Lucho Gatica. As can be seen from the above, one can today speak of the rise of confirmed Spanish top sellers along with customary international bestsellers like Dire Straits and Whitney Houston. At this point it's worth mentioning that Spain has several confirmed international stars of its own such as Julio Iglesias and Placido Domingo.

One of the groups which stands out as a Spanish top seller is Mecano. Their latest album is a mixture of songs with pop melodies that make reference at the same time to the great works of such Spanish composers as Falla and Albeniz. The songs contain prodigious arrangements and a contemporary lyricism that is rooted in the work of the artists from Spain's two most recent and important poetry movements, that of the generation of 1927 among whose artists are Antonio Machado and Federico Garcia Lorca. This album from the Mecano empire has broken all records, selling over a million copies in Spain alone. In addition, Mecano has released an album of several songs from "Descanso Dominical" and a previous album in Italian. Still, there is nothing comparable to the impact of Mecano

in Spain, especially once you consider that the success of the arrangements by Luis Cobos have had on transcending Spanish borders and reaching as far as Benelux, Germany, Australia, and Eastern Europe to generate similar sales. However, do not overlook the fact that Cobos has sold more than 5 million records. The success of Cobos motivated CBS to release his latest album "Suite 17" in mid-November by placing 300,000 copies immediately on the stands.

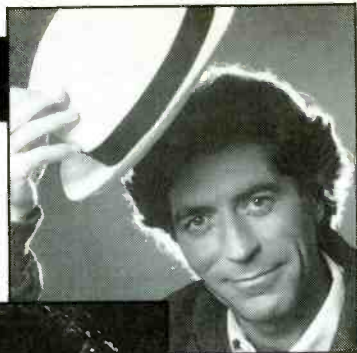
Over the years Spanish rock has gotten stronger, as is clearly demonstrated in the latest album by the Catalan group El Ultimo De La Fila. This group is the most international of the Spanish offerings, having already performed in the Amnesty International concert in Barcelona along with Sting, Tracy Chapman, Yousou N'Dour, and Peter Gabriel. Last summer the group opened for

Tina Turner on her European tour. "Nuevo Pequeño Catálogo de Seres y Estares," their new album, has surpassed everyone's expectations, having sold 450,000 copies up to this point. Fila's style is a magical fusion of rock in the most international sense, with the aggressive soul sound of such artists as Otis Redding and the tonality and sounds of flamenco. This mixture is by no means new. Los Brincos were already mixing in '70s Beatlemania with some flamenco themes and a certain influence of the symphonic rock of the era. Trinca and Iman, two other beloved groups from the '70s, also attempted to create their own styles by mixing influences of such groups as Genesis and Pink Floyd with Andalusian flavors.

It has been said that the current gypsy or flamenco boom was

BEST SELLERS: Electrifying National Artists Grab the Spotlight

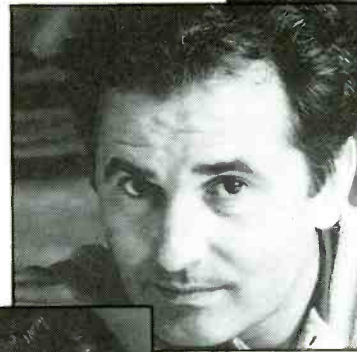
Joaquin Sabina



Paloma San Basilio



Victor Manuel



(250,000 copies sold). The group uses a basis of coordinated voices in du-duá style mixed with an authentic Teddy Boy image from the '50s. The trio Gabinete Caligari, also from Madrid, have remained true to their initial style drawing on a style and attitude that is typically "madrileño." The group's most recent hit "La Culpa Fue Del Cha Cha Cha" draws on refer-

ences from bullfighting and comparing the art of "capturing" a woman to that of important pieces of bullfighting love. Gabinete Caligari also made direct references to this ancient art-form, especially as can be most clearly seen in their homage to the famous matador Espartaco. Joaquin Sabina, the veteran singer-songwriter from Andalusia, has left behind his Dylanesque style to pay homage to the great salsa musician Dioni. Apparently, Dioni was also a famous crook who was extradited from Brazil as the result of a famous robbery, a story included

on Sabina's album "Mentiras Piadosas" (140,000 copies sold).

In Barcelona Los Rebeldes have refined their "red-neck" style in their album "Cuerpo y Alma" (300,000 copies sold). The title translates as "In Body And Soul" and is more reminiscent of jazz than of rock'n'roll and indicates their successful attempt at a jazz-rock fusion which owes a great deal to the spectacular horn arrangements on pieces like "Mia" and "Dias de Lluvia." Another group from Barcelona, Loquillo y Los Trogloditas made their definitive jump to fame two years ago with a live double-album which has sold 230,000 copies. As with Los Rebeldes, Loquillo and his group sing in the macho rock style. Ramoncin, a veteran urban rocker, has been reborn like the legendary phoenix, with his double live album (68,000 copies sold) which includes a version of the "Hill Street Blues" theme by Mike Post. Radio Futura has continued its success with its Spanish soul formula that incorporates some Andalusian melodies with some Caribbean rhythms. The group's album "Veneno En La Piel" (350,000 copies sold) has attracted a group of young fans with its simple and imaginative lyrics. Duncan Dhu, a Basque group from San Sebastian, has achieved maturity with their latest album "Autobiografía" (230,000 copies sold). They have also triumphed on their recent tour of New York, Miami and California, and have written songs that appear on the soundtrack of the film "Dick Tracy."

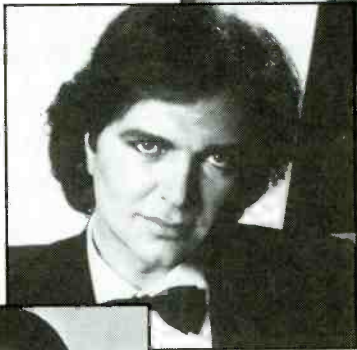
Hombres G. are pioneers of the Spanish teen rock genre. Their current album "Esta Es La Vida" is a work of development for the group. The album has been supported by an intelligent television campaign, and has sold 100,000 copies in less than one month. Los Secretos (85,000 copies sold), a group with more than 10 years of international experience, continue to maintain a loyal following. Lately the group has attracted a new group of very young fans who have been drawn to their simple, romantic lyrics and their mixture of country and pop rock. Heroes del Silencio, a group from Zaragoza, have surprised everyone with their debut album "El Mar Que No Cesa" (140,000 copies sold). Among other groups that have been drawing praise are El Norte from Santander and Modestia Aparte, who saw one of their latest albums go gold (50,000 copies sold) during the habitually slow months of July and August. When looking

(Continued on page VE-28)

Rocio Durcal



Camelo Sesto



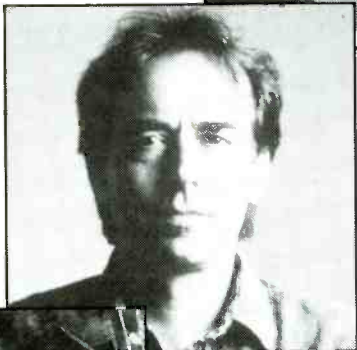
Isabel Pantoja

touched off by the independent industry in France which launched the Gipsy Kings. They are following in the footsteps of such legendary Spanish rumba artists as Principe Gitano and Peret. The example of the high-quality, intelligent

production of the Gipsy Kings has been followed in Spain. The producers of Azucar Moreno's latest album "Bandido" (1,000,000 copies) knew how to mix the rhythms and sounds of house music with the singing style of the gypsy sisters who were given their first taste of success two years ago in the annual music festival sponsored by Eurovision. The girls' brothers Los Chunguitos have also resurfaced, encouraged by the Gipsy Kings' success. Los Chunguitos' latest album "Baila con

los Chunguitos" is close to becoming a gold album (50,000 copies sold). Other groups have gone further away from their purely Spanish roots seeking inspirations from a mixture of various Latino styles with rock'n'roll. This mixture has succeeded for a group of four youths from Parla, a housing project outside of Madrid, who have surprised the skeptics with their first album for EMI-Odeon "Una Noche En Malibu"

Joan Manuel Serrat



Jose Luis Perales

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By ALBERTO VILA

Spanish popular music has spent decades behind closed doors. Only several shy flirtations with a natural market, that of South America which shares a common language, have given Spanish artists the opportunity to become acquainted with new worlds. The aforementioned situation is fast becoming history with the launching of a great many new Spanish artists with much to say and offer to the international market. With the arrival of the '90s times in Spain have definitely changed.

The '80s went down into history as the decade of the great explosion of rock groups throughout every region of Spain. It was a decade of great change on all levels that revolutionized the structure of the music as well as of the circles in which Spanish pop music habitually moved. Behind lie years of very little movement, years in which Spain lived within itself assimilating styles, trends and fashions but with few possibilities to export its own product. The birth of new projects, the arrival of new groups and new professionals on every level of the recording and performance industries has overturned the old tradition. In these first few months of the '90s, Spanish pop music has passed through the most brilliant moment of its history with large projects and many artists who possess great international appeal. Surely the current circumstances have never before existed. There have never been such a large number of artists or media at their disposal. It is no longer considered a utopian fantasy, as it was in the past, to speak of the great international aspirations of Spanish rock and pop music. The contrast with the past is so large that there are almost too many examples to cite.

The industry of the past seems so pale compared to that of today that any similarities with the current situation seem to be purely coincidental. Until now, Spain's pop music world has only had a few isolated opportunities to flirt with the international market. Everyone remembers the case of Los Bravos and "Black Is Black" in 1966, something which was completely produced and thought out of Spain and came into the world with great force. But it was only one song and a great project that consisted of nothing more than that. There also is the case of Miguel Rios with "A Song of Joy" ("El Himno De La Alegria") in 1969 and Mocedades with "Touch Of The Wind" ("Eres Tu") in 1974. And of course there is Julio Iglesias, a name, a style and a voice that is now universal. Is there anyone else? Yes, there have been several sporadic, very local and temporary relationships between an artist and a specific country: Aguaviva in Italy, Jeannete, Iván, and Paco Ibañez in France, but almost always this occurred as a result of either a particular song or circumstances that had very little to do with the music itself. Even to make mention of these few names, which you can practically count on the fingers of one hand, covers a period of 20 years.

The difference between the past and what is currently happening in Spain in terms of exports is obvious. Almost all record companies here are working with one or two groups simultaneously with the same goal in mind: to make it possible for contemporary Spanish rock and pop music to be heard in every corner of the planet. This effort is a logical one when you take into account what is happening today in Spain.

There are many people who come to Spain and ask which artists generate the largest sales. Almost all of the questioners expect the obvious answer: the big English-speaking groups which systematically dominate the charts in the main markets. They get quite a surprise when they begin to hear names and titles that they've never heard before in their lives! At that moment one can grab an album to give to these people so that they can listen to these, until now, "unknown" groups. Better still, one can take that person by the hand and bring them to one of the hundreds of concerts which take place in almost every part of the country in front of thousands of spectators. In this way, one can give evidence of the phenomenon that is occurring within the Spanish music industry, and that can be explained by looking at the hard work accomplished at every level of the music business. This has allowed for the consolidation of a movement that has been gaining strength over the years.

At first glance, one may think that this success results from patriotism or that it is the fruit of some protectionist policy; nothing is further from the truth. Everyone who remembers the beginning of this movement knows about the difficulties it faced at every level, and recognizes the strength and merit of this exciting new reality. It is important to highlight some of the names that appear within this panorama of artists.

One name in Spanish pop music deserves capital letters, MECANO. This trio from Madrid began making pop music almost from the beginning of the '80s. They maintained a high level of popularity for several years, and then surprised every one with changes that were considered radical in every way. They

changed their record company, their image and their style evolved and matured. The first album produced in this new stage was titled "Entre El Cielo y El Suelo" ("Between Heaven And The Ground"), and it went platinum five times in Spain selling more than 500,000 copies.

A few seasons later their next album "Descanso Dominical" ("Sunday's Rest") was released. Few people thought at the time that they would make history by duplicating and then surpassing the sales of the earlier album to get onto the exclusive list of 1 million copies sold within Spain. "Descanso Dominical" stayed at No. 1 for several months, went platinum in 15 days and remained on the list of "superventas" (best sellers) for 98 weeks. No previous precedents or points of reference even exist. It was concluded that one out of every 35 Spaniards had

with Sting, Peter Gabriel, Bruce Springsteen and Tracy Chapman. They went silent while rumors of a new and important contract were the talk of the town and only broke their silence to confirm that they have signed with EMI in the beginning of 1990. After five successful years and thousands of albums sold, El Ultimo De La Fila undertook a new step in their career, with a definitive look toward the international market.

Shortly after the contract was signed their new album "Nuevo Catalogo de Seres y Estares" ("New Catalog Of States Of Being") went triple platinum after debuting in the charts at No. 1. It remained there for seven weeks, and continued in the top five for more than 20. In September the group finished a tour that it had started in Andorra in May of 1990, only to announce that they would perform with Tina Turner in her European tour as

her opening act. Together they opened in the Olympic Stadium of Barcelona in front of 80,000 people and continued to France, Switzerland, Germany, and the Netherlands. Thus this pair of Catalonians took new steps on their climb towards conquering Europe.

Azucar Moreno is another fashionable name both in American and European musical circles. These two female young gypsies from Madrid have finally found the magic formula with which to communicate their songs. First came their version of "Bandido," the title of their new album, and their first to go platinum. After that came the conquest of European circles with several dazzling public appearances. The last week in August their name made it into the Hot Latin Chart in the U.S. where it stayed for several weeks. Also keep in mind the group 21 Japonesas (21 Japanese Women). This trio from San Sebastian has been producing albums with the small independent label Nola, and frequently performs in cities throughout Europe. In the U.K., 21 Japonesas has just signed with Island Records. The first fruit of this new collaboration is the album "El Paso Del Tiempo" ("The Passage Of Time"). Island's founder Chris Blackwell has said that he hasn't heard anything equal to this work since Traffic.

The success of Luis Cobos is another significant part of the current situation in Spanish pop. His music has always been well received, but what has happened to Cobos in the international market over the last year is surpassing previous forecasts. His latest work has gone triple platinum in Spain, as usual, but it has also gone gold in Finland, Belgium, France, and Portugal, platinum in Argentina and Mexico, and has entered the top 50 in the U.K. Cobos has also gone on tour, going as far as Japan where he directed the Kansai Philharmonic Orchestra in Osaka. But it was his recording of "Turandot" with Plácido Domingo that played an important part in his discovery by the world.

In the past months there have also been important collaborations between Spanish groups and soloists and famous names in the international rock and pop music worlds. Olé Olé recorded an album in New York City produced by Nile Rodgers. Los Ronaldos did the same with John Cale as the producer. Heroes del Silencio have given their career a definitive

(Continued on page VE-27)

INTERNATIONAL IMPACT: Spanish Pop-Rock Talent Breaks Down Borders on Global Mission

"Descanso Dominical" in their record collection. It was a phenomenon. The album's success wasn't a product of studio techniques that couldn't be repeated live, and when the group went on tour it demonstrated professionalism and quality in their performances. In fact these two elements are complementary. Mecano never would have been able to sell so many records if they weren't such serious professionals, strong showmen, nor would they have been so popular live if they didn't have a strong and polished repertoire. Little by little the group began to draw attention in other European countries. They ended up recording an Italian album and seeing it launched in several European markets. Today Mecano is pronounced with different accents throughout Europe.

There also are high hopes for the group Duncan Dhu, a duo developed and launched through the national label Gasa. The group's double album, produced by Colin Farley, has sold more than 200,000 copies, exceeding the hopes of even the most



Luciano Pavarotti

optimistic forecasts. If these results seem great within the Spanish market, the pair's fame is even more exciting when viewed in terms of their success in the international market. It all started when the group went to Belgium to perform as part of the program "El Gran Musical Europeo" which was broadcasted via satellite on the TV program "Los Cuarenta Principales" ("Top 40") in Spain, and it also aired on a local station on Belgium. This was only the first step. Since then the group has continued to consolidate on each new step toward international appeal. In the U.S. Sire has released an album of the group's greatest hits. After this the group received an offer to record a song which Madonna performed for the soundtrack of the movie "Dick Tracy." This promising step was prolonged by an extensive and successful tour of various North American cities. When Duncan Dhu finishes the extensive tour of Spain that began last April, they will go back to Belgium for another live performance.

The case of El Ultimo De La Fila is similar to that of Duncan Dhu. After producing four successful albums on the Spanish label PDI, the duo acted as the Spanish representatives in an Amnesty International concert in Barcelona where they appeared

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RECORD COMPANIES: Slower Market and Creative Concerns Fail to Dampen Optimism

By JORGE FLO

Big money is on the line, 50,000,000,000 pesetas to be accurate. This is an interesting figure, and surprising for those uninitiated. It indicates the amount of money Spaniards spent last year buying recorded music. If you translate those number into merchandise it roughly represents 50 million units. No wonder Spanish record companies are speaking of a "época feliz" (happy era).

"The present time is one of transition from a market of considerable prosperity to a market that is more difficult. The growth over the past four or five years has truly been resplendent. We are entering a period of maturity and, at the same time, of difficulty that will probably continue over the next two to three years. If not because of the economic environment, which seems to be getting harder, problems will be caused due to the lowering of the level of creativity that nowadays leaves much to be desired, mainly as a result of the repetition of formulas." These are the words of José María Cámara, MD of BMG-Spain, one of the four large music companies that operate in Spain. His opinion is shared by others in the business.

José Carlos Sánchez, A&R national & international manager of Dro-Gasa-Twins, a leading conglomerate in the "independ-

ent" market, agrees that there is a lack of creativity and stagnation in the musical product currently available. His company has about a 5% share of the market. "There are two reasons for this small crisis: lack of creativity and over-optimism as a result of the success of the last few years."

Some of these good results are open for scrutiny as can be seen in the following market shares for 1989:

CBS ... 20.2%
EMI-Hispavox ... 19%
PolyGram ... 18.7%
BMG ... 14.3%
Warner Music ... 11.8%
Others ... 16%

The information available for 1990 shows that there will be a change in leadership. According to the current projections, EMI-Hispavox will control about 20% of this year's Spanish market.

EMI-Hispavox's MD Rafael Gil also agrees with the previous statements, although he does so with nuances that seek to approach the record industry using global theories, and while looking at the full integration of Spain into the European Common Market. "The stage of rapid growth that we have gone through over the past three years was a result of the technology that has burst into the market and has begun to take a significant chunk out of the sales of the traditional product [i.e. LPs]. My forecast is that we are moving toward a period of consolidation and moderate growth, around 10%-12%, a figure which is acceptable in my point of view. From now on, the industry will enter into a climate of economic uncertainty. The outlook for the years to come won't be as rosy as the earlier years."

"The philosophy of EMI-Hispavox is going through an analytical period regarding the inevitable globalization of a marketplace in which our company is the current leader. In order to

make this true, more money must be invested in making the local product more self-sufficient."

Although his company is no longer the leader, Manuel Díaz, MD of CBS, remains optimistic, but with several reservations. "For me the industry in Spain continues to be in a good moment, although these words may sound overly optimistic since at this time we are all complaining that this year the industry has shrunk. It could be that we are acting a bit like spoiled children after the four years of great growth. I evaluated that we had a sustained annual increase of 30%. In terms of actual merchandise, the record of 1980 was surpassed, a time when many singles were sold."

Díaz, who has an extensive deal of international experience—he lived in New York for many years—has outlined in a few words what the figures continue to demonstrate on a larger scale. Effectively, since 1989, the Spanish market has continued to grow steadily upward at a very steep rate. Twenty million units of improvement and 27 billion pesetas are figures that can make even the least optimistic person smile. Below is a graphic of the situation since 1986 which includes a definite advance. The figures were obtained by La Asociación Fonográfica y Videográfica (The Record & Video Assn.) which only releases data for years that have been completed.

UNITS (in thousands)

Year	Singles	Maxis	LPs	MCs	CDs	Totals—PVP(pesetas)
1986	1355	1395	12922	18042	323	34039—22.390.053
1987	836	1381	14902	20830	1125	39074—30.367.479
1988	365	1233	17800	23292	2487	45177—38.288.263

From left: Sandra Rotondo, BMG-Ariola label mgr.; Camilo Muedra, BMG-Ariola executive; Raul Lopez, BMG-Ariola promotion chief; Stig von Bahr, Sanni director-general; Antonio Luna, Sanni head of marketing & promotion; and Yann Barrod, Sanni label mgr.

From left: Alberto Segura, Manzana Discos president; Victor Gallo, Fania GM; Jerry Masucci, Fania Records president; Cristina Mantecon, PR director of Manzana; and Wis del Toro, newspaper reporter, below.

(1) and (2) represent the sale figures of the companies using retail prices not PVP. (3) Represents the percentages in relation to the figures of the first six months of 1989.

As can be seen in the above graphic, even though the announced crisis is evident in the form of diminishing sales of actual units, the rise in retail price and the price of public sales have made it possible for the business to maintain a rising tendency.

Two other facts also become clear from the above graphic: 1) the sinking of the market for singles, a product condemned to a quick demise as a retail product as it is being reduced to a promotional tool.

2) the slow increase in sales of compact discs, directly related to the maintaining of sales in the LP market.

This last information does not correspond with the initial forecasts projected for the penetration of the market by the CD format. All the record companies agree in aligning the second circumstance with the hereditary failure in sales of CD hardware, which doesn't correspond with the rhythm of sales of this hardware within the rest of Europe. Once again, the data is conclusive.

"Spain hasn't exploited, as a market, the opportunity to keep up with the trends when speaking about the mix of the various material, especially when speaking about compact discs," explains José María Cámara. But like his colleagues he seems to forget to add one more factor, taking for granted that the average income of a typical Spanish worker still is quite far from that of the average French or German worker. Given that a large percentage of the compact discs sold in Spain are imported, and thus have a higher price, it becomes evident that the CD format is much more expensive for the Spaniard than for any other European. This is the reason, and a powerful one at that, why Spaniards continue to buy LPs.

Rafael Gil unites both theories and affirms that "the price of the discs and the hardware are combined problems that should find their solutions together in order to stimulate consumers. When the politics of the technical market harmonize with those of the rest of Europe and customs tariffs have disappeared, the problem will also go away."

There is one last piece of information that helps to illustrate how this much announced crisis isn't exactly what it seems. Spain is a country that is naturally composed of consumers. When given the previously cited economic differences between Spain and the rest of Europe, the album has a privileged place in Spanish homes. According to the statistics, within each Spanish home, there is an average of five albums bought every year. This figure is greater than those of European countries with better economies, for example Italy or France.

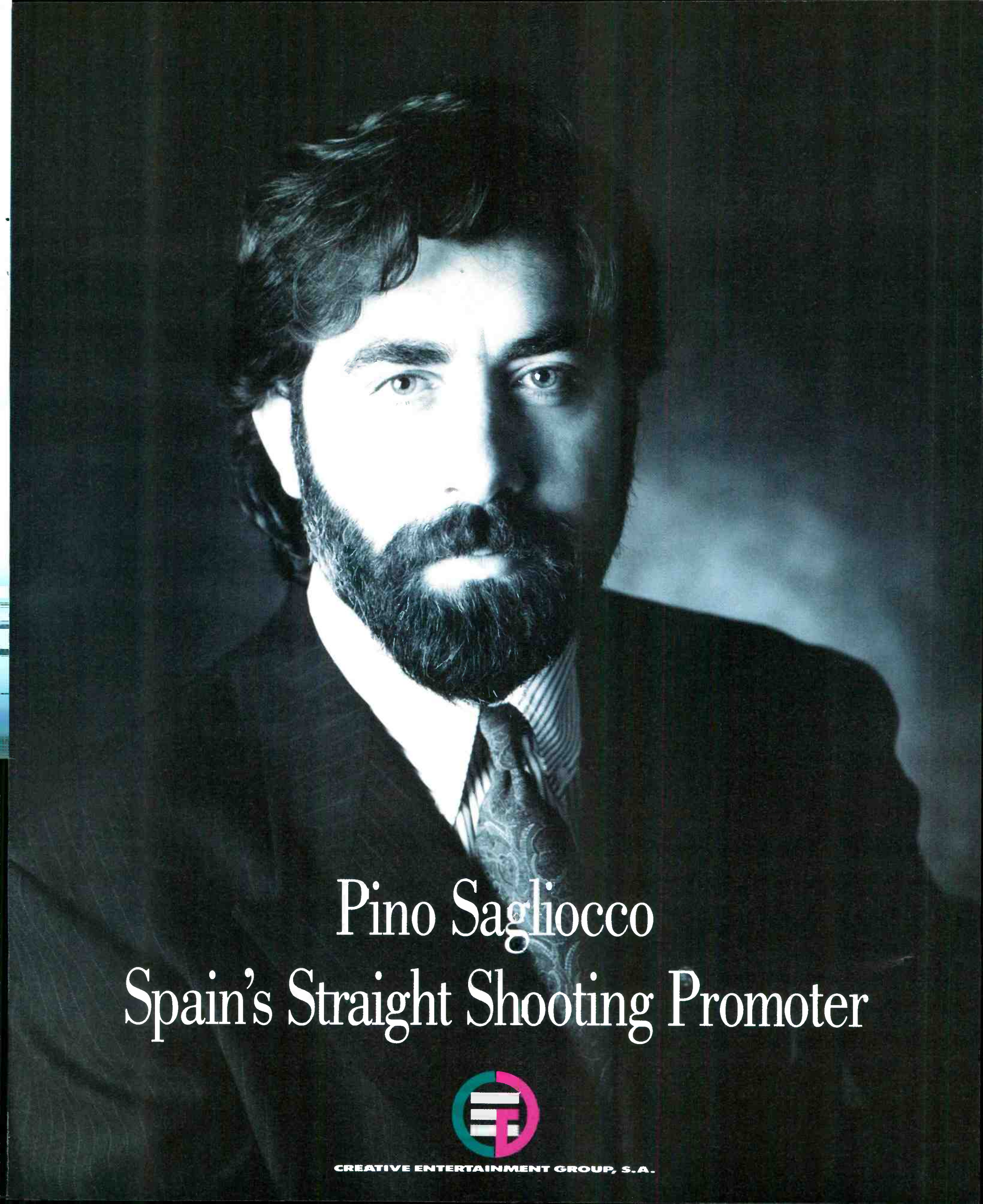
When speaking about the part which should be played by the multinationals and the independents in this scene, one more time opinions seem to coincide, except on several small points. "The part should be the same, to sell good music, but the reality is that this distributes the markets in areas and each one works with different types of product. Some independents succeed in giving the first opportunity to and then vending in large quantities of products that are quickly assimilated into the multinationals. In reality the only difference that exists between both is in the terms of artists and of dedication. A multinational has much less time to dedicate to each individual artist, and mainly looks for global results, while the independents, because of their size, must optimize the results of each individual group of artist," explains José

(Continued on page VE-30)

From left: Luigo Zabala, WEA A&R; Adrian Vogel, CBS-Spain executive; and Rosa Lagarrigue, manager of Mecano, La Union, and other top artists.

Left, Rafael Gil, EMI-Hispavox MD, and Marv Fisher, producer of Billboard's "Viva Espana" spotlights.

1989	252	1619	20563	27240	4920	54594	49.627.849	(1) 28.438.000
1990	(40)	(560)	(7900)	(10200)	(2900)	(3)	(78%—26.4%—7.5%—9.0%—+67.2%—+16.81%	(2) 13.200.000

A black and white portrait of Pino Saggiocco, a man with dark, wavy hair and a full beard, wearing a dark suit, white shirt, and patterned tie. He is looking directly at the camera with a serious expression. The background is dark and out of focus.

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Spain's Straight Shooter



Phil Collins



Prince

The Rolling Stones



On Oct. 7, 1990 Devo performed for the first time in Madrid. The group's five musicians from Akron, Ohio charged 700,000 pesetas (\$7,400). In their 18-year career Devo has sold no more than 10,000 records in Spain, but their style had an important influence on the first Spanish techno-pop groups.

Ten days earlier in the same auditorium as Devo, Universal Sur (the only auditorium in Madrid with the capacity to sit 3,000 people), Danza Invisible, a Spanish melodic pop group with a medium to high level of quality and popularity charged 3 million pesetas (\$31,580). This is one indication of the paradoxical situation in which the Spanish music scene has lived for the past 25 years.

In the first week of July 1965, the Beatles performed in the "plaza de toros" (bullfighting arenas) of Madrid and Barcelona. After that moment and throughout the '60s and '70s the presence of foreign musicians performing in Spain was scarce. The Animals, the Flying Burrito Brothers, the Kinks, the Shadows, Cat Stevens, Jethro Tull, Lou Reed, and Eric Clapton have all performed here in front of between 300 to 30,000 people. It took until 1976 for the Rolling Stones to perform in Barcelona. From that moment onward, American and British managers took a good look at the infrastructure of the Spanish concert industry. Six years later, 60,000 spectators came together in the Manzanares Stadium in Madrid for the return of the Rolling Stones in a concert that meant the normalization of the presence of foreign groups in Spain.

In 1990, cities like Madrid, Barcelona, Valencia, San Sebastian, Zaragoza, Vigo, Bilbao, Seville, and Vitoria have received many foreign artists, among them: Madonna, the Rolling Stones, Prince, David Bowie, Tina Turner, the Oyster Band, Alvin Lee, John Cale, Spandau Ballet, the Bulgarian (Femmes de Bulgaria), Alex Chilton, Wet Wet Wet, Penguin Cafe Orchestra, Yes, Michael Nyman, Marillion, the Jazz Butcher, the Residents, Deacon Blue, Happy Mondays, Carmel, Lloyd Cole, Big Audio Dynamite, the Cramps, the Residents, Deacon Blue, Bonfire, Johnny Clegg & Savuka, Kid Creole, the Church, Jerry Lee Lewis, Mano Negra, Robert Plant, Joan Baez, Johnny Winter, Bobby Brown, Phil Collins, Yngwie Malmsteen, the Smithereens, Joe King Carrasco, Billy Preston, Devo, the Neville Brothers, Immaculate Fools, Djavan, Gilberto Gil, Ray Lema, Cheb Khaled, Chuck Berry, Celia Cruz, B.B. King, Nusrat Fatah, Ali Khan, the Pixies, Dr. Feelgood, the Flying Burrito Brothers, Los Lobos, Jonathan Richman, Aztec Camera, Hothouse Flowers, the Beach Boys, Iron Maiden, Anthrax, Tabu Ley, the Christians, Public Enemy, Depeche Mode, the Mission, Laurie Anderson, Prefab Sprout, and Suzanne Vega.

More than 65 foreign artists with different styles, different levels of popularity have performed in the different festivals of jazz (Madrid, Barcelona, Vitoria, San Sebastian, Palma de Mallorca, Gexto, Cartagena, and Tarrasa), new age, and world music which are getting more important all the time.

These artists have played in large stadiums with 60,000 spectators (the Stones, Prince, Madonna, Bowie) in bullfighting arenas in front of 20,000 people (Tina Turner, Celia Cruz), in sport arenas with capacity of 7,000 (Johnny Clegg, Bobby Brown), in auditoriums of 3,000 (Public Enemy, John Cale), in theaters seating 1,000 (Laurie Anderson), and in clubs with the capacity to seat 300 (Jonathan

CONCERTS & TOURING: It's a Good Time for Stars to Shine at Home and on the Road

By NACHO SÁENZ de TEJADA

Richman). Spain is living in good times for music lovers, since the crisis of the record industry from 1980-'85 was overcome—55 million records were sold in 1989 with a monetary value of some 50 billion pesetas.

Although only one Spanish group has sold more than 1 million copies of a single album (Mecano with "Descanso Dominical"), many bands have come close to selling 500,000, an unthinkable quantity only a few years ago. But in Spain, with a population of 40 million people, the sale of records does not make musicians rich. The money for Spanish musicians is made through the summer tours, and the number and professional level of concerts given each year by Spanish groups is very high. The most popular artists (El Ultimo De La Fila, Los Ronaldos, Luz, Gabinete Caligari, Radio Futura, Olé Olé, Joaquín Sabina, Miguel Bosé, Mecano) can do more than 50 performances a year throughout Spain. Other artists associated with specific geographical regions can log in a similar number of performances solely in that one region, as is the case with the new group Sopa de Cabra in Cataluña.

The artists who sell the most records demand 5 million pesetas (\$52,600) per concert, and their level of performance both artistically and technically is very high. Tina Turner sang as an invited guest before the performance of El Ultimo De La Fila in Barcelona, and the group proved worthy of the honor. The sponsorship of concerts and artists is customary and the money flows, sometimes faster than the music. In Spain the infrastructure for locales of medium capacity doesn't exist, and small clubs are subject to strict urban regulations, security rules, and must close if they can not fulfill them. New artists only have the opportunity to sing in front of small audiences in the important early moments of their careers. The next step is to record an album and obtain success on the charts—there are no intermediate steps. "From The Underground To Number One" is the title of a book by Dale Carnegie, and it also is the history of Spanish music. As José María Cano of the group Mecano has said, "in Spain either you are on top or you don't exist."

The contracting of concerts by public organizations, city and regional governments has buried private initiative, which can't compete with governments. For their part, the governments haven't given support or opportunities to the private impresario. The music is used like political propaganda and State money is invested in the most successful artists.

This need for success keeps artists hooked on concentrating their ears on the music and their eyes on the charts. The crisis of creativity is thus evident, and the search for sources of inspiration more frequent. Music is transforming itself into an archetype and at times the prize is late in arriving. However, one shouldn't lose hope.

In 1988 the appearance of rap groups in the outer suburbs of Madrid brightened the landscape. Even though these young rappers don't have a place to perform, they've been able to enter the commercial concert circuits. It has also been done by groups who perform flamenco fusion (Ketama, Pata Negra) in a market that is relatively sensitized

toward world music, with flamenco also appearing in many pop groups (El Ultimo De La Fila, No Me Pises Que Llevo Chanclas, Azúcar Moreno). The survivors of the generation of musicians that

began at the end of the '70s and beginning of the '80s today are at the height of their popularity (Radio Futura, Mecano, Gabinete Caligari). Young groups (Los Ronaldos, Duncan Dhu, El Ultimo De La Fila, Hombres G) have gained important success. The singer-songwriters such as Joaquín Sabina, Joan Manuel Serrat, and Victor Manuel are maintaining a good level of popularity. There are many new groups that are doing poorly, but one can still look forward to the future and smile. The musicians of the 21st century are already beginning to play.

THE LIVING CULTURE

(Continued from page VE-5)

Auditorio Nacional.

The depth of the orchestra pit and the exquisite acoustics promise that by the end of 1991 Madrid will have a great opera house, which it has wanted so much. With the Gran Teatro del Liceo in Barcelona and the new auditoriums constructed in Valencia and Las Palmas, along with the renovated Teatro Arriaga in Bilbao and the Campoamor in Oviedo, perhaps Spain will finally succeed in creating a stable opera circuit.

There will be a definite musical tone to Madrid's year as the cultural city of Europe. It will be organized under three inscriptions: the European hour, the American hour and the Spanish hour. Artists like Pierre Boulez, Philip Glass, Reiner Goebel, Christopher Hogwood and Stefan Reich will be the protagonists, together with orchestras like that of Philadelphia, Dallas, Pittsburgh, Cincinnati, and Mexico City. As for the rock and for the pop artists that will visit Spain in 1992, it is still too early to tell since the performances are not booked as far in advance as their colleagues in classical music. It is doubtful however that the present artists will be visiting Spain for the first time since, over the past few years, many pop, rock and jazz greats have appeared in many of the diverse festivals organized in Spanish cities. Barcelona and Madrid will have such festivals in place in the fall of 1992. One anecdote that has been around is that some people had thought about the now impossible reunion of the Beatles as a good celebration of the occasion.

Spain is living, as you can see, in the cultural world and its political world with great passion. This is without doubt an exciting moment to be living here. It is in the streets, and in the bars which, as in the early times, are the centers of the living culture of this Southern European country that will celebrate its 500th anniversary of existence. This ancient land, and the Arab, Roman and Jewish cultures which formed the Spanish character, is what calms the priests who are alarmed by vertigo when they look at such a group of spectacular events.

MUSIC PUBLISHING: New TV and Radio Stations Multiply Musical Opportunities

By JULIAN RUIZ

Spanish music publishers have generated more than \$25 million. This figure corresponds with 45.1% of the total billing of SGAE (Sociedad General de Autores de España) the association that monitors and defends author royalties in Spain.

The abovementioned figures are for the last period of 1989, the last time a survey was taken, but hopes are high that the publishers will do even better thanks to the three new television stations that have begun to broadcast this year. The appearance of new radio stations, and the growing number of clubs and discos that are operating throughout Spain should also help.

One can even speak of a "golden age" in the world of music publishing which parallels the economic growth experienced by this country where, since the middle of the '80s there has been great economic development. Not even the crisis in the Persian Gulf is worrying Spanish music publishers who see an immense ocean of possibilities arising as a result of the growing number of audiovisual media in southern Europe.

Just 10 years ago, the music publishing world in Spain was a little Utopia, or more exactly, an unknown world for the vast majority of Spanish music writers, many of whom sometimes don't ever bother to publish their songs. The writers sought protection of their work instead through the strength of the SGAE, which in many cases was lacking the resources and infrastructure to control billing of royalties or to combat the apathy sometimes shown by the Spanish government which was still not paying attention to the rights of composers.

Thanks to the growing strength of the SGAE and the battle waged by the 24 publishers that existed 10 years ago, Spain was able to regulate and articulate a strong defense for composers.

Over the last few years, the number of new music publishing houses has grown geometrically. Today there are 250 music publishers in Spain. The majority of these firms are centered in either Madrid or Barcelona.

Naturally the most powerful firms work in conjunction with the big multinational record companies. The two companies with the largest annual billing are the EMI Publishing and Warner Chappell who together represent more than 30% of the publishing business. There is a simple explanation for this. The majority of artists are practically obligated to sign with the publishers that work with their record companies. Also, when contracts are renewed, the advances from publishing gained from the same record companies represent a nice lure to quench the economic appetite of songwriters.

Around 85% of the publishing houses are associated with AEDEM (Asociación Española de Editoriales Musicales), the Spanish music publishing association. The group's president Manuel Quiroga, who also directs the company Ediciones Quiroga, worked in the publishing business for 20 years and has fought intensely for the rights of composers and songwriters along with important members of the SGAE like Alonso Millán and Tedy Bautista.

"We are truly optimistic when looking toward the future," explains Quiroga. "We are noticing more understanding on the part of the Spanish public with respect to composer's rights. In the past years, there had been a certain reticence among the people working in audiovisual media, and even within the government, to protect the rights of publishing firms which, at the base, are working to protect the rights of composers. Probably people weren't aware of the fact that society is the composer's patron. The author is an entertainer whose work society was enjoying without recognizing the artist's rights and the economic order that was generated by their work. Not only did this happen in certain record companies that declined to release exact sales figures, but also within the government's cultural agencies. All Spaniards remember the contentions of the SGAE with Televisión Española, in which the two parties ended up in court. This occurred when there were only two TV stations in Spain and both of them were run by the State. The administration lost in court, and from that moment there seems to have arisen some sort of conscience about the fact that the administration of royalties for composers has been ignored.

Today relations with the Administration can be considered normal. "There will always be the problem of thinking about the contributor, but in general the consumer is now aware of the fact that the use of musical works generates a series of expenses, not only when speaking about the price of realizing the work, but also with respect to the intellectual property, and to the work of the author. These days everything seems to be more controlled," believes Manuel Quiroga.

The difference between Spain and many other western countries is that here the returns taken from royalties are generated through the mechanical product. This means, the sale of records, cassettes and compact discs are controlled by SGAE, which charges 8% expenses to the publishers, to the administration, etc. For example, in the U.S. similar returns are controlled by the Harry Fox Agency, which charges publishers only 3% of the expenses.

"It isn't that we are complaining about the contract of SGAE," explains the president of AEDEM, "but perhaps a certain percentage of the charges seem high. We recognized the undoubtable strength of the SGAE. But, in the end, the business runs this way, and it's fine as it is."

All the music publishers in Spain are confident in the future, even though their product is disappearing in terms of publishing. The majority of the music publishers think that the future lies in the refunding of rights which are generated through audiovisual media or in the progressive announcement that the works of the composers will be entered in databases or communicated through computers. The music publishers think that in this form the rights of the composers will be even more controlled than they are now. Information technology is going to be one of the biggest protectors of the composer.

Probably more than 50% of the 250 publishers in Spain are the property of the most powerful and prolific composers. There is no exact information available about these publishers; many don't want to recognize this fact, but most of the most popular Spanish composers have their own companies.

For example, the Cano brothers—composers and performers in the group Mecano, whose last album sold more than 1 million copies—have their respective publishers who have generated more than \$2 million lately. "Descanso Dominical," their last album, continues to be a fountain of royalties for the composers. The album is beginning to become successful throughout Europe, especially in France and Holland where they are already installed on the hit

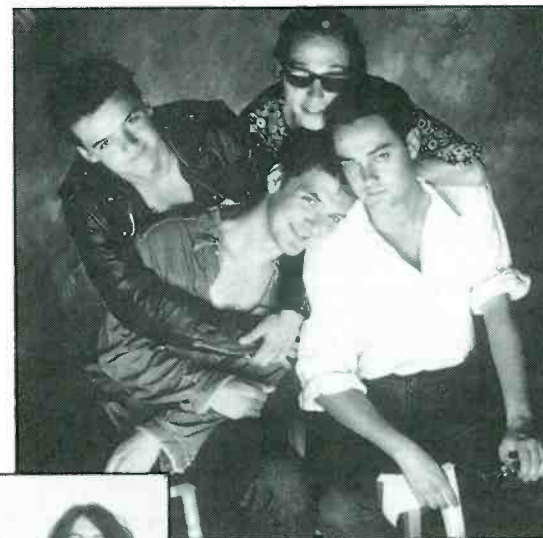
lists.

Many Spanish records can be found throughout America, both in Latin America and in the U.S. There exists, however, and old contention with the majority of the countries in South America, when taking into account billings and the exchange rate of the various currencies. A successful song in a Latin American country will probably only result in the deposit of several thousand pesetas.

Many publishers believe that the aforementioned problem can still be resolved. With the arrival of the Quintcentennial Anniversary of the Discovery of the Americas, the Spanish-speaking community will mark this date with a series of political and economic unions and operations between Spain and the rest of these communities. It will perhaps be the best way to resolve the royalty problem. Spain, as the "Mother Country," still is one of the main focuses of music in Latin American countries and the great majority of Spanish stars are also stars in America.

Meanwhile, Spanish publishers are preparing their big invasion of the European market, where it has still very little influence, even after Spain's entrance into the European Common Market. But the predominance of successes by Anglo-Saxon groups still pose a difficult problem for Spaniards.

But the prospects for the Spanish music publishing world are truly marvelous. This year it is expected that the



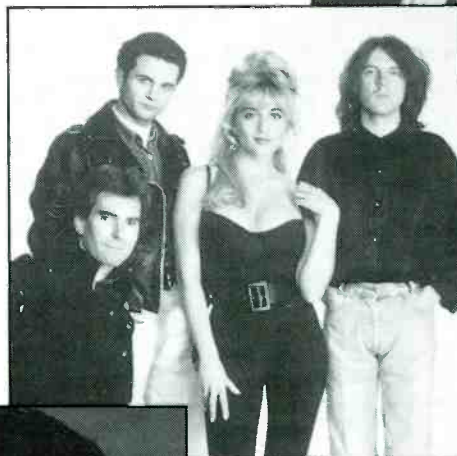
Los Ronaldos

profits will rise by 20%. This should be another great boost to the forming of new talent in the publishing world.

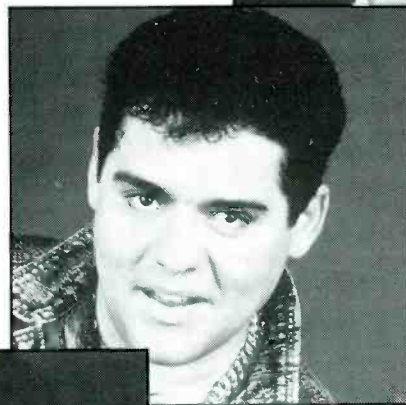
A few years ago, the world of publishing was too complicated, or it was simply seen as archaic by the majority of Spanish composers. Now the composers realize that the publishers publish, protect, insure, and disseminate their work.

With the new Intellectual Property Law, the composer is naturally better protected. The resolution of the contention between the private

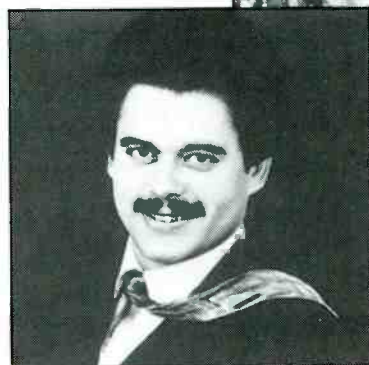
radio stations and the SGAE has also outlined some of the basic norms for their coexistence. The publishers and the SGAE have also found some place within the reserves of the manufacturing of cassettes and videocassettes, something which had not occurred earlier. The new law also covers the rights of the authors of lyrics and musical arrangers.



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OLE-OLE — "1990"

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Spanish accent and a

name the whole world

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OLE-OLE... With MARTA SANCHEZ — The Madonna of Spain. Voted Spain's Sexiest Woman two years in a row.

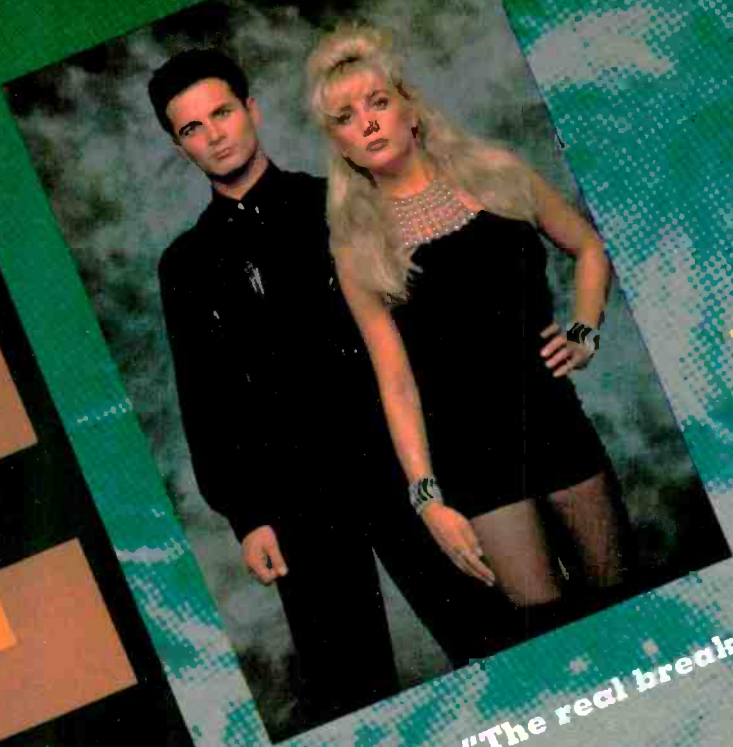
It was Spring of 1990. OLE-OLE was back in Madrid with a brand new album, recorded in the U.S.A. Many dreams had come true, but many more lay ahead. The days before the release of the group's most important work yet were filled with excitement, even without knowing that the album — 1990 — would be certified double platinum in just a few weeks.

The first Spanish group produced by NILE RODGERS.

"Getting a talent as big as NILE RODGERS to produce our new album looked impossible on paper — but Jorge Alvarez managed to pull it off. When you've had the success we have, you expect the best, but this was Utopia."
 Juan Tarodo, OLE-OLE

OLE

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Whatever doubts we had were blown
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Juan Tarodo, OLE-OLE

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The hottest

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The phenomenon that

the Spanish

conquered Spain is about to

explode across the new

European market.

new wave. Get ready to

And America is next!



make 1991 the year of

1990



Complices



La Guardia



Sweet



El Norte

MUSIC RADIO: Satellite Transmissions Send Pop Message to Every Corner of Country

By RAFAEL ABITBOL

Music radio had a difficult beginning in Spain. Rock music was not well looked upon by the Franco regime, and in the '50s the music of the pioneers of rock was only known by an elite group. The records of Elvis Presley were released in very small quantities and it wasn't until 1958 that the first Spanish rock groups, like Los Estudiantes and El Dúo Dinámico were formed.

With the coming of the next decade, some radio professionals dared to program the new popular music for young people. Some of those who did so and are worth remembering are: Raúl Mateos, Pep Palau and Angel Alvarez, the latter creating the program "Caravana Musical" on a FM station called "La Voz de Madrid" (The Voice of Madrid). It was there that young Spaniards would come together through their desire to listen to rock'n'roll—sometimes live—and to share their uneasiness about the future.

Many of the important names of Spanish radio grew out of this background. Among these names several stand out—Rafael Revert and Fernando Salaverri, who worked together on the weekly show that became the most important radio format in Spain: "La Cadena 40 Principales" (top 40 type network). In the middle of the '60s, Tomás Martín Blanco, from Radio Madrid and La Cadena Ser, brought together

young music lovers from all over Spain with a crucial program: "El Gran Musical." Through this super show, in the mornings and on Sundays, everyone in Spain learned which new stars were sold here, in the U.S. and England. And through this program they attended the births of such historic Spanish groups as Los Bravos, who rose to No. 1 on the English and U.S. charts with "Black Is Black" in 1966. It was Martín who gave this group their name during their first live performance—which occurred in the studios of the Cadena Ser network in Madrid—in front of a few hundred fans who were screaming madly.

"El Gran Musical" was born on Middle Wave radio but with the arrival of FM the number of young listeners expanded. It was the team of "El Gran Musical," with Rafael Revert and Fernando Salaverri who gave birth to "Los 40 Principales," a Spanish music program that adapted the super popular format of top 40 to the context of Spanish life.

Since then, the audience has increased year by year (and

they are going on 25 years now) until it has now been converted into the network with the leading audience in Spain with an audience of 5 million listeners.

With the increasing incorporation of transmissions via satellite, the quality of reception has improved and it now has total coverage throughout Spain.

Although the programming on the network Cadena 40 Principales is based on a list of 40 titles elaborated by the stations experts under the direction of Rafael Revert, they also have specialized night-time programming like the classic "Plásticos y Decibels" (Plastic and Decibels), dedicated to the most recent music presented by Julián Ruiz who has 16 years of experience on the radio. Another station veteran is Joaquín Luqui, who can be heard every night with his highly personal show "J.L. on FM." Over the weekend José Antonio Abellán presents a double edition of "El Gran Musical" in the mornings, and Saturday nights there's "American Top 40" presented by Shadon Stevens in English and by "Fernandisco" in Spanish.

There are other radio networks that broadcast music 24 hours a day, among which are two public stations which form a part of the Spanish National Radio Network. Specifically, they are Radio 3 and Radio 4 Canal Pop. The former of

(Continued on page VE-27)

By VICENTE PINEDA

VIDEO DECADE: Entering the Great Era of Growth

The video industry in Spain is starting to take a good look at itself. The previous 10 years have seen such rapid development in this field that there has scarcely been time for reflection and evaluation. The continuously growing number of entertainment options being made available by new advances in technology and its diffusion into the market is transforming the face of video in Spain. The challenge faced by the current industry players is evident: it must either adapt itself to conform with the changes in the industry, watch itself sadly disappear, or be swallowed by new players.

The Spanish video industry has been lacking in many important areas, while in other areas there has been far too much growth. Unfortunately, the industry has had a lack of professionalism in the management of the publishing/distributing houses, meaning those who are not affiliated with similar houses in cinema or other entertainment industry fields. The financial management has also been weak.

There has been an absence of specific video legislation and general indifference has been demonstrated on the part of the Spanish government, beginning with the Cultural Ministry for whom the video industry has been the object of an annoying, pointless and inefficient bureaucracy. In addition, there has been nothing done by the Ministry of the Interior, the government arm with jurisdiction in this area, to combat the rising incidences of video piracy.

Lately, thanks to efforts by private industry interests, essentially the multinationals, the FAP (Anti-Piracy Federation) was formed to fill the gap. The FAP has begun to fight against those people who attempt to use video properties without paying author's royalties or by disregarding the rights of other industry interests. On the other hand, there has been a harmful and destructive proliferation of video clubs which currently plague the Spanish market.

At the beginning, video faced another problem. The pro-

fessionals who worked in film using the electromagnetic format felt that video would inhibit their industry's healthy evolution, and it would open possibilities for opportunists and amateurs to enter into the film industry through the back door. As a result, cinema professionals, producers, and distributors mistrusted this new technology called video. Most of those mentioned regarded video as an upstart industry, and felt that it was an enemy against whom they had to fight.

The Future Is Now

Ten years after video's difficult birth, the industry bears only a vague resemblance to what it once was. Today no one in the film industry can afford to turn their backs on video since the medium represents great opportunities for enhancing the profits of film product. In the U.S. it has been demonstrated that video possibilities for film are either equal, or more potent than those of the cinema industry alone.

The world is quickly moving toward 1991 and shortly after will arrive at 1992. The latter will be a very important year in Spain as the country will host three major events of world importance: the Olympics in Barcelona, the Expo and 500th anniversary of the discovery of the Americas in Seville,

and the declaration of Madrid as the cultural capital of Europe.

These three events will have a positive impact on the evolution of the video sector in Spain. The interest taken in these events by the players in the video technology field is demonstrated by sponsorship of both the Olympics and the Expo.

Today those people involved in the publishing and distribution of video and those involved in the management of video clubs are going through an acute crisis, but it is a crisis of transformation and adaptation to the new environment. This adaptation is being done with all eyes focused on the future, which is right around the corner.

More Film Than Ever

While the situation is serious, there is no reason to panic. It's true that the advent of private television, the strengthening

of regional and local networks and the revamping of the two government-run stations to compete with more competitive environment have had negative effects on the video industry. But, as the saying goes, there is some good in every bad situation.

The temporary threat of video is helping clear out film libraries of some uninteresting titles that are basically vulgar, meaningless "B" movies and horror films. It also has to be understood that frequently there are some "B" movies that can be elevated to "A" status, for

(Continued on page VE-34)



One of Video Club's stores in Madrid.

RECORDING: Digital Technology Gains in Quality Studios With World-Class Appeal

By JULIÁN RUIZ

“London isn't Lourdes,” said a famous Spanish sound engineer when speaking with some Hispanic musicians who thought that by recording their records in London they would somehow receive the magic or miracle of the perfect sound. It was because of this idea of looking for miracles that the engineer drew the allusion to that French city famous for producing many miracles, or at least that's what they say.

The engineer wanted to make it very clear that the services available in Spain, the technical level of the recording industry, are as high here as in any other place in the world. One doesn't have to go to London to create a production of the highest sound quality.

For example, the studio complex Eurosonic situated to the east of central Madrid has two sensational studios. One of them is capable of housing a 60-piece orchestra. This, however, isn't the most important asset of the studio. It also has consoles with Solid State Logic, each one of them with 44 channels but adapted to synchronize two Sony digital magnetophones with 24 tracks each. Furthermore, they have just installed a new studio for video with all the technology for computer and production effects.

Mecano recorded most of its million-selling album “Descanso Dominical” there. Radio Futura used the studio



Eurosonic Recording Studios in Madrid.

to record its latest album, which has sold nearly a million copies. It has also been used by Julio Iglesias, Isabel Pantoja, Joaquín Sabina and Miguel Ríos. Doubletronic Studios had the honor last year to be one of the first studios in the world to use the new Sony Digital magnetophone with 48 tracks and to be the first to use AMEK console with 40 channels—thanks to an Apple Macintosh, an EMU-111, AKAI-1.100, and a legion of synthetizers. In addition, they have a new editing room which can produce master tapes for compact discs using U-Matic, DATs and the latest synchronization technologies. The most recent success of such bands as Gabinete Caligari, La Frontera, Objetivo Birmania, Alaska and her new group Fangoria, and part of the new album by Miguel Ríos were all recorded there. The owner/producer is Jesús N. Gómez.

Trak continues as a veritable fountain of successes with its magnificent “Sala Brillante” for recording acoustic percussion. It also has a Sony Digital magnetophone and all sorts of equipment for effects. Such successful groups as Los Ronaldos, La Década Prodigiosa and Luz Casal have all worked out of this studio.

In the very heart of Madrid, Cine-Arte has entered into the fold with a recording studio that has the latest innovations in the recording industry. They also possess a Sony with 24 tracks and a capacity for synchronization. Their main studio can house a symphony orchestra.

On the outskirts of Madrid but in an area with the tranquility of the Madrilenian countryside, one can find Torres Sound. With their Solid State console with 44 channels and their Mitsubishi digital magnetophones and all types of equipment. It is an emporium where such artists from Hombres G. to various great Latin American talents come to record. Julio Iglesias also used this studio for one of his latest albums.

Some studios dedicated to advertising, such as Sintonía, have also entered the world of musical recording. They also have two Sony digital magnetophones with 24 tracks, a Solid State console and an outstanding recording studio.

Two of the older, more traditional studios, Sonoland and Kirios, have revamped their studios and their equipment. They both now have either Sony or Mitsubishi digital magnetophones and Solid State or MCI consoles. Both have changed in every respect and now have up-to-date technology. In Sonoland there are now three excellently equipped studios, and Kirios has four.

Barcelona also has awakened to the technological “tension.” Gema Studios continues as an institution, only now it has digital technology. The studio continues as the home of artists such as Lluís Llach. Even groups like Trinca, big record-sellers with their own television shows, have organized a studio in Barcelona, again with the latest technology. José María Mainat, one of the group's members, was the first Spanish artist to work at Fairlight and has developed new digital recording techniques with the “hard disc.”

New studios have also popped up in Sevilla, Gijón, Vigo and Valencia, some with digital technology. ANERS, the organization that includes all the official Spanish recording studios, now has more than 30 studios in its membership, but they say there are many more at different levels of evolution and with various needs.

“There are exactly 33 recording studios associated with ANERS,” explains the group's secretary, José Luis Huguet. “We still lack reliable information on profits for the year for some of them. There hasn't been a problem in getting money; the only problems they've had have been those of time and planning. The problems arise because many of the studio owners are also producers and it is difficult for them to separate the money they charge as producers from what
(Continued on page VE-24)

The facts that stand out in the production of CDs in Spain are truly enviable in Spanish industry. Although it still is early to obtain exact figures, it is estimated that Spain will manufacture 8 million CDs in 1990, a figure that is more than noteworthy. Should this happen as predicted, manufacturers will have doubled their production of the preceding years, indicating sensational growth.

In 1989 only one CD manufacturer was operating in Spain. Starting in November of this year there will be three. The latest two companies to incorporate themselves into this technology are Ibérica de Entertainment, which is part of the Eurogram group (also a manufacturer of record cassettes and videos) and Tecni CD, a joint venture between Gema/Ortiplas of Barcelona and MPO Disques of Paris.

The Iberofón complex continues to be the largest producer of phonographic products in Spain. Ibermemory, which is the most important plant in the manufacturing of CDs is backed by 66% of capital provided by Spain, and 33% by Mitsubishi.

Iberofón, which is located near Madrid's Barajas airport, makes more than 1.5 million records a month, and even more cassettes. It seems that by the end of the year they will have produced more than five million CDs. Almost all the large record companies work with Iberofón, especially Ariola, the EMI group, and independents like Nuevos Medios, Gasa Dro, and others.

The steps that have been taken by Eurogram to begin manufacturing CDs is practically guaranteed by CD's surprising growth as a business. Eurogram is currently equipped to manufacture 15 million records and 20 million

cassettes a year. However, the most important part of these companies' business is that its new presses for CDs will be capable of manufacturing 5 million units a year. The factory will be available to send copies to its clients in as little as six days for the manufacture of the new recordings, and will be able to send out copies immediately in the case of existing

division within the Eurogram complex which is called Digital Vision. This division is naturally dedicated to video, and it has a factory capable of producing 2.5 million videos a year.

“We believe in the future of the industry,” explains José María Urbano of Eurogram. “There is talk of a recession during the final quarter of this year, but I don't think it will be very serious. Our factories are working at full capacity.”

Urbano isn't convinced that this will be the end of the vinyl record. “How much time is left? Five years? No one really knows, but there will always be some remainders. For example, we manufacture for countries like Portugal and Finland where there are practically no factories and the African countries.” It is estimated that in 1990 Eurogram will have pressed some 12 million records.

Servicios Ibéricos Entertainment is another business entity with 100% national capital, started with financing of 100 million pesetas and short-term investments of \$5 million. At the beginning the facility will function with two lines of state-of-the-art technology imported from Switzerland that will allow the production of 5 million CDs per year.

This company will manufacture CDs of the best quality in the world such as CD-audio, CD-ROM, CD-Interactive and CD-video of which 20% will be destined for export. Servicios Ibéricos is located in the same industrial area as Eurogram.

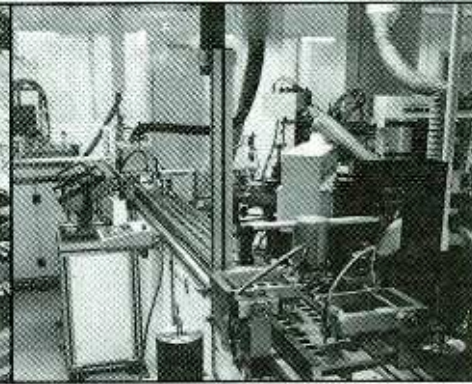
Another large manufacturer is Tecnodisco which used to be CBS' factory in Spain. It has a market share of approximately 25% of the national production. This company is also making CDs which have raised the level of production again in a rather spectacular manner.

Although the companies mentioned above are the most important, Ortiplas in Barcelona continues producing 6 mil-
(Continued on page VE-24)

COMPACT DISC: New Manufacturers Join Capacity Race to Fuel Historic Conversion Campaign



Eurogram CD plant outside Madrid.



Tecnodisco CD plant outside Madrid.

works.

The company feels that its ability to send out existing works so quickly will be a great advantage for its customers, because they will work with the intention of replacing small quantities down to only 100 units, allowing their clients to avoid overstocking.

Eurogram has invested a great deal of money in the installation of its new plants in the Polígono in Alarcón, to the South of Madrid. The money is considered an investment in the future of the Spanish record industry. There is a third

THEY'RE COMING

on strong

AURORA VARGAS ● BARRICADA ◆ BENJAMIN ▲ CAMARON ■ CHICASSS ● DIEGO CARRASCO ◆ JOSE MERCE ● KETAMA ▼ LA FRONTERA ◆ LINAJE ● LOS CHICHOS ◆ MANOLO SANLUCAR ■ MARIA MARIA ▲ MIGUEL RIOS ▼ NUEVO MESTER DE JUGLARIA PACO DE LUCIA ● PARACHOKES ◆ RICO ■ RUMBA POP ● THE REFRESCOS ▲ ULTIMO CLAN ▼ AURORA VARGAS ● BARRICADA ◆ BENJAMIN ● CAMARON ▼ CHICASSS DIEGO CARRASCO ● JOSE MERCE ◆ KETAMA ■ LA FRONTERA ▲ LINAJE ● LOS CHICHOS ▼ MANOLO SANLUCAR ▼ MARIA MARIA ◆ MIGUEL RIOS ● NUEVO MESTER DE JUGLARIA ▼ PACO DE LUCIA ◆ PARACHOKES ■ RICO ◆ RUMBA POP ■ THE REFRESCOS ● ULTIMO CLAN ▼ AURORA VARGAS ◆ BARRICADA ■ BENJAMIN ▲ CAMARON ▼ CHICASSS ● DIEGO CARRASCO ■ JOSE MERCE ▼ KETAMA ● LA FRONTERA ◆ LINAJE ● LOS CHICHOS ■ MANOLO SANLUCAR ▼ MARIA MARIA ▲ MIGUEL RIOS ● NUEVO MESTER DE JUGLARIA ■ PACO DE LUCIA ◆ PARACHOKES ● RICO ▼ RUMBA POP THE REFRESCOS ● ULTIMO CLAN ◆ AURORA VARGAS ▲ BARRICADA ● BENJAMIN CAMARON ● CHICASSS ◆ DIEGO CARRASCO ▲ JOSE MERCE ◆ KETAMA ▼ LA FRONTERA ■ LINAJE ● LOS CHICHOS ■ MANOLO SANLUCAR ● MARIA MARIA ◆ MIGUEL RIOS NUEVO MESTER DE JUGLARIA ● PACO DE LUCIA ▼ PARACHOKES ● RICO ▼ RUMBA POP ▲ THE REFRESCOS ▼ ULTIMO CLAN ● AURORA VARGAS ■ BARRICADA ◆ BENJAMIN ▲ CAMARON ▼ CHICASSS ● DIEGO CARRASCO ◆ JOSE MERCE ● KETAMA ■ LA FRONTERA ● LINAJE ◆ LOS CHICHOS ▲ MANOLO SANLUCAR ■ MARIA MARIA ▲ MIGUEL RIOS ◆ NUEVO MESTER DE JUGLARIA ● PACO DE LUCIA ▼ PARACHOKES ● RICO ◆ RUMBA POP ▼ THE REFRESCOS ◆ ULTIMO CLAN ▼ AURORA VARGAS ■ BARRICADA BENJAMIN ▼ CAMARON ■ CHICASSS ▲ DIEGO CARRASCO ■ JOSE MERCE ▲ KETAMA LA FRONTERA ● LINAJE ◆ LOS CHICHOS ● MANOLO SANLUCAR ◆ MARIA MARIA MIGUEL RIOS ◆ NUEVO MESTER DE JUGLARIA ■ PACO DE LUCIA ● PARACHOKES RICO ◆ RUMBA POP ▼ THE REFRESCOS ■ ULTIMO CLAN ▲ AURORA VARGAS ● BARRICADA ▼ BENJAMIN ◆ CAMARON ◆ CHICASSS ■ DIEGO CARRASCO ■ JOSE MERCE ● KETAMA ▼ LA FRONTERA ▲ LINAJE ■ LOS CHICHOS ● MANOLO SANLUCAR ◆ MARIA MARIA ▲ MIGUEL RIOS ▲ NUEVO MESTER DE JUGLARIA ■ PACO DE LUCIA ◆ PARACHOKES ▲ RICO ● RUMBA POP ■ THE REFRESCOS ● ULTIMO CLAN ▲ AURORA VARGAS BARRICADA ◆ BENJAMIN ▼ CAMARON ● CHICASSS ■ DIEGO CARRASCO ◆ JOSE MERCE ◆ KETAMA ▼ LA FRONTERA ● LINAJE ■ LOS CHICHOS ▼ MANOLO SANLUCAR MARIA MARIA ▼ MIGUEL RIOS ● NUEVO MESTER DE JUGLARIA ▼ PACO DE LUCIA PARACHOKES ● RICO ▼ RUMBA POP ■ THE REFRESCOS ▲ ULTIMO CLAN ■ AURORA VARGAS ■ BARRICADA ● BENJAMIN ■ CAMARON ◆ CHICASSS ● DIEGO CARRASCO ■ JOSE MERCE ■ KETAMA ▲ LA FRONTERA ◆ LINAJE ▼ LOS CHICHOS MANOLO SANLUCAR ▲ MARIA MARIA ■ MIGUEL RIOS ▼ NUEVO MESTER DE JUGLARIA ■ PACO DE LUCIA ● PARACHOKES ▲ RICO ▼ RUMBA POP ● THE REFRESCOS ULTIMO CLAN ■ AURORA VARGAS ◆ BARRICADA ■ BENJAMIN ● CAMARON CHICASSS ● DIEGO CARRASCO ◆ JOSE MERCE ▼ KETAMA ● LA FRONTERA ■ LINAJE



By ALBERTO VILA

From 1985 to today, the record market has continued to grow. The record industry has gone through an important five-year period of rising sales; however, this hasn't had repercussions in the number of record shops or in the distribution of unit sales. The points of sale continue to be practically the same and the market continues to be distributed in much the same way as it was five years ago. Neither the popularity of the compact disc nor the public's interest in new products seem to have altered the situation for the moment.

The Spanish record industry today operates within a sufficiently stable market in terms of percentage of sales, and it works within a highly defined public within sectors. A big department store, several large wholesalers who also have their respective stores that sell directly to the public, and a mail-order company that has three stores in Madrid, share more than 50% of the national market, more or less the same proportion of stores that corner the market in Madrid and Barcelona. The rest of the market is in the hands of large supermarkets, small highly specialized shops, and small and large stores with high penetration in the youth market. The difference between the stores is, in many cases, established by their style at the point of sale, the type of clientele and their degree of specialization.

In reference to the volume of sales the chain department store, El Corte Inglés are the stores with the top ranking. This chain sells practically everything imaginable, from clothes to automobile accessories, passing on the way through games, computers, books and home appliances. The chain ranked No. 1 in Spain in the sale of LPs, cassettes and compact discs, and according to sources it has between 20% to 24% share as a median for the entire year in the overall sales of product in Spain. This important percentage doesn't include units of compact discs, LPs and cassettes, which are imported by the store from all over the globe and which isn't directly controlled by the "Asociación Fonográfica y Videográfica de España" (the Spanish Record and Video Assn.). If these imports are included, it is quite possible that El Corte Inglés occupies a better position at the head of the market.

Not all product published in Spain, however, is sold in the same proportion by this large chain store. Since this is the type of store where customers go to acquire all sorts of different products, circumstances would have it that they sell the largest grouping of records, cassettes, and CDs that conform to the tastes of clientele that most commonly frequent the store. Their customers being, in terms of music sold, classified as adults in stable, mature marriages, and curiously, adolescent girls and fans.

Ramón Crespo, artist marketing director of CBS-Spain, comments that "the general tendency of El Corte Inglés is to buy recordings of hallowed artists like Julio Iglesias, José Luis Perales and Los Panchos instead of younger works that would be closer to rock, pop or contemporary music."

If one keeps in mind some of the names which habitually are the top of the charts in the last few months, it's not difficult to imagine why El Corte Inglés is at the top of record sales in Spain. Large advertising campaigns directly influence the sales of these products which are converted into ideal vehicles for their popularization. The album "En Concierto" by Luciano Pavarotti, José Carreras and Plácido Domingo (triple platinum in two months), "La Canción Española" by Isabel Pantoja (platinum after first month of release), and Los Panchos, Lucho Gatica or "Tutto Pavarotti," have been and still are the recordings with the highest sales in Spain, as well as prominent on the charts or at No. 1. On a national level, these artists could sell up to 30% of their albums in record sections of these chains. According to Carlos Sanmartín, MD of EMI

in Spain, "certain types of artists who don't habitually appear in the radio formulas still have a loyal public that allows them to stand out on the charts even if they are not highlighted on the programming of the different FM stations. At the same time, more specialized products such as international hard rock bands, sell much less in this type of store since their followers usually shop in specialized stores."

El Corte Inglés buys its products directly from the record companies without going through wholesalers. According to Carlos Sanmartín, the basic product offered by the companies are bought in a centralized manner from Madrid in the ma-

majority of cases. However, each center is responsible for acquiring novelty items. Each store's music center buys what it considers to be an adequate number of novelties. When it comes to buying the general stock, the individual stores buy what they consider to be appropriate, keeping in mind that they are complementing a centralized campaign of the stores; or if not, each center asks for the amount of product it desires, which is then filled by the central market and that way it can add the number it believes to be convenient.

No studies have been done by stores to investigate the preferences of consumers of records which can be broken out into numbers with reference to age, sex or musical tastes. However, it is enlightening to know that groups like Iron Maiden sell more than 50% of their albums in stores that can be classified as specialized while 30% or more of the merchandise from artists like Dyango, Nana Mouskouri, Pimpinela or Paloma San Basilio is sold in El Corte Inglés which, as previously mentioned, has more than 20% of all sales in Spain. While they are by no means specialists, it is worth mentioning that they do a considerable

of Spain." Excepting large cities like Madrid, Barcelona and Valencia, one can't say that there is a developed structure of music stores in Spain.

According to Manuel Fernández, Discoplay's special projects coordinator and product manager for country oldies, "our objective is to reach those places where there are neither record stores nor big department stores. We want to reach the small areas that don't have access to our bulletin and our information for buying records. We mainly work with record companies that are already established in Spain, but we also must cater to our customers' desires. We thus dedicate some attention to certain imports."

Discoplay publishes a 56-page bulletin every month that has a printing of 800,000 units. This bulletin includes the latest offerings to the market which have been released by the Spanish record companies and also imports focusing mainly on the British and North American releases. This last section has tripled in size over the last year and works with the objective of attending to a minority public that looks for certain titles that don't usually exist in the Spanish market and is principally centered on genres like new age, blues, oldies, country, and are preferably sold in the compact disc format. Discoplay also pays special attention to the complete collections of selected artists. In June and December Discoplay sends its customers a special bulletin with 256 pages and 7,200,000 offerings. The company has a list of 1,500,000 names and addresses which it is constantly expanding with the objective of reaching 2,000,000 homes.

They also have the exclusive distribution rights of products of such organizations as Greenpeace, Amnesty International, Survival, and Amazonia, and they continue to place emphasis on videos, books, posters and all types of products that might interest their clients. It could be considered important that the provincial capitals of more remote regions surpass sales in other capitals with four or five times more inhabitants. Its function in these regions

is very important and with specific types of products, reissues and collections, its percentage of participation in the market is disproportionately high.

Círculo de Lectores also occupies a place in the market (2.5%) with a system of direct sale of books and records to households, although with only a very limited and specific selection of records, cassettes and CDs. Finally, there is still quite a re-

spectable group of specialty stores, with their peculiarities and distinct forms of orientation to the product (heavy rock, regional music, i.e. sevillanas). Among these figure the Castelló chain of stores in Barcelona (3% of the national market, which began renting records in the early years of the '60s) and the Barcelona chain Discomania, which is in constant expansion.

RECORDING

(Continued from page VE-22)

they earn as impresarios. There are quite a few studios in this situation such as Doubletronics, Torres, Musigram, Circus, and Fairlight."

Huguet is convinced that Spanish studios can compete with any of the other studios in the world. "It's possible that there is more variety in London—we can't compare ourselves when it comes to the amount—but when speaking about quality, there are no differences."

COMPACT DISC

(Continued from page VE-22)

lion cassettes a year, and has the capacity to manufacture 12 million. Still, there are more plants equipped for manufacturing and duplicating that are less known but still maintain interesting volumes in the number of cassettes duplicated. Although piracy has decreased considerably some small manufacturers continue to represent a risk to the industry.

JULIÁN RUIZ

MUSIC RETAILING: A Stable Market in Expansion



Tam Tam Go



Alex & Christina



Presuntos Implicados

volume of business in the classical music market in which they also figure No. 1 in sales.

Also among large department stores there is the chain Galerías Preciados (over 4% of the national record sales) and the chain Prica (approximately 7%). The latter has experienced a notable growth in the last few years depending on the location of stores.

One of the peculiarities of this last chain is that it has gone from buying its merchandise from the big wholesalers to buying directly from record companies with the interesting stipulations that the discs acquired are packed by the companies, a practice seldom followed in Spain. The clientele in these stores fall into the same category as those of El Corte Inglés. They also highlight series of discs for the medium or low-price range as well as experiencing a slight rise in the sales of cassettes.

Another area that occupies an important percentage of the market is that of the three large wholesalers in Spain Disclub Amat in Barcelona, with its store Gong (with approximately 10% of business gained as a distributor) and Pdisanch (with 4%). In addition to selling directly to the public they serve most of the small specialized stores who dedicate some space to records, cassettes and compact discs.

Then there is Discoplay with three important stores in Madrid and the first mail-order service in Spain. The store has been experiencing constant growth and its overall sales run at around 5% of the national market. The mail-order service at Discoplay was founded by the company's managing director Emilio Sañil "with the intention of supplementing the total lack of stores and information in small cities, large and small towns and in the rural areas

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COMPACT DISC AUDIO - CD ROM - CD INTERACTIVO - CD VIDEO

HEALTHY MUSIC

(Continued from page VE-1)

the exhibition of a minimum quota of Spanish films if the company is to obtain a license to distribute its foreign movies. The multinationals of the record industry, however, have been operating in Spain for many years without having to observe similar regulations (as imposed on other cultural industries.) Therefore, the effects of the "European Integration" will have a greater effect on Spain's possibilities to export its own product throughout the Community than on its interior market.

According to the Asociación Fonográfica y Videográfica Española (the Spanish Record and Video Association, AFYVE), last year 54 million records, cassettes and compact discs were sold in Spain whose billings came to a total of 50,000 billion pesetas. This figure indicates a growth of 20% from that of the preceding fiscal year and makes the Spanish market, with a total of 40 million consumers, the sixth most important market in the world. In the early '80s piracy and an economic crisis forced the industry to live through some of the most difficult moments in its history. In 1984, with sales at a mere 28,000 units the industry found itself confronted with its lowest sales since 1975. It was also during this time that a good part of the native Spanish record companies (Hispavox, Belter, and Movieplay) disappeared or were absorbed by larger companies. At the same time a group of new independent companies were born (DRO, GASA, TWINS, PDI). The independents had scarce capital but had imaginative and aggressive policies, and they, along with other small and mid-sized companies, have presently come to represent almost one-fourth of the volume of business.

Of the previously mentioned 54 million records, cassettes and compact discs sold, 80% of the billings were taken by the five multinational companies that operate in Spain, while the remaining 20% was absorbed by national companies. Curiously, it is these national companies that publish three-quarters of all Spanish music. This indicates the difficulties that the multinationals have in developing a repertory of national talent.

There are, however, several peculiarities of the Spanish market that must be kept in mind. Spain is the only country in the world where sales of LPs continue to rise. In 1989 20,563,000 LPs were sold here, representing a growth rate of 15% over 1988. Compact discs, with sales of only 4,920,000 discs represent only 10% of the market. This fact, without a doubt, indicates an anomaly and places Spain clearly in an inferior position in relation to other countries with the same per capita income.

Not only did it take longer to introduce CDs in Spain but their introduction also was much slower than in other countries. There are several factors used to explain this situation. The first, and perhaps the most significant reason is the excessive cost of CDs, whose price is almost double that of conventional LPs. The second reason is that Spain still lacks the sufficient digital hardware. Only 15 out of every 100 households in Spain have CD players in comparison to 24 out of 100 households in France, 34 out of every 100 households in Germany, and 56 out of every 100 households in the Netherlands. Likewise, the scarcity of manufacturers who can produce CDs in Spain means that more than 90% of the CDs must be imported and thus subject to a strict, centralized licensing system. Of the almost 5 million CDs sold in Spain, more than 4.5 million were manufactured in Germany, France, the U.K. and the Netherlands. This not only means that a fundamental part of the profit generated by the sale of CDs by Spanish artists go to other countries and serve to strengthen their national industries, but also in a time of vertical integration of industries it contributes dangerously to the concentration of financial policy and decision-making centers in the hands of a selected few, and poses a threat to the national industry.

It is for this reason that all parties involved seem to agree that the popular musical product of Spain cannot continue to be competitive within Spain if it is not at the same time international. It is thus seen as a necessity for the Spanish industry to continue to strengthen its selection of local artists. If this doesn't happen, Spain, whose internal market is smaller than that of such countries as France and Italy, will run the risk of becoming solely a consumer market. In these conditions the industry will be forced to compete against an international market whose costs of production have been covered, in most cases, before arriving in Spain.

The challenge facing the Spanish music industry is difficult. The continually rising costs in relation to the expense of promotion and production makes such business a risk. This is maximized when, at the present time, it is unthinkable to

export musical products without the invaluable promotional aid of their corresponding video clips, whose use is becoming an essential part of promotion, but whose average costs of production are difficult to recover in Spain.

One thing to keep in mind is that the average cost of producing a video clip in a foreign country generally is more than that of producing an entire record in Spain.

Thus it seems that we are no longer speaking about Little Red Riding Hood trying to avoid becoming the next meal of the wolf, but instead it is vital that she succeeds in sinking her teeth into him, which appears to be all together more difficult. However, some small "bites" have been taken in that direction. The holding company Prisa, which controls El País, the Spanish newspaper with the largest circulation, and at the same time also the principal shareholder in both the radio station, Cadena Ser, and Canal Plus, Spain's first pay-TV channel, has announced that it will produce approximately 25 video clips in 1990. The group Mecano has been able to generate more than acceptable sales in the Netherlands, France, and Belgium. The group El Último de la Fila accompanied Tina Turner on her last European tour. Duncan Dhu composed songs that appear on the soundtrack of the film "Dick Tracy." Hombres G have created such a large following of fans in Latin America that more than one commentator has compared their success with that of the Beatles. Many Spanish groups have seen their work published in Europe and America to good critical reviews. In the international market there is a growing demand for ethnic sounds and in Spain such groups as Radio Futura and El Último de la Fila have been admirably mixing the sounds of pop and rock with their Latin and flamenco roots. Language, however, continues to be the greatest obstacle blocking larger export initiatives.

However, one must not forget that in Latin America, even considering that the majority of countries have great financial debts, there is a world of 330 million people whose mother tongue is Spanish. It is also important to remember that 20% of the population of the U.S. is Hispanic.

Up until now the Spanish government has not only refused to support Spanish rock and popular music but it has put the industry at a disadvantage in relation to other cultural industries. Perhaps the best demonstration that the record industry in Spain is healthy is precisely its capacity to survive in the face of apathy on the part of the government.

SPANISH SALES OF RECORDED MUSIC (Thousands)

Year—Singles—Maxis—LPs—Cassettes—CDs
—TOTAL—PESETAS

1975	7,380	NA	8,850	11,850	NA	28,080	6,392,127
1976	8,133	NA	11,700	15,492	NA	35,325	8,044,685
1977	7,211	NA	12,005	22,806	NA	42,022	9,263,760
1978	8,075	NA	13,459	15,563	NA	37,097	11,583,106
1979	9,607	NA	15,531	19,467	NA	44,606	14,590,331
1980	7,028	NA	16,425	27,074	NA	50,527	16,727,645
1981	6,939	NA	15,019	20,979	NA	42,937	18,279,924
1982	6,498	NA	18,711	23,100	NA	46,318	18,158,924
1983	6,900	NA	13,815	14,389	NA	34,164	15,766,905
1984	4,162	NA	11,543	12,363	NA	28,068	15,257,495
1985	2,385	1,608	11,712	13,429	NA	29,114	16,526,482
1986	1,355	1,395	13,922	18,042	325	34,040	22,390,058
1987	837	1,381	14,902	20,830	1,125	39,075	30,367,479
1988	365	1,233	17,800	23,292	2,487	45,176	38,288,263
1989	252	1,619	20,563	27,240	4,920	54,596	49,627,849

Source: AFYVE

MUSIC RADIO

(Continued from page VE-21)

these two stations has, since last December, changed to a format that is almost entirely music and controlled by its director Pedro Muñoz with musical direction by Luis Leal and

Carlos Garrido. All of the station's musical experts are incorporated on the same level in this new musical adventure.

RNE Radio 3, taking the programming of the British public radio station BBC 1, has begun operating on a plan that breaks the day into five blocks (morning, noon, afternoon, night and late night) from Monday through Friday each depending on several "editors," respectively Rafael Abitbol, Tomás F. Flores, José María Rey, Jesús Ardovás and Luis Izar. On Saturday and Sunday the "editors" are Javier Moreno and Alberto Zapata. These seven people report to the musical director of Radio 3.

In this programming plan, 50% of the music broadcast pertains to a selection of 50 titles voted on by the editors and approved by the musical directors. The other 50% of music is selected freely by each individual editor who makes his decision on the music based on the time slot he is working with.

This "mixed" system is practically the only one of its kind on Spanish music radio.

Radio 4 is also a part of the Spanish National Radio company, and they have a successful programming format that alternates a musical selection (different from a list of hits) called Top 70 with programs of all varieties.

The network COPE will be broadcasting beginning the first of November. They will be on the air from their main affiliate in Madrid from midnight to 8:00 a.m. and with local programming by its 74 local stations during the rest of the time. This channel with 920,000 listeners daily has the second audience behind Cadena 40. COPE's director Carlos Finley broadcast a list of 25 current titles called "Las Populares," which alternate with musical debuts and music from the past.

And in terms of classics from the past, Radio 80 dedicates all its time to this format. This network with 19 individual broadcasters who cover 40% of the national territory, broadcast 24 hours of nostalgic music in the style of "Golden Oldies" under the name "Serie De Oro" (Golden Series). Radio 50 is part of the Antena 3 chain, whose expert musical director is José Ramón Pardo. Antena 3, for its part, includes incidental music within its programming with the majority of the time being taken up by mainly spoken formats (information, sports, etc.).

Each local broadcast working within the network chain called RATO broadcasts its own programming, although with several principal criteria relating to the type of music and with the common target audiences. It has stations in every important city. The Barcelona affiliate called Radio Minuto stands out for its success.

In terms of local stations there are two in Madrid with significant audience impact. Radio España with continuous musical programming directed by Raúl Marchant, under the name Top 40, which is notably similar to that of the Cadena 40 Principales, the audience also based in Madrid. Top 40 is the second most listened to channel in the Spanish capital.

Radio Vinilo (Radio Internacional FM), with their own list which incorporates music with high risk and the newest sounds from overseas—with an informal and youthful presentation style always at the head of the pack—stays neck in neck with Radio 80 "Serie Oro." Its director is María Lavalle.

In the last few years a tendency has been noted among local FM stations and also the channels that in the '70s sent out a type of programming divided in specific hours occupied by specialists in different types of music—to modify their format toward one which has many similarities to that of the 40 Principales; it is their intention to now compete for audience share both locally and nationally.

INTERNATIONAL IMPACT

(Continued from page VE-8)

boost by recording their second album in Madrid with Phil Manzanera as producer. La Unión has recorded their new album "Tentación" ("Temptation") in London with Mike Howlett and Rebeldes Sin Pausa, and have seen their album "Metodos de Baile" ("Dancing Methods") completed, with remixes by Arthur Baker, Simon Harris, Double Trouble, and Raúl Orellana, who himself has been one of the great ambassadors of Spanish pop in the last few years.

And there's still more. Groups like Gabinete Caligari with "Privado" ("Private"), Radio Futura with "Veneno En La Piel" ("Poison In The Skin"), Presuntos Implicados with "Alma de Blues," Danza Invisible and "Catalina," as well as Miguel Bosé, Joaquín Sabina, Hombres G, La Frontera . . . Does anyone still doubt that something very important is happening in Spain? Some people haven't waited until 1992.

VIVA ESPAÑA

BEST SELLERS

(Continued from page VE-6)

southward in Spain, one must not overlook La Guardia (230,000 copies sold) from Granada with their melodic blend of country rock, and Danza Invisible from Malaga (80,000 sold) who have been spreading their particular form of "Andalusian reggae" with their album "Catalina." The great revelation of the year however is the group Complices who originally come from Galicia but are currently based in Madrid. The group has seen their album "La Danza De La Ciudad" go platinum (100,000 copies sold). This beautiful album, which hasn't had video support during its promotion, contains lovely songs like "Es Por Ti," "Los Tejados" and "El Tren."

Groups like Los Ronaldos and Tam Tam Go haven't had the success that they had hoped for with their most recent albums; in other words, the albums have only sold between 60,000 and 100,000 units. At the same time the group Parachokes, whose members are an average of 16 years old, have been driving the high school crowd wild with their songs and their Rolling Stones-like style. Another strong branch of the youth movement has been growing in the marginal neighborhoods that surround the country's larger cities. This movement can be personified by such artists as MC Randy, Oni and Sweet, whose first album "No Hay Color" is stirring a great deal of interest. Finally there is the hard hip-hop group Seguridad Social which has sold 51,000 units.

Before moving on, the stories of two Galician women and an Italian man deserve mention. Luzhas sold more than 250,000 copies of her fifth album which is somehow sweet while conserving a solid rock beat. Spain's national sex symbol Marta Sanchez has recently travelled to New York with her group Olé Olé (180,000 copies sold) to record versions of some of their songs with Nile Rodgers as producer. The Italian Eros Ramazzotti (250,000 copies sold) is also worth speaking about in Spain since he has been wooing the hearts of teenage women here with his ballads in Spanish.

The Veterans

Julio Iglesias continues to lead the pack of Spanish ballad singers, and the hits from his million-selling album "Raices" can still be heard on the radio. Recently some of Iglesias' colleges and emulators such as Jose Luis Perales and Juan Pardo are releasing albums. Perales has just compiled an album containing a selection of the songs he has written for other artists. The album will be released for Christmas. Paloma San Basilio is editing some new songs, while the multi-talented Ana Belen is still enjoying the success of her latest album "Rosa de Amor y Fuego" (195,000 copies sold). Belen is currently directing her first feature film.

The singers with folkloric roots continue to be successful. The rather morbid fascination with Isabel Pantoja and her personal situation has heightened the Spanish public's interest in her career. (Ms. Pantoja is the widow of famous matador "Paquirri" who died in the ring.) She has just starred in her first film "Yo Soy Esa" and has released an album entitled "La Cancion Española." The album is a high-priced, high-quality piece of merchandise which is also being released in compact disc. On the album Pantoja draws on a repertory of Spanish classics from the 1950s which have previously been interpreted by such legendary artists as Concha Piquer. Unfortunately, Rocio Jurado, another singer with the same style, hasn't been quite as successful with her collection of songs written by Jose Luis Perales and Manuel Alejandro. There has been one surprise this year, the success of Jose Manuel Soto whose latest album has sold a half-million copies.

The revival fever that has been rampant throughout the music world has touched Spain, too. There have been compilations by such groups as Los Panchos (more than 40,000 copies sold) and Lucho Gatica who sings Bolero as indicated in the title of his new album "Bolero Es..." (136,000 copies sold). Recently there has been a release of a double-album by the late Nat King Cole, "30 Grandes Exitos En Castellano," which has sold 70,000 copies since its release. The Greek singer Nana Mouskouri has also contributed to this nostalgia craze with her release of "Concierto de Aranjuez" (425,000 copies sold) last winter.

International Scene

The Beach Boys' double-album collection (250,000 copies sold) maintained the No. 1 spot on the Spanish charts for nine weeks. At the same time, the soundtrack album from the movie "Great Balls Of Fire" was gaining popularity throughout the country and the rest of the world. Jerry Lee Lewis' two concerts in this country contributed to the album's success. RCA recently announced the release of a spectacular collection of songs by Elvis Presley. It is likely

that this album will be a success with Spanish audiences especially since Spain lacks many of the original albums recorded by the "The King." Luciano Pavarotti is another foreign artist who has held the No. 1 position on the Spanish charts, this time for 10 weeks. Pavarotti's most recent album, a recording of a live concert with Jose Carreras and Placido Domingo, is following the same path.

Spanish audiences were reminded of the Beatles, thanks to Paul McCartney's first visit to this country in 24 years to promote his recent album "Flowers In The Dirt" (260,000 copies sold). Joe Cocker also performed on stages throughout Spain and was later surprised to find that his double live album sold more than 127,000 copies, making Spain Cocker's most important market after Germany. David Bowie is another artist who was able to capitalize on the public's long memory, and he received sweet compensation from his album of greatest hits "Changes."

Without a doubt, Phil Collins has been the most discussed foreign artist in Spain. His album "But Seriously..." has already sold more than 750,000 copies and a new three-album set which includes Collins' first three solo albums, has sold more than 50,000 copies in the first two weeks of release. Madonna has sold just over 200,000 units, while Prince follows close behind with 125,000 units sold. Lisa Stansfield had been brightening up many a Spanish dance floor with her debut album "Affection" (127,000 copies sold). The latest production by Black Box appeared here in the Spring of 1990 and sold 72,000 copies without the help of any television support. The British rappers Snap! quickly spread their album "The Power" (63,000 copies sold) in a situation which closely resembles that of Techno-tronic and "Pump Up The Jam" which is fast on its way to platinum. M.C. Hammer has also been conquering the Spanish dance scene with its multi-million-selling album "Please Hammer Don't Hurt 'Em," and it too will easily become platinum here. The soundtracks of "Pretty Woman," "Ninja Turtles," and "Days Of Thunder" are also courting platinum figures, and George Michael's "Listen Without Prejudice" has already logged sales of 70,000 units.

Depeche Mode has been the foreign group with the honor of gaining the greatest unforeseen success with "Violator" which has sold close to 500,000 copies. The group's first Spanish tour will no doubt strengthen the album's sales. Sinead O'Connor's highly successful second album "I Don't Want What I Haven't Got" has also been a hit in Spain as has "Colors" (110,000 copies sold) by the trio the Christians, and the double album "Rattle And Hum" by U2 has also scored impressively. There have also been triumphs by artists who attract younger audiences, like New Kids On The Block (82,000 copies sold), Big Fun (96,000 sold), and Milli Vanilli, whose album "All Or Nothing" has sold 300,000 units.

In a final note, salsa has at last found a market in Spain. "Ven Devórame Otra Vez" by Lalo Rodriquez (155,000 copies sold) was the most danced to song over the summer of 1990. Currently all eyes are focused on Juan Luis Guerra from the Dominican Republic and his new album "4:40." The hybrid pop of Gloria Estefan has done well here in English selling 150,000 copies of her album "Cuts Both Ways," thanks mainly to the single "Oye Mi Canto" (Listen To My Song).

MUSIC INDUSTRY

(Continued from page VE-5)

especially in the CD sector."

Virgin, HMV and FNAC are all currently looking for suitable sites in Madrid and Barcelona, "but," Casado points out, "the investment required for a 5,000 square meter store is immense because of high real estate costs—some 35% higher than in central London."

At present there are about 1,200 record shops in Spain of which around 500 merit sales calls. The El Corte Inglés department store chain, which has about 20 outlets, is estimated through its record departments to account for almost 25% of legitimate sound-carrier sales. The market is thus wide open for a megastore invasion.

Prospects in the video sector are also highly promising. The Spanish people are avid moviegoers and with VCR penetration (40%) higher than that of record players (30%), the video rental business has been booming for the last five years. "A family can rent a film for 400 pesetas [\$4.20]—which is much cheaper than going to the cinema," says Casado.

Just as happened in France, the Spanish video market is now in transition from rental to sell-through and, in addition



Chiquetete

to the feature film business, music videos are beginning to take off, retailing at around \$31 for a pop title and \$42 for a classical production. "Music videos will be a solid part of our business in two or three years," says PolyGram's president Mariano de Zuniga.

Sales of music videos in the first seven months of this year totaled 132,000 and there were 10,000 sales of CD videos.

De Zuniga sees the Spanish love of movies as auguring well for the future of the laserdisc and it could well be that many consumers will leapfrog the audio-only CD player and wait for the dedicated CD video machine to come down in price. It is interesting, in this context, to note that compared with some European countries, Spain had a high penetration of Betamax system VCRs and the obsolescence of this configuration could have triggered some additional hesitancy to embrace new optical disc technology too precipitately.

One further encouraging element which fosters the general feeling of optimism in the Spanish music industry is the increasing exportability of Spanish talent—and not just of the Spanish-speaking countries.

Independent company DRO is currently deriving 30% of its sales income from overseas and top BMG Ariola act Mecano, the first domestic act to sell more than 1.2 million albums in Spain, is also making an impact in the U.S., Mexico, Venezuela, France, Holland, and Belgium. Says BMG's Camara: "There is an important new development in that domestic artists are now getting acceptance abroad for rock'n'roll music in the Spanish language. We now derive one third of our local repertoire sales from overseas."

Increasingly, it is perceived that success only in the national market is not enough. With new local acts asking for ever larger advances and the high cost of recording and video production, it is essential to seek international exploitation.

Virgin MD Carlos Juan Casado believes there is a tremendous potential for Spanish artist development in the U.S., where Spanish is the second language; and CBS's Diaz claims that the Spanish industry's income from abroad would be considerably greater if it weren't for a certain South American reluctance to remit royalties.

So, some spirited "Olés" are being heard in the industry's corridors of power as Spain's music men contemplate the future. PolyGram's de Zuniga is not alone when he predicts a growth in his company's sales by a factor of four or five over the next five years.

"I think," he says, "we shall see the vinyl LP declining sharply and a dramatic, exponential growth of the optical disc."

FACT FILE

1\$ = 95 pesetas

Population: 39.2 million (12 million households)

Sound-carrier sales at retail value, 1989: 49.6 billion pesetas

Sound-carrier purchases as percentage of annual consumer expenditure: 0.15%

Average per capita income annually: \$9,800

Per capita annual expenditure on sound carriers: \$10.3

Sales tax (VAT) on sound carriers: 12%

CATEGORY: 1988—1989—1990*

Unit blank tape sales (in millions):—56.6—64.8—62.4

Ratio of blank to prerecorded sales

by legit industry: 2.6:1—2.5:1—2.6:1

% of cassette market estimated as pirate

(in value): 10%—7%—5%

Household ownership of:

VCRs: 30%—35%—40%

TV sets: 90%—92%—94%

Access to satellite TV: 8%—8%—9%

Equipment in use (in millions):

Record players: 3.5—3.55—3.55

Cassette players: 102—106—110

CD players: 0.3—0.5—0.75

*Projection

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Granada: CS-1, 104'2FM. CS-2, 104'9 FM. Huelva: CS-1, 102,2 FM. CS-2, 94'0 FM. Jaén: CS-1, 97'9 F. CS-2, 103'9 FM. Jerez: CS-1, 104'8 FM. CS-2, 98'5 FM.
Málaga: CS-1, 91'7 FM. CS-2, 104'6 FM. Sevilla: CS-1, 103'9 FM. CS-2, 105'1 FM.

RECORDING

(Continued from page VE-10)

Carlos Sánchez of Dro-Gasa-Twins.

José María Cámara has affirmed that he has never thought about the problem in terms of "one group versus the other." For him, "the difference centers in the geography within which each group acts. While the multinationals work is based in a much broader spectrum both in regards to repertory and artists, the business mechanism of the independents, or alternatives, as some of them prefer to be called, is more focused on finding specific niches within the market. In the ideal situation, the case of a healthy market, the co-existence of each business interest will allow both to attend to the market in all of its facets, and all of its depth. This will guarantee that their audience will be provided with the biggest selection possible. I can't see any problems rising from this coexistence of business interests."

The market can truly be shared since independents generally operate in very exclusive markets, such as within the area of dance music, or oldies—in which you can find such agencies as Max Music, Ginger, Blanco y Negro acquiring very interesting market shares—or ethnic music, in which Horus has achieved important success thanks to María del Monte.

When looking at the mix between the current international product, all the multinationals agree in indicating that they should acquire a minimum of 50% of sales from national product although there are large fluctuations in figures depending on the time of the year, launchings, etc. The independents, aside from several very specialized groups, depend much more on their national repertory; for example, Dro-Gasa-Twins generates 75% of its sales through the national market.

A final and brief analysis of the importance of the company's libraries as it figures into workings of the entire business is necessary. Depending on the internal composition of each company, it recognizes that the catalog of their reserves are much more important than novelties. However, that said, it is important to keep in mind, as Cámara has indicated, that "novelties are both the motor of the industry and a great risk."

The crisis that began in 1980 brought with it an inevitable consequence, the reduction of all expenses. This reduction was translated into the reduction of personnel and materials within the record business. This concluded with the union between several independent companies. This occurred with Epic and CBS, with RCA and Ariola, EMI and Hispavox, and with Polydor and Fonogram. In this way, the crisis in the record industry has resulted in a reduction of marketing expenses. That was the only possible solution. "When I arrived in Spain, CBS had the largest market share, but was losing money," explains Manuel Díaz. "The logical conclusion was that market share was important, but that leadership in that sense lacked all logic if the company was operating in deficit. The objective was to move toward higher prices for the merchandise, without worrying so much if the company remained at No. 1. In this way the profits were better cared for. These reductions of personnel—of expenses—and the augmentation of prices is one of the infallible formulas to get a company out of the red."

Mariano Zuñiga, PolyGram MD, expresses a similar opinion. "Until 1980 we had two labels that were working independently, Polydor and Fonogram. At that time we saw that we had to adapt to the times that were coming, and decided to create PolyGram. The marketing can be done within one structure or various; the distribution of materials is what gives good results in the market. This is why PolyGram has decided to separate its marketing departments with very good results."

"Although in our case we have differentiated the product between national and international, while trying to push the local product, I insist that the results have been magnificent as to what has united the Spanish market. The sales per capita of music here still is less than that of the rest of Europe which has given me reasons to be optimistic when looking towards the future. Even though in these moments we are experiencing a slight slowing in the market, it is only affecting the number of copies sold, not the figure of sales. The future is promising," concludes Zuñiga.

Today, a few years later, the words of Dylan have become reality—"the times they are changing"—and the moment has come once again to fight strongly. Marketing has again become one of the fundamental instruments capable of raising sales to limits which were considered very difficult several years ago... and once again there were distinctions. The groups that united during the crisis once again went out on their own. The rising sales have been spectacular since, for example, EMI and Hispavox have returned to working individually. Gil figured the increase at 45% in a period of only about six months since their independence. For Gil, the part played by the double companies was fundamental, although, one may ask, what can resist the allure of marketing in 1990? The answer is obvious: nothing, and records won't be the exception.



Joaquin Sabina



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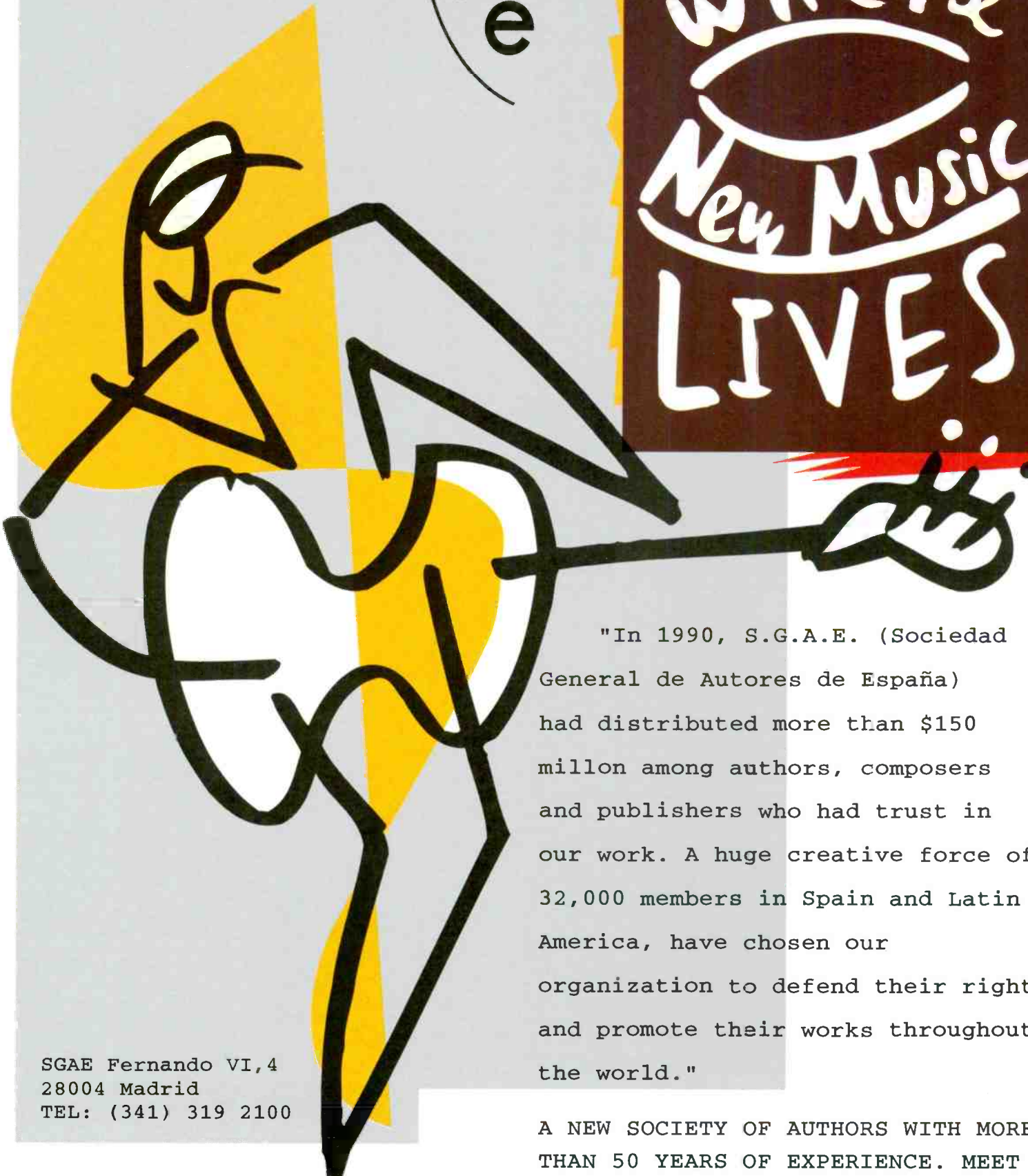
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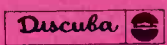
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Spain & France
Enter CD
Co-Venture

Spain and France have entered into a first-time co-venture in the manufacture of CDs. The principal companies involved in the partnership are MPO Disques near Paris and Gema/Ortiplas of Barcelona. The new facility to be called Tecni-CD opened early last month on the outskirts of Madrid.

"We started operations in Spain because it's one of the European countries with the highest economic growth over the past few years. And we know that the country has to increase its competitive level before the complete European Common Market begins on Jan. 1, 1993," states Gil Bastit, key MPO executive engineer involved in the joint venture.

"Consequently it struck us as being the perfect type of marriage," comments José Miguel Burgos, who represents the Gema/Ortiplas conglomerate. "Obviously we have to exceed the current 10% Spanish demand for CDs over the next two years."

A group like MPO, installed in the north of France, can easily, with its big plant (200,000 CDs a day), quickly furnish North Europe (U.K., Netherlands, Belgium, etc.). That's not the case for Southern Europe which doesn't have similar facilities for transportation and where the logistics are not so efficient.

It is interesting that MPO, while still building up its mother plant for North Europe where competition is very high, is at the same time increasing its development by creating one plant in Spain with a strong partner in the record industry as well as in Madrid. The service quality given to clients will be much improved by the advent of this one French company located 1,500 km. from the important music centers of Europe.

"MPO already had a similar experience with North America creating Americ Disc in Canada in 1987 which opened up the North American market with an annual production of 15 million CDs at the same time as the installation of free trade between U.S. and Canada," adds Bastit. "The high economic increase in Spain makes us think that advantageous conditions for expansion of product like CD are actually very good in Spain."

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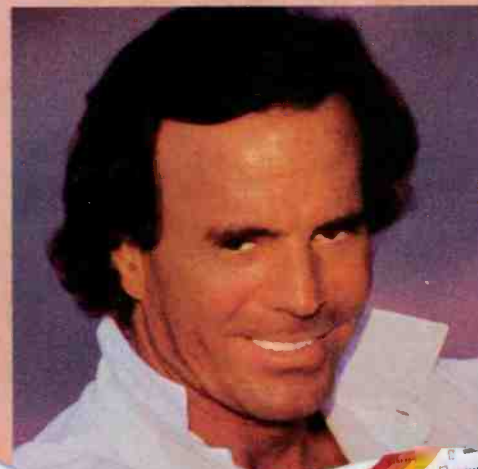
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Cassette-Single Debate Heats Up Price Hike/No Deletions Deal Proposed

BY ED CHRISTMAN

NEW YORK—A proposal from some merchandisers to raise cassette-single prices has revived the debate on whether singles cannibalize album sales.

At the National Assn. of Recording Merchandisers' Wholesalers Conference, held Nov. 2-7 in Palm Springs, Calif., some one-stops proposed hikes in cassette-single prices to enable labels to make bigger profits on them. In return, the proposal suggests, the labels should stop deleting cassette singles as they become hits—a practice that causes problems for retailers and one-stops.

A number of label executives say they are intrigued by the proposal and are considering it. But retailers give a mixed reaction to the proposal. And players in both camps question whether cassette singles cannibalize album sales.

ONE-STOPS' POINT OF VIEW

George Weiss, VP of Win Records & Video in Elmhurst, N.Y., gives the logic behind the one-stops' proposal.

Deleting a single causes problems for retailers, he says. Customers do not understand why a song on the radio is not available in the single format, and they walk out to look for the song elsewhere.

The same problem occurs when retailers try to buy a deleted single from a one-stop, Weiss explains. Although retailers understand why a single has been deleted, this does not stop them from shopping other one-stops to search for the single.

"I want the labels to continue to manufacture the single instead of cutting it out midstream," Weiss says. "I don't want to see the single deleted all of a sudden, and then have my customers calling other one-stops to see if they still have it in supply. If they call my competition, they may find someone who still has the single in stock and I lose business."

If the labels are deleting singles because they are not making money on them, "fine, let them make more

money on them by raising the price," he adds.

At the consumer level, proponents of the strategy suggest that a higher price might prompt the customer to buy the cassette album instead of the single.

EMI senior VP of sales Jim Cawley, Columbia VP of sales Rich Kudolla, and Mercury VP of single sales and video promotion Randy Roberts say they find merit in the proposal and will discuss it further internally and with accounts.

"We have heard that proposal but we haven't made any decision in that area," Kudolla says. "It's something that we would have to jointly discuss. Part of our business is to make money, and that being the case, I guess it is something that we can consider."

Another distribution executive adds that officials at his company are "intrigued by the idea." But he hedges on endorsing it because "a lot of issues come into play—pricing, profit, cannibalization, and returns."

Label executives say they delete singles not only to stop the cannibalization of album sales but also to prevent returns, which are rising for the cassette-single configuration.

CANNIBALIZATION, RETURNS

"Most of our returns come when retailers make one last buy on a single," Kudolla notes.

But often labels cut out singles because they fear that hits cannibalize album sales, a theory that most observers say is hard to prove.

"Do cassette singles hurt full-length product?," asks Mercury's Roberts. "That question still has to be answered."

Lou Dennis, Warner Bros. senior VP of sales, agrees. "I don't think that question is easy to answer," he says. "On some things, I think [the cassette single] does cannibalize." But he adds that he cannot be sure because his label has not been very active in deleting cassette singles.

One distribution executive says the cannibalization issue depends on the situation. "Hit singles can eat into al-

bum sales, but that's usually on a case-by-case basis," he says. "On certain singles, there are no answers on whether deletion will generate more album sales."

Columbia was one of the first to be caught up in the controversy when it deleted Martika's "Toy Soldiers" single, notes Kudolla. "At the time, it (Continued on next page)

\$10.98 Cassette Has Retailers Wound Up

(Continued from page 6)

for \$6.38, and \$9.98 product for \$5.82.

While retailers generally are hostile to manufacturers' price increases, they view the move over the \$10 line as having long-term implications for the cassette configuration.

For instance, Chuck Papke, VP of marketing at 32-unit, Troy, Mich.-based Harmony House, says of the price hike, "I hate it; I think it stinks." But his real concern is for the cassette configuration, which he says will be hurt by the price hike. "I think it's gonna hurt cassette sales, and CD sales will stay the same," he says. "Cassettes are designed for a younger demographic. Vanilla Ice isn't going to cross over to CD."

Jim Dobbe, VP of sales merchandise at 270-unit, Torrance, Calif.-based Wherehouse Entertainment; Stan Goman, senior VP of retail operations at 59-unit, W. Sacramento, Calif.-based Tower Records; and Carl Rosenbaum, president of 21-unit, Palatine, Ill.-based Flip Side agree. Rosenbaum notes that his chain's sales volume was split evenly between the two configurations six months ago, and now CDs account for 60% of the chain's total sales dollars, while cassettes have slipped to 40%. Adds Dobbe, "In the last three or four months, I have seen erosion of cassettes sales and now



Country Boy At Musicland. Windstar recording artist John Denver visits Musicland's corporate offices in Minneapolis in support of his new album, "The Flower That Shattered The Stone," distributed by American Gramophone. Shown, from left, are Dick Odette, VP of purchasing, prerecorded audio; Kathy Dossdall, national buyer; Denver; and Bob Henderson, senior VP/general merchandise manager.

we will absolutely see more because of [the price hike]."

But label executives say the cassette configuration is holding its own. "As far as I can see, the cassette has maintained its market share," says Rick Bleiweiss, Arista's senior VP of sales. "I don't see that we are losing cassette sales."

Another label executive adds, "If the [Recording Industry Assn. of America] reports that the industry has a reasonable healthy gain in the first half of the year, and if retailers are saying CD sales are flat, vinyl is gone, and cassette is losing steam, then where is the gain coming from?"

In general, label executives defend the \$10.98 price hike by pointing to increasing costs. Bleiweiss says that "with the escalating cost of marketing a superstar, you need all the margin you can get to bring an act to market. Between video, merchandising displays, tour support, etc., it costs more to market acts today."

"You can't keep something at the same price forever," says Jim Cawley, senior VP of sales at EMI. "Profit allows labels to continue to fund tours and video and deliver more product from new artists to the stores. This fuels the retail marketplace."

He notes that the "Pretty Woman" soundtrack came out at \$10.98 and has not suffered any loss in sales. "I don't believe it would have sold one more copy if it was

priced at \$9.98," he says.

Some retailers say they probably would not be concerned about the price hike if the cassette configuration were not vulnerable at this point in time. "I guess I don't mind music being priced for what it's worth," says Dick Odette, VP of purchasing at Minneapolis-based Musicland Stores Corp., which runs 800 music stores. "If the record is good and the [price hike] is valid, then it's OK."

Adds Ron Phillips, director of marketing at 183-unit, Durham, N.C.-based Record Bar, "I'm not opposed to it in general if it's a good-quality record, with a legitimate four or so hit singles."

But retailers charge that, instead of meeting their requests to drop CD prices and help boost that configuration's acceptance, labels have responded by trying to bring price parity between the two carriers.

"I look for cassette price to be at CD price within a few years," says Dave Watson, buyer at 25-unit, Indianapolis-based Entertainment Enterprises. "It's basically a long-range subliminal plan."

What seems to puzzle retailers the most is the timing of the price hike. Most echo Flip Side's Rosenbaum, who says, "In the bad times we are having now, either [label executives] don't read the newspapers or watch television, or they think they are immune to the economy."



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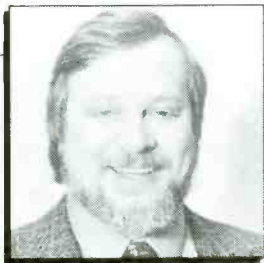
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RETAIL TRACK



by Geoff Mayfield

BOXING OUT: It's tough to compete with the prices you'll find on hot boxed CD sets at **Price Club** locations in Los Angeles. Retail Track hears that the deep-discount operation is charging less than \$40 for the new **John Lennon** compilation, about \$35 for the **Byrds**, and less than \$45 for "**Led Zeppelin**," which looks, by far, to be this season's champion box. By comparison, Price Club's tags are about \$10 cheaper than the sale prices you'd find on the Lennon and Byrds boxes at **Tower Records**; Tower's sale price for the Zeppelin is about \$15 higher... Guess who *isn't* selling the Led Zeppelin box. Rackjobbing leaders **Handleman Co.** and **Lieberman Enterprises** have apparently found the collection too pricey for their discount-oriented selling venues... Seems like just about *everyone* has a boxed set out now, but here's a short list of recording artists who are not expected to have boxes out this year: **1910 Fruit Gum Company**, **Ohio Express** (actually, those two groups could be included in the same set), **The Mysterians**, **Chase**, **Leonard Nimoy**, **Lighthouse**, the **Five Americans**, and cult faves the **All-Sports Band**. And I guess we shouldn't hold our breath for a **Milli Vanilli** box.

ANOTHER 45 FAN: **Tony DeLucia**, owner of a store called **Jukebox Inc.** in the Youngstown, Ohio, area, responded to the Nov. 17 column item regarding jukeboxes and the declining number of 45s made available for sale. Between servicing jukeboxes in his market

and sales to consumers in his 1,500-square-foot store, DeLucia says he sells anywhere from 1,200 to 1,500 45s a month. He reports that a number of the sales at his store are to people who have jukeboxes in their homes, and he wonders what these consumers will do when the configuration becomes even more scarce.

Obviously, the universe of home jukeboxes has not been a large enough factor to keep the 45 from shrinking to its limited availability in the current market, but DeLucia's point is interesting. He also makes a valid complaint about one-way sales on 45s: Although that policy has reinvigorated 5-inch vinyl, the problem is that if an account receives a run of defective 45s in a shipment, it ends up eating those duds.

HEAL THYSELF: Don't tell **LeAnne Meyers**, one of the head honchos at **Image Consultants**, that prospects for healthy music sales in the fourth quarter are iffy. She'll put on the sermonizing voice that she uses when she's making a heartfelt point, and say that if each and every person working in the music biz would practice what the industry preaches in its "Give The Gift Of Music" campaign, that alone would provide a lift. And she's not talking about using promos to fill out your gift list, but actually going out and *buying* (gulp) CDs, tapes, music videos, etc., at retail.

It's a convincing spiel, and one that has merit. I'd quote her directly, but I realize that without her passionate verbal delivery, the written word just wouldn't do Meyers' words justice.

UP-LIFTING: The Liftboy 33, the 33-disc CD holder for home use from fixturing company **Lift Display**, was recently added to the **Crate and Barrel** mail-order catalog. The item, which resembles the system Lift offers for in-store display of CDs, had already been offered through the **Sharper Image** and **Museum of Modern Art** catalogs and has long been available for

(Continued on page 55)

CASSETTE-SINGLE DELETIONS, PRICE HIKE DISCUSSED

(Continued from preceding page)

was the No. 1 single, and we were well over gold status," he says. "After we deleted the single, album sales skyrocketed."

But Columbia deletes "on a case-by-case basis," according to Kudolla. "We have not deleted the **Mariah Carey** single, and it doesn't look like we are losing any album sales to the single."

VIEW FROM THE STORES

Retailers are also divided on the issue. **Dick Odette**, VP of purchasing at Minneapolis-based **Musieland Stores Corp.**, which runs 800 music stores, says, "Nobody has proven cannibalization yet." But **Dave Watson**, buyer at 25-unit, Indianapolis-based **Entertainment Enterprises**, says, "I really believe that in certain instances [a hit cassette single] cuts into album sales."

While some consumers might buy the album if the cassette single is not available, "other consumers just don't buy full-length albums," says **Lori Porter**, VP of purchasing at 105-unit, Pittsburgh-based **National Record Mart**. "I think there is a consumer who just buys singles and that consumer represents a good portion of the cassette-single business."

Other retailers, while not agreeing that singles cut into album sales, say they understand the labels' concerns.

"We don't like [the policy of deleting]... but businesswise it's understandable," says **Chuck Lee**, director of purchasing at 284-unit, Torrance, Calif.-based **Wherehouse Entertainment**.

Win Records' Weiss throws another wrench into the debate. "I think there are so many cassette bootlegs out there that the labels don't have true facts and figures anymore," he says. "They can't determine if a hit cassette single is eating into album sales because the bootleggers muddy the picture."

In addition to being divided on the cannibalization theory, retailers seem equally at odds on whether a price increase is more onerous than having labels delete singles.

National Record Mart's Porter describes deletions as a problem, and says that the alternative of a price hike, if handled intelligently, could work out to "everyone's benefit."

"There is room for a price increase," she says. "I have upped the price in stores where the chain has no competition, and raising the price didn't affect sales."

"It would depend on how high [cassette single] prices go. I think there is a point where the consumer would be sensitive to the price. I don't think you can go to \$3.99 and still have it as

a viable configuration."

Watson also says he would not be opposed to a price increase "as long as the labels don't gouge the price and get greedy and cut our margin."

OPponents OF A PRICE HIKE

But **Tower Records' Stan Goman**, senior VP of sales at the 59-unit, West Sacramento, Calif.-based chain, says the one-stops' proposal is "a dumb idea" and that he does not want another price hike.

Jim Dobbe, VP of sales merchandise at **Wherehouse**, agrees. "I am not as upset at labels saying they are going to delete singles as I am that someone is proposing a hike to \$3.49," he says. "That proposal amazes me. The purpose of the cassette single is to lure the young buyer into the music store. If the cassette single is \$3.50 or \$4, then kids can't afford it."

Win's Weiss counters that if \$3.49 is a deterrent to kids, then imagine how they will react when told that the single has been deleted and that it costs \$8 to get the album containing the song.

One label executive says deletions would not be a problem if retailers had a different attitude.

"Retailers see cassette-single deletions as a situation of pissing off the customer instead of an opportunity to sell an album," he says. "I don't think the accounts are doing a good job of converting deleted-cassette-single sales into album sales."

But **Gus Joanides**, owner of **Sound City**, Brooklyn, N.Y., says, "I tell customers a single has been deleted, and it's only available on album. I try to sell them the album and nine out of 10 times they walk away. I can't force the customers at gunpoint to conform to the labels' logic."

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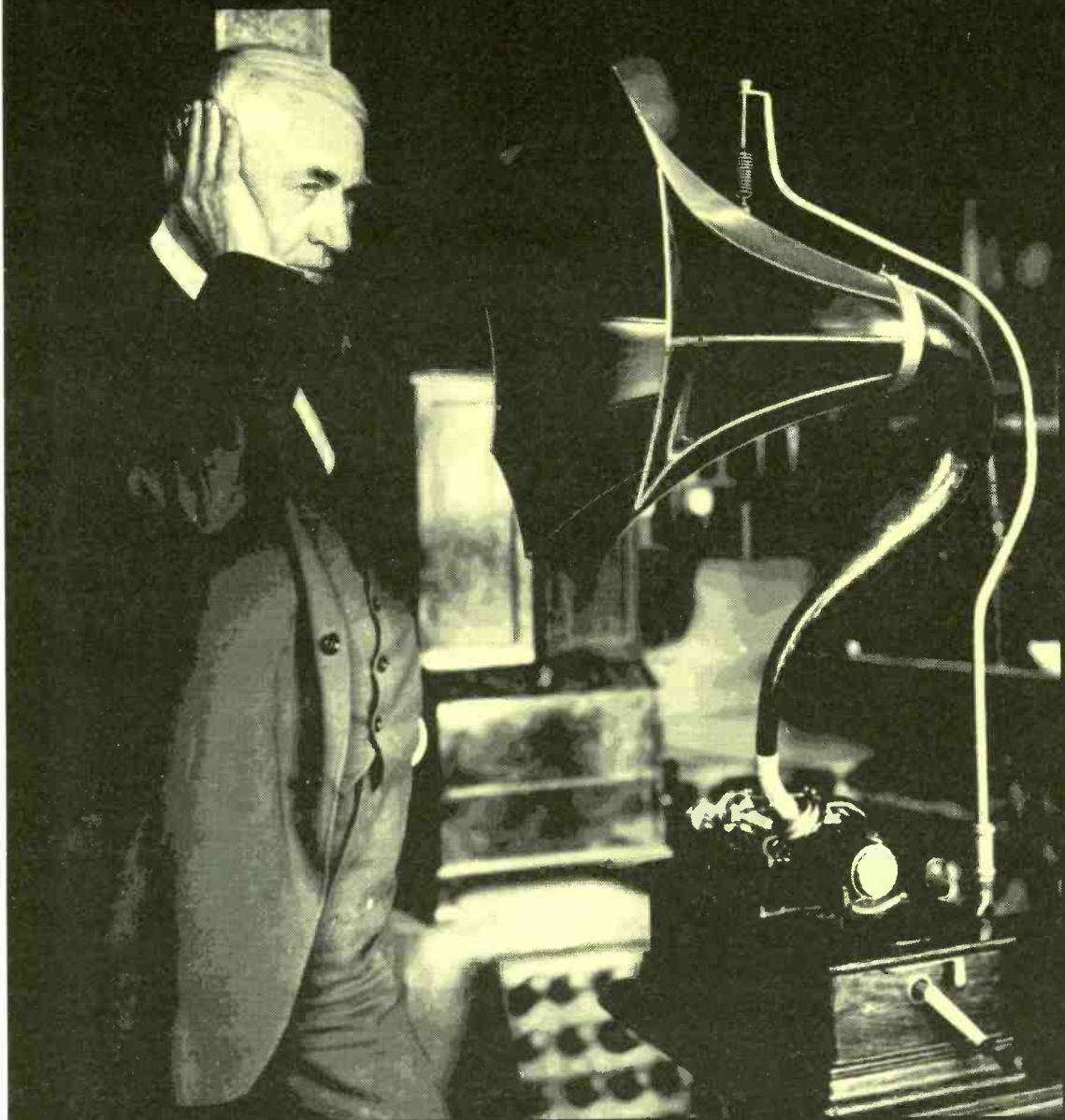
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Billboard

RETAIL

With Longbox's Future Cloudy, Dealers Explore Fixture Options

BY TRUDI MILLER

NEW YORK—With the days of the longbox seemingly numbered and the possibility that an alternative CD package may be nothing more than a way station toward an all-jewel-box environment, some suppliers are aggressively marketing CD fixtures and holders to retailers.

While a plethora of companies are pushing CD packaging alternatives, which retailers hope will replace the longbox, some merchants fear the day may come when labels ship jewel-box-only CDs.

At a recent National Assn. of Recording Merchandisers meeting in Washington, D.C., CEMA president Russ Bach reportedly gave a speech that seemed to suggest the U.S. will move to the jewel box as the sole CD package. Similarly, BMG, which is pushing for an alternative to the longbox, sees such a package as a mere transition to jewel-box-only compact discs.

So what is a retailer to do? One option is to use plastic 6-by-12-inch "grabbers," or "keepers," which must be unlocked by the clerk at the counter, and have long been used on cassette tapes as a theft deterrent. Alpha Enterprises, based in East Canton, Ohio, introduced its CD700

Reusable CD Security Package—a CD version of its cassette keeper—a year and a half ago, says director of marketing Tom Raddish. The CD700 is currently being used by such chains and distributors as Alfa/ MovieTime, Camelot Music, Music Plus, Record Theatre, Turtle's, Radio Doctors, WaxWorks, Western Merchandisers, and Wherehouse, says Raddish. The CD700 is also widely used by retailers in Canada, where CDs are now shipped in jewel boxes only, he adds.

"The main advantage is it's reusable indefinitely, so it's serving the environmental aspect," says Raddish. "The mechanism is very strong, so it will be in the store indefinitely."

While many label and retail executives profess to disliking keepers because they obscure album packaging, Raddish maintains that Alpha's clear keeper allows the impact of the jewel box to come through without the consumer being distracted by the plastic container. "It's a 6-by-12-inch piece, compatible with current fixtures, and the key [to unlock the keeper] is compatible with the audiocassette one, so there's ease of use at the counter," he says.

(Continued on next page)

ALBUM RELEASES

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

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Billboard To Publish Music Retailers Guide

NEW YORK—Billboard will publish a directory of 8,000-10,000 music retailers, listing both independent and chain operations.

The Record Retailing Directory, which will be published March 20, will serve as a replacement for Billboard's "Comprehensive Guide To Music Chains," which is published twice a year in the Retail section.

The independent store listings will include the name of the store, address, phone number, fax number, and store owner. The chain listings will include the names of the chain's corporate management staff, including buyers and store planners; the total number of outlets run by the chain with names and locations of each store; the year the chain was founded; and the address, phone number, and fax number of the chain's headquarters.

The prepublication price of the directory is \$69.95; the cover price is \$85. The directory will be available at the 1991 NARM Convention, to be held March 22-25 in San Francisco.

Full-line music retailers who have not received a questionnaire by Dec. 10 should contact Dan Bale at Directory Central in Nashville, 615-321-4273.

For more details and information, contact Ronald E. Willman, publisher of directories, Billboard, 1515 Broadway, New York, N.Y. 10036; 212-536-5025.



E Media's RackPack.

RETAILERS EXPLORE NEW CD-FIXTURE OPTIONS

(Continued from page 53)

The CD700 costs the retailer approximately 60 cents per piece; the price varies depending on whether the product is bought directly from Alpha or from a distributor, says Raddish.

Another packaging option is the CD RackPack, introduced in limited quantities last spring by E Media of Kennebunkport, Maine. The RackPack is a plastic 6-by-12 case with grooves on the inside. In the store, it holds the CD much like a keeper would; at home, the customer can lay it flat and stand as many as 12 CDs in jewel boxes in the grooves.

"The main advantage is that it's a value-added package," says Paul Gelardi, president of E Media. "It's ecological in that it reduces solid waste and is manufactured from recycled plastic; plus, it provides value to the consumer. It's a premi-

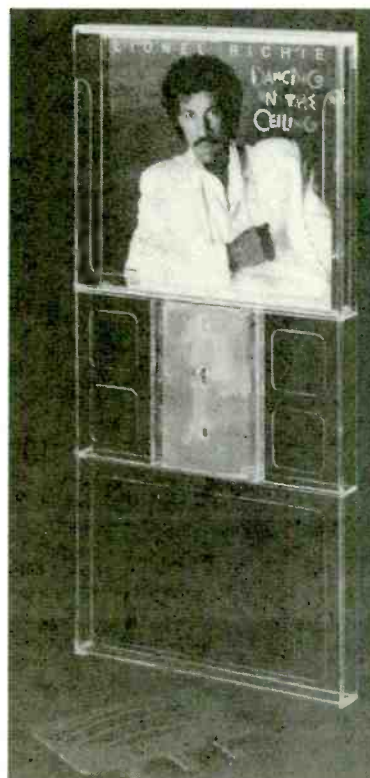
um."

The RackPack is being used by "a significant" number of stores in Canada via the Handleman Co., says Gelardi. He adds that Rykodisc has also used it for several titles. "At this point, we're aiming it at the labels, but it's also applicable to retailers. Several retailers are using it for CD singles and imports, which don't have longboxes," Gelardi says.

The cost of the RackPack depends on the material and the quantity bought. The lowest cost, for a basic black model bought in large quantities, would be in the 16-20-cents range per piece.

One potential drawback is that even if consumers use the RackPack to store CDs, eventually they will not need any more, since each one holds 12 CDs. Gelardi responds, "There are already millions of CDs in people's homes at this point, so it

(Continued on page 57)



Alpha's CD700 Reusable CD Security Package.

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RETAIL

Sub Pop Aims To Stop Vinyl Drop Via Crop Of Tunes By Thee Headcoats, Nirvana, More

BY DEBORAH RUSSELL

FORMAT OF TOMORROW? Jonathan Poneman, an owner of Seattle's Sub Pop label, would do anything to refute the recording industry's "vinyl is dead" argument. In fact, the compact disc version of Thee Headcoats' new Sub Pop album, "Heavens To Murgatroyd, Even! It's Thee Headcoats! (Already)," is actually mastered from a vinyl original.

In addition to making a statement, (however irreverent), Poneman says he is performing a service for music lovers like himself. The Thee Headcoats CD provides a happy medium for people who prefer the sound of vinyl, but favor the convenience of CD.

"It actually doesn't sound much different," says Poneman. "The point is, you can't take a blanket stance and say everything is better on CD. From a convenience standpoint, the CD is superior, but that's not what music is all about."

Andy Dunkley, label manager of Chicago's Wax Trax Records, agrees. "A lot of music sounds great on CD, but certain music sounds bloody awful," he says. "Jazz buffs, in particular, are not wild about CD, and there's a definite school of thought among engineers that you just can't record certain bass tones

on CD and have them sound good."

The demise of vinyl is exaggerated, particularly where the indies are concerned, Dunkley says. Every title in the Wax Trax catalog is released on vinyl, because that's what many of its customers buy.

"We are selling mostly to mom-and-pop chains, which are more oriented toward vinyl," he says. "A lot of people who buy our records don't even have CD players." In addition, some Wax Trax titles are geared to-



ward club play, and many DJs prefer vinyl over CD, he adds.

As a collector, himself, Poneman sympathizes with the plight of the LP addict. He is not only sentimental about the format, he's one of the few indies with enough power to forecast profit potential in the vinyl market. He sells vinyl singles to retailers for \$2.25 and 12-inch albums for \$5. Prices are likely to increase with the current oil crisis (vinyl is a petroleum-based product), but the LP is still a viable format for Sub Pop, he says.

"If the record industry en masse decides to get rid of vinyl, it's committing suicide," Poneman says. "As long as people are interested in buying records, I will continue to make records. It's not just because I'm a stubborn old guy. It's a matter of keeping my options open."

He's keeping the options open for fans of such Sub Pop acts as Mud Honey, Tad, and the Fluid. He's got vinyl catalog on Fugazi, Sonic Youth, and Sound Garden. And new hard rock act Nirvana is a big favorite with the teen crowd, which is eagerly embracing the vinyl format via Sub Pop's Nirvana singles, Poneman says. The band can sell out an initial 15,000-unit pressing of vinyl 7-inch singles within three weeks.

"Nirvana is going through the roof," he says. "We have no cassette or CD single available. One could argue that it's only on vinyl, so that's why people buy vinyl. But I disagree."

The CD has become status quo, and the majors handed the indies a "golden egg" when they abandoned vinyl, says Poneman. "I say the 7-inch single is the format of tomorrow. Anything that's not happening now is the wave of the future."

And don't discount the novelty value vinyl can hold for young music lovers, Poneman warns. "Teenagers growing up now have never experienced vinyl, and they're getting hip to this 'music on vinyl only' concept. We're going to see a whole new story from an old format," he predicts.

SEEDS AND SPROUTS: Run-D.M.C., the Hollis, Queens, N.Y., rappers who gained fame as the first rap group to earn a gold album, are "Back From Hell" with their fifth release on Profile Records. The album strikes a hardcore note from the onset, and contains a number of R&B/rap fusion tracks, featuring the talents of keyboardist Stanley Brown. For details, call Profile in New York, 212-529-2600. . . San Francisco's Heyday Records is home to the eponymous full-length debut of New York's critically acclaimed Carry Nation, which recently toured with Capitol's Smithereens. The folksy "psyche-pop" act identifies its influences as everything from Cajun, Irish, and Native American traditional music to American rock standards like Buffalo Springfield. Call 415-861-4001 for more information. . . Look for new albums by European sensations Mussolini Headkick and Boris Mikulic on Caroline's Antler-Subway label out of New York. Mussolini Headkick's "Blood On The Flag" features the talents of Jon Butcher (Shriekback), who leads the band in a collection of powerful sociopolitical anthems that demand top volume, and Mikulic's debut, "Heresy," mixes samples of Gregorian chants and Hendrix-inspired guitar with infectious and often erotic dance grooves. Interesting stuff from an artist with a tortured past. Call Caroline at 212-989-2929. . . Chicago-based Alligator Records is wrapping the 1990 release schedule with "Triple Threat" by blues master Lucky Peterson, and "Street Party" by the Midwest's premier R&B party band, the Mellow

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Spec's Plans Buy-Back Of Some Shares

NEW YORK—In an attempt to bolster share price, Spec's Music & Video will buy back up to 300,000 shares of the company's common stock, according to Peter Blei, chief financial officer at the 57-unit, Miami-based chain.

Spec's per-share price, which peaked at \$9.125 at the end of last year, had plummeted to \$2.50 prior to the announcement of the buy-back plan. It has since recovered somewhat, closing at \$3.75 on the Nasdaq Nov. 27, eight days after the announcement.

"We think the company is worth more than the stock market indicates," Blei says. "This sends a message to our shareholders that we're confident in our company."

According to Blei, the repurchase, which will be undertaken "from time to time depending on market conditions," has met with widespread approval from Spec's shareholders and analysts who follow the chain's stock.

A financial observer familiar with Spec's says the company currently owns 50% of its 5.4 million shares. If Spec's were to repurchase the full 300,000 shares under the buyback plan, the ratio of company-owned to free-floating shares would shift to 55:45, which would result in less liquidity for investors. Blei, however, says liquidity should not be an investor concern.

PAUL VERNA

RETAIL TRACK

(Continued from page 50)

sale at retail.

CAN'T EXPLAIN: No one is certain why, but demented rockers the **Residents** love to collect T-shirts from Ann Arbor, Mich., store **Schoolkids' Records** that state the store's name and its city. Harder to explain is why the band members further wanted shirts that read "Schoolkids' Records, Ann-Margret," but manager **Steve Bergman** said he placated their "weird sense of humor" by having such shirts produced. He presented the garb to the group when it played the Michigan Theatre recently.

HIGHER EDUCATION: Want a tip on how to throw a great convention? Tower Records/Tower Video has staged its Tower Annual Conference for only four years, but it already ranks up there as a meet that's hard to beat. President **Russ Solomon** credits conference coordinator **Julie Bianucci** (nee **Rubins**), and adds, "We sent her to school, you know, to help her learn how to do this." The instruction in the fine art of conventioning is offered by **Meeting Planners International**, based in the Dallas area and reachable at 214-746-5245.

Retailers dancing to Paul Simon's 'Rhythm' ... story on page 30



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The Leaders Huddle. McAllister, left, and Peter Herd, VP of HMV USA, chat during the grand-opening celebration.

HMV Opens In New York

NEW YORK—Industry executives gather at the opening of the two HMV superstores in Manhattan Nov. 15. The U.K.-based retailer made its grand entrance into the U.S. market with a 40,000-foot site on the Upper East Side and a comparable megastore across town. (Photos: Chuck Pulin)



See How They Browse. Guests at HMV's grand-opening party at the East Side location mingle as they browse through the aisles.



An Honorable Opening. HMV Group chairman Stuart McAllister watches proudly as New York Mayor David Dinkins cuts the ribbon at the West Side store.



Send In The Industry Veterans. Judy Collins is flanked by Ron Piccolo, left, CBS New York branch manager, and Sam Weiss, president of Win Records & Video.



Three's A Crowd. Sam Weiss, left, shares a laugh with Billboard deputy editor Irv Lichtman, center, and Morty Craft, veteran producer.



Executive Committee. Herb Linsky, left, head of Project 3 Records, is shown with Warner Bros. senior VP of sales Lou Dennis.



His Master's Plaque. McAllister and HMV USA president Tony Hirsch, right, unveil the official HMV plaque at the opening ceremonies.



Used-Record Stores Form Vegas Alliance Group's 4 Members, Record City Web Dominate Market

■ BY EDWARD MORRIS

NASHVILLE—Four separately owned used-record stores in Las Vegas have formed the Collectible Record Dealers Alliance, which they have subtitled "An Organization Of Ethical Record Dealers."

Members say, though, that the Alliance is more concerned with steering customers toward each other's stores than rooting out any used record outlets not up to their standards.

The Alliance member stores are J-Mars Records No. 1 and No. 2, Record Surplus, and The Underground. Competing with this federation for dominance of the used-record market in Las Vegas is the five-unit Record City, which opened its first outlet in 1988 and rapidly expanded to its current size. Together, the Alliance and Record City constitute most of the city's dozen or so used-disc dealers.

To encourage buyers to shop within the Alliance, the stores hand out a flier to customers that lists the member outlets, their addresses and phone numbers, and their specialties. At the bottom of the flier is the assurance: "The above Las Vegas Record Merchants are committed to offering quality merchandise at fair prices."

Mary Leitch, owner of J-Mars Records No. 1, says of the Alliance,

"We want people to shop in our four stores. We've got a little club going, that's all. We feel that we have fair prices, and we're all friends."

"There are so many [used] record stores in town now," she continues, "we just felt we'd get together and hand out little fliers to the customers [and tell them] if I don't have [what they want], I'll send them

'You have to promote yourself in the best way'

over to the other stores."

One feature Alliance members have in common is the Vinyl Dinosaur Club Membership, which costs \$2. Leitch explains that each purchase a club member makes after joining is discounted "like 10%—different stores have different discounts."

Leitch says the members of the Alliance guarantee everything they sell and "try to pay the fairest prices." For example, she says her store has standard prices, paying \$5 for each CD and \$1 for cassette tapes.

Leitch denies that the Alliance was created to combat the new five-store Record City chain, which opened its first location in late 1988. "When you have a lot of record stores in town, you have to promote

yourself the best way you know how," Leitch asserts.

Wayne Coyner, an Alliance member and owner of The Underground store, says he knows of no unethical record dealers in town. Like Leitch, he says the Las Vegas market demands a multiplicity of stores: "Not one record store is just going to hold captive that marketplace. It's shared by all. No store is really a threat to another store. We're really not in competition with each other. If it was a little small town, it would be different. But Las Vegas has finally grown to city proportions."

Leonard Leavitt, who owns the five Record City stores, says, "We're spread out to where we appeal to localized areas in the city. The town's pretty spread out." He adds that a third of his stores' business is in CDs.

"We refer people—particularly people from out of town—to the other stores. I'm a collector, and I know how it is when you go into another town," he says.

While there is a basic inventory common to all Record City stores, Leavitt says that two of his outlets specialize in 45s and other oldies, "so that when collectors do come into town, they don't have to hit all five stores to find the real collectibles, like the heavy '50s stuff."

RETAILERS EXPLORE NEW CD-FIXTURE OPTIONS

(Continued from page 53)

would take a very significant market penetration [of the RackPack] to saturate the need totally." He adds that he does not expect the Rack-Pack to become the universal standard. "We envision it as an ideal product for ecologically sensitive artists and labels. We envision penetration at maybe the 5% range," he says.

A third possibility is the Big Spin, developed by Gregg Stebben, president of Great Tapes! in Pacific Grove, Calif. The Big Spin is a wheel of jewel-box-size containers that hold the CDs, which the customer then flips through as if turning a Rolodex.

The advantages of the Big Spin are that it is interactive and that it increases the amount of inventory on the floor, says Stebben. The Big Spin can hold 700 CDs in four feet of space, he says; without the Spin, only 300-400 CDs would fit in the same space.

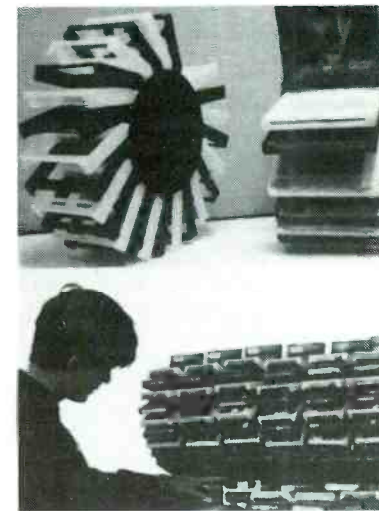
Stebben informally introduced his product at the NARM Retailers Conference, where it was received "probably no more enthusiastically than anything else; retailers don't want to give up the longbox," says Stebben.

One objection brought up by retailers was that the customer cannot remove the tape; the clerk has to unlock the wheel for him. This reduces theft, but also takes time and manpower and limits impulse buys. So Stebben has designed another

version of the Big Spin that holds CDs in keepers, which can be removed from the wheel by customers.

Stebben says the Big Spin is being used by about 30 small stores in California, none of which is a specialty music retailer.

One drawback to the wheel is that, at first glance, the overall sight is the spines of the CDs. Stebben addresses this complaint by saying, "You can see some of the pictures, and the idea is that you'll spin the wheel, so you have greater exposure."



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Vid Biz Yielding High Studio Earnings Sell-Through Eclipsing Rental In Some Areas

BY PAUL SWEETING

NEW YORK—Program suppliers will earn \$3.85 billion from shipments of prerecorded cassettes in 1990, up from \$3.3 billion in 1989, according to Joe Annechino, VP of business development for Orion Home Video.

Annechino presented his forecast at an International Tape/Disc Assn. update seminar here Nov. 20.

Consumers will spend \$9.44 billion this year on the rental and purchase of prerecorded video, Annechino said, up from \$8.34 billion in 1989.

Annechino predicted growth in consumer spending to \$10.4 billion in 1991 and \$11.19 billion in '92.

The majority of that spending, he said, will still come in the form of rentals. Consumers will spend \$2.8 billion purchasing cassettes this year while spending \$6.6 billion renting them.

Sell-through accounted for \$2.24 billion of total consumer spending in 1989 while rentals accounted for \$6 billion. In 1991, Annechino said, sell-through will account for \$3.36 billion and rentals for \$7.04 billion.

While rentals remain the bedrock of consumer spending on prerecorded video, other segments of the industry have seen the dominance of the rental market eclipsed by sell-through.

The \$3.85 billion studios will earn this year, for example, includes \$1.95 billion from cassettes priced primarily for sale, and \$1.9 billion from rental-priced cassettes, Annechino said. This will mark the first time studio revenues from sell-through have exceeded those from the rental market.

In 1989, the studios earned \$1.5 billion from sell-through and \$1.8 billion from the rental market, according to Annechino's figures.

The importance of sell-through is even more pronounced at the duplicator level. In a separate presentation at ITA, Rank Video Services senior VP David Cuyler called sell-through "the engine that drives unit growth."

Cuyler noted that duplicators in the U.S. will manufacture 200 million prerecorded cassettes for the sell-through market this year, compared with 67 million for the rental market. In 1991, the sell-through market will absorb 240 million cassettes, compared with only 73 million for the rental market.

Looked at another way, the rental

market will grow by 20% this year in terms of units manufactured, while the sell-through market will grow by 21%, Cuyler said. In 1991, however, rental will grow by only 9%, while sell-through will grow by 20%. (For more on Cuyler's presentation, see separate story, page 59.)

Other points brought out by Annechino include:

- Annual rentals per VCR household have dropped from 43 in 1988 to 41 in 1989 to 40 this year, according to Entertainment Business;

- New releases account for 59% of dollars generated by the rental market, but only 40% in sell-through;

- The average video store had gross revenues of \$178,891 in 1989, compared with \$165,913 in 1988 and \$180,192 in 1987;

- The laserdisc market will generate in excess of \$160 million at retail this year; Annechino also sees a rental market for discs developing, a trend he expects to

(Continued on page 67)



Go-Go's Walk For AIDS. Vidmark executive VP Sam Pirnazar joins the Go-Go's at a kickoff rally for the Los Angeles Eastside AIDS-Thon in support of the AIDS Coalition and the Video Industry AIDS Action Committee. Vidmark will release "Longtime Companion" on home video Dec. 26. Pictured, from left, are Go-Go's Gina Schock and Belinda Carlisle, Pirnazar, and Go-Go's Jane Wiedlin and Kathy Valentine.

Rentrak Pitches Investors On Pay-Per-Transaction Biz

BY DON JEFFREY

NEW YORK—Rentrak Corp. took its salesmanship to Wall Street last month in an effort to convince investors that its pay-per-transaction videocassette-leasing business will capture a significant share of the home video market in four years.

The Portland, Ore.-based company was visiting New York after disclosing its second-ever quarterly net profit. For the three-month period that ended Sept. 30, Rentrak's net income was \$199,042 on \$7.5 million

in revenues (Billboard, Dec. 1). But analysts were skeptical and sometimes confused about the intricacies of a home video wholesaling operation in which Rentrak shares video rental revenue with retailers and the studios.

Rentrak's stock has performed better lately than most entertainment issues

lion in revenues (Billboard, Dec. 1).

But analysts were skeptical and sometimes confused about the intricacies of a home video wholesaling operation in which Rentrak shares video rental revenue with retailers and the studios.

Ron Berger, president and founder of Rentrak, told the gathering of investors, analysts, and the press that the company is expected to take in \$300 million out of a projected \$1 billion in total pay-per-transaction revenues by 1994.

Kim Cox, chief financial officer, added that Rentrak plans to create new opportunities for profits by marketing the streams of statistical data on consumer video-renting and -buying habits that the company retrieves from computers in retail stores supplied by Rentrak.

The company is also actively seeking new capital for expansion. Berger said that could include bank

borrowings and private placements of equity as well as a secondary public offering of stock when market conditions improve.

Rentrak's stock, which trades over the counter, has performed better lately than most entertainment issues. In fact, it was one of only two stocks tracked by Billboard whose prices rose in the third quarter (the other was MCA Inc.). Investors recently bid about \$5 for Rentrak shares, up from \$3.43 on July 6.

But, for many analysts, the company is still too small, too new, and too risky to recommend to investors. Some say that the float—the amount of stock available to the public—is too low at 2.7 million shares.

Others cite the risks involved in such an enterprise: The pressure on studios by standard videotape wholesalers, the reluctance by large video retail chains to sign on with the system, the slowdown in growth of the home video industry, and consolidation among video retailers.

Berger countered those concerns with arguments that home video will continue to grow—to a projected \$15.5 billion in retail revenues by 1994 from an estimated \$10.6 billion this year—and that Rentrak has expanded internationally while it has no competition in the U.S.

A strong vote of confidence in the company was voiced by Japan's largest video retail chain, Culture Convenience Club, which is now a partner of Rentrak's. Rentrak will receive one-third of the profits from the joint venture and, starting in 1994, will receive royalties amounting to 1.67% of revenues.

As for competition, Berger said that other companies planning to enter pay-per-transaction would find such "barriers" as millions of

dollars in development expenses and prior commitments from retailers who have paid \$3,000-\$20,000 to sign with Rentrak.

The economics of the pay-per-transaction system are as follows: A studio leases a videocassette to Rentrak for \$6. Rentrak charges the retailer a handling fee of \$8 for that cassette to cover its costs, and a transaction fee of \$1.25 on every \$2.50 rental. Of that fee, Rentrak returns \$1 to the studio and keeps 25 cents. Rentrak also charges retailers a one-time processing fee of \$3,495 that includes computer programs and training.

One of the biggest roadblocks to establishing the Rentrak system

was participation of the studios. Berger said Rentrak now distributes all titles from 10 of the top 20 home video suppliers. Part of the price of partnership, he added, was a promise by Rentrak of "absolute confidentiality." That is because the studios feared alienating standard distributors like Commtron and Ingram.

In the quarter that ended Sept. 30, Berger said, Rentrak shipped 275,252 cassettes of 297 titles, compared with 120,369 cassettes of 217 titles in the same period last year. He also said that Rentrak has signed up 83 studios and 1,550 retailers.

Billboard Beefs Up Its Music Video Sales Chart

NEW YORK—Billboard has substantially increased the number of retailers and distributors reporting to the Top Music Videos chart. The biweekly chart now reflects reports from 85 locations, representing an estimated 78% of the longform music video market.

For the first time, the chart now incorporates reports from independent video wholesalers, such as Commtron, Baker & Taylor and Ingram, who service video specialty stores. All retailers in the panel carry both music and video product. Panel retailers include major chains such as Musicland, Trans World, Warehouse, and Strawberries.

Major rackjobbers, including Handleman, Lieberman, Western

Merchandising, and Sight & Sound, are also reflected in the Top Music Videos chart for the first time.

The beefed-up panel reflects the increased sales activity generated by longform music video. With several record labels now in the home video business on a full-time basis, longform music videos are emerging as a fourth configuration, along with CDs, cassettes, and LPs.

In a related move, Billboard will be stepping up the number of longform music video reviews appearing in the Home Video section.

In June, Billboard increased the number of titles ranked in the Top Music Videos chart from 20 to 30.

Top Video Rentals

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
★★ NO. 1 ★★							
1	3	3	TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R
2	1	6	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R
3	2	4	THE HUNT FOR RED OCTOBER	Paramount Pictures Paramount Home Video 32020	Sean Connery Alec Baldwin	1990	PG
4	6	2	BACK TO THE FUTURE PART III	Amblin Entertainment MCA/Universal Home Video 80976	Michael J. Fox Christopher Lloyd	1990	PG
5	4	5	Q&A	HBO Video 444	Nick Nolte Timothy Hutton	1990	R
6	5	9	GLORY	Tri-Star Pictures RCA/Columbia Home Video 70283-5	Matthew Broderick Denzel Washington	1989	R
7	10	3	WILD ORCHID	Vision p.d.g. RCA/Columbia Home Video 59573-5	Mickey Rourke Jacqueline Bisset	1990	NR
8	9	2	THE ROCKY HORROR PICTURE SHOW	CBS-Fox Video 1424	Tim Curry Richard O'Brien	1975	R
9	NEW		BIRD ON A WIRE	Universal City Studios MCA/Universal Home Video 80959	Mel Gibson Goldie Hawn	1990	PG-13
10	8	4	MIAMI BLUES	Orion Pictures Orion Home Video 8746	Alec Baldwin Jennifer Jason Leigh	1990	R
11	7	7	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG
12	12	6	THE FIRST POWER	Orion Pictures Nelson Home Entertainment 7779	Lou Diamond Phillips Tracy Griffith	1990	R
13	13	5	THE COOK, THE THIEF, HIS WIFE & HER LOVER	Vidmark Entertainment 5330	Helen Mirren Michael Gambon	1990	NR
14	11	5	I LOVE YOU TO DEATH	Tri-Star Pictures RCA/Columbia Home Video 70303-5	Tracey Ullman Kevin Kline	1989	R
15	NEW		CADILLAC MAN	Orion Pictures Orion Home Video 8756	Robin Williams Tim Robbins	1990	R
16	16	4	JETSONS: THE MOVIE	Universal City Studios MCA/Universal Home Video 80977	Animated	1990	G
17	18	3	THE ADVENTURES OF MILO AND OTIS	RCA/Columbia Pictures Home Video 50143	Dudley Moore	1989	G
18	15	8	FIRE BIRDS	Touchstone Pictures Touchstone Home Video 1063	Nicolas Cage Tommy Lee Jones	1990	PG-13
19	28	2	PRANCER	Nelson Home Entertainment 7780	Sam Elliott Rebecca Harrell	1989	G
20	14	17	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG
21	17	12	BAD INFLUENCE	Epic Home Video RCA/Columbia Home Video 59233-5	Rob Lowe James Spader	1990	R
22	19	5	STANLEY & IRIS	MGM/UA Home Video 901694	Robert De Niro Jane Fonda	1990	PG-13
23	23	7	THE GUARDIAN	Universal City Studios MCA/Universal Home Video 80975	Jenny Seagrove Dwier Brown	1990	R
24	20	19	INTERNAL AFFAIRS	Paramount Pictures Paramount Home Video 32245	Richard Gere Andy Garcia	1990	R
25	NEW		ANOTHER 48 HRS.	Paramount Pictures Paramount Home Video 32386	Eddie Murphy Nick Nolte	1990	R
26	21	15	BORN ON THE FOURTH OF JULY ◊	Universal City Studios MCA/Universal Home Video 80901	Tom Cruise	1989	R
27	24	6	LOOSE CANNONS	Tri-Star Pictures RCA/Columbia Home Video 70193-5	Gene Hackman Dan Aykroyd	1990	R
28	NEW		BLIND FURY	Tri-Star Pictures RCA/Columbia Home Video 70253-5	Rutger Hauer	1990	R
29	RE-ENTRY		REVENGE	RCA/Columbia Pictures Home Video 50213-5	Kevin Costner Anthony Quinn	1990	R
30	27	17	HARD TO KILL	Warner Bros. Inc. Warner Home Video 11914	Steven Seagal Kelly LeBrock	1990	R
31	32	8	LAST OF THE FINEST	Orion Pictures Orion Home Video 8761	Brian Dennehy	1990	R
32	29	9	A SHOCK TO THE SYSTEM	HBO Video 378	Michael Caine Elizabeth McGovern	1990	R
33	38	10	CRAZY PEOPLE	Paramount Pictures Paramount Home Video	Dudley Moore Daryl Hannah	1990	R
34	36	9	PETER PAN	Walt Disney Home Video 960	Animated	1953	G
35	NEW		BETSY'S WEDDING	Touchstone Pictures Touchstone Home Video 1067	Alan Alda Molly Ringwald	1990	R
36	NEW		CAMILLE CLAUDEL	Orion Pictures Orion Home Video 5050	Isabelle Adjani Gerard Depardieu	1989	R
37	35	2	THE FOURTH WAR	HBO Video 519	Roy Scheider Jurgen Prochow	1990	R
38	RE-ENTRY		HENRY: PORTRAIT OF A SERIAL KILLER	MPI Home Entertainment 3108	Michael Rooker	1989	NR
39	22	4	TALES FROM THE DARKSIDE: THE MOVIE	Paramount Pictures Paramount Home Video 32360	Christian Slater Deborah Harry	1990	R
40	NEW		CHATTahoochee	HBO Video 0307	Gary Oldman Dennis Hopper	1990	R

◊ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1990, Billboard/BPI Communications, Inc.

Dupe Firms Aim For Stability Sell-Through Vids May Snag Mfg.

NEW YORK—As studios go to direct-to-sell-through release for a broader range of titles, duplicators are forced to manage their manufacturing capacity more carefully to avoid being caught short at critical times, according to David Cuyler, senior VP of Rank Video Services America, the country's largest video duplicator.

Speaking at the annual International Tape/Disc Assn. update seminar here Nov. 20, Cuyler noted that studios are waiting almost to the last minute to decide whether to release titles at rental or sell-through prices, and that as a result, duplicators can face surges of demand for large numbers of cassettes on short notice.

A recent example of this phenomenon comes from "Total Recall," which LIVE Home Video ultimately released at \$24.95. That decision, which was still being debated at least as late as the Video Software Dealers Assn. convention in August, meant that 3 million to 4 million cassettes had to be produced to meet the initial sell-through demand, compared to the 350,000 or so that would have been needed if it were a rental title.

"The studios are waiting longer, particularly on borderline titles," Cuyler said. "So we have shorter notice overall. What it really comes down to is a question of spreading demand over your capacity on a year-round basis. There was enough capacity this year to meet everything. Our concern is the unforecast surge [in demand] for sell-through titles with little notice."

Despite his concerns, however, Cuyler says he thinks the industry is getting better at smoothing out the flow of product, particularly in the fourth quarter when demand is highest.

"We're working at encouraging our customers to generate the ability to allow for reorders that are fulfilled on a timely basis," Cuyler said. "In

the past, there was some concern at retail that they had to get the product on day one or else they wouldn't get it. Similarly, there has been some sense among [program] suppliers that you have to get the product out there early or you will miss sales. We're working to take that concern out of the marketplace."

Other points brought out by Cuyler included:

- The various high-speed duplication processes will account for 7% of the unit-manufacturing volume in 1990 and 9% in 1991, although, as Cuyler noted, "the 1991 estimate could be a little on the low side. There is a lot of high-speed work in the EP and SP modes, particularly with children's video."

- The 8mm format will account for 1% of prerecorded cassettes manufactured this year, and 2% in 1991. Conversely, Beta's share will fall from 2% this year to 1% in 1991.

- Catalog product is the key to developing a year-round sell-through business, Cuyler said. "Any given title might not amount to much, but in the aggregate it's quite substantial."

- By the end of 1991, the installed base of Super-VHS machines will be sufficiently large to attract the attention of the studios, Cuyler predicted. "In the past, there was a fear that you couldn't use your existing distribution network to reach the small base of machines, but I think that will change," he said.

- Cuyler is still optimistic that the market for B-titles can be revived, thereby bolstering the overall rental market. "I think if you look at the efforts [by the studios] to increase depth-of-copy they have been largely successful, at least for A-titles," he said. "That shows what can be done when you focus better marketing on a problem. I think the same thing can be done for B-titles." PAUL SWEETING

Marketers Try New Angles To Sell Special-Interest Vids

■ BY JIM McCULLAUGH

LOS ANGELES—Kathy Smith, a high-profile exercise and fitness personality who has sold several million videocassettes worldwide, is the subject of an "infomercial" that will be released by year's end.

According to Greg Renker, Guthy-Renker Corp., a speaker at the "Direct Marketing Close-Up" session here Nov. 8 at the American Video Conference, "The Kathy Smith Fat-Burning System" will make its infomercial debut in six markets and is designed to sell a complete weight-loss and exercise system.

Guthy-Renker is producing the infomercial in conjunction with Smith. Guthy-Renker has produced the Tony Robbins "Personal Power" motivational infomercials.

Infomercials, according to Renker, are an extended form of "infotainment" programming designed to sell products. He says they are a potentially enormous—albeit risky—means of selling tapes directly to consumers.

The Smith "system" includes an exercise video, (a compilation of her past workout tapes), a nutrition guide, eight audio tapes, and a video guide supplement. The package will not be available at retail

(Continued on page 63)

**AVC
REPORT**

FOR THE RECORD

In the story "Special-Interest Video Gets Realistic" in the Nov. 24 issue, the comments attributed to Steven Ades of Fast Forward Marketing were in fact spoken by Richard Klinger, president of R.D.K. Productions.



Positive Presenters. Tom Parks, center, shares a happy moment with AVC Awards Banquet co-hosts Edie McClurg and Harry Shearer. Parks was the host of "Diabetes: A Positive Approach," a nominee in the Physical & Mental Health category.



Country Boy Makes Good. Doug Hall, left, of Hallway Productions Inc./Frontier Entertainment, clutches the AVC Award for "George Jones: Same Ole Me," winner of the top prize in the Biography & Personality category. With him is an unidentified attendee.

AVC's 'Special' Night

LOS ANGELES—The fourth annual American Video Conference, sponsored by Billboard and the American Film Institute, was held Nov. 7-9 at the Westwood Marquis here. The AVC awards, recognizing excellence in special-interest video programming, were handed out Nov. 7 at a banquet sponsored by Federal Express. (Photos: Lee Salem)



Keep On Truc-ing. David Bowers of J2 Communications is all smiles as he receives an AVC Award for "Trucks Of The Trade," which took the prize in the Cooking, Food & Wine category. J2 also won the Sports Entertainment prize with "100 Years—A Visual History Of The Dodgers."



Video Quest. Jason Nader, president of Encounter Video/Questar Video, and VP Page Nader accept awards for "Cruising Alaska's Inside Passage," top prize winner in the Travel category, and "Exploring The Himalayas, Nepal And Kashmir," top prize winner in the Adventure category.



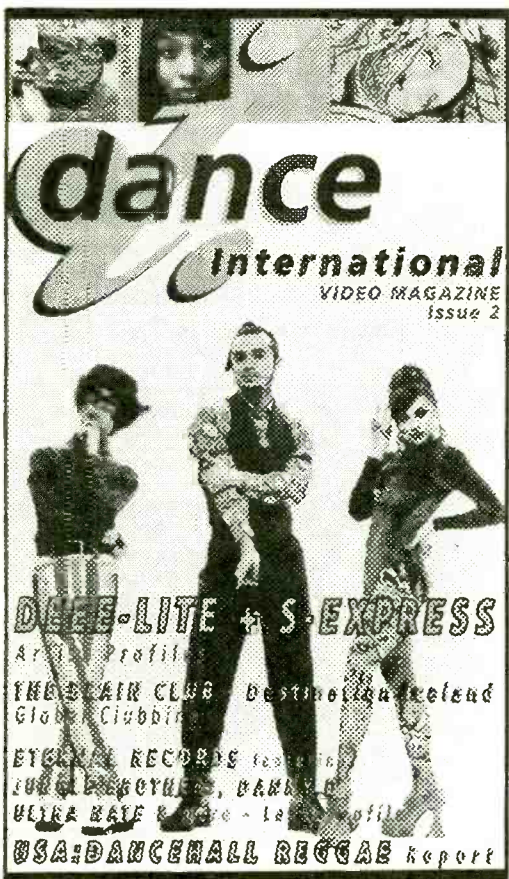
Golden Tape. "Golden Girl" Rue McClanahan was on hand at the AVC Awards Banquet with Michael Shapiro, head of MRS Enterprises. Her tape, "Rue McClanahan: The Dog Care Video Guide," which was produced by MRS Enterprises, won top prize in the Crafts, Hobbies & Mechanical Skills category.



Special-Interest Duo. Harry Shearer and Edie McClurg livened up the AVC Awards Banquet as co-hosts.

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MUSIC VIDEO REVIEWS

"Bon Jovi—Access All Areas," PolyGram Music Video, 88 minutes, \$19.95.

Diehard fans of Bon Jovi may be disappointed that we don't see any songs performed complete and without interruption in this tape. What we get instead are snippets of songs either from rehearsals or performed live during the group's European tour of 1988 and world tour of 1989-90.

But if fans give this tape a chance, they will see that director Wayne Isham has fashioned an effective homage to life on the road with a rock'n'roll band. (The Creedence Clearwater Revival tune "Travelin' Band" crops up on several occasions in case we don't get the point.)

The overall tone of the tape gets almost elegiac at times as the band uses cover songs (Thin Lizzy's "The Boys Are Back In Town," Bad Company's "Shooting Star," Sam Cook's "Having A Party") to evoke artists from the prevideo era who maintained their exposure by going on the road.

Isham himself neatly juxtaposes color footage with shaky, deliberately crude-looking black-and-white footage to evoke the filmed images of prevideo artists. One scene in particular—of the lads arriving for a gig in London amid a throng of screaming female fans—effectively calls to mind old newsreel footage of the Beatles or Stones, circa 1964, when fainting and screaming was *de rigueur* for female fans of pop groups.

PAUL SWEETING

"The Judds: Love Can Build A Bridge," MPI Home Video, 60 minutes, \$19.98.

This timely tape is being rushed out to capitalize on the instant nostalgia that will doubtless be generated by word that Naomi Judd is retiring from performing because of an illness. The current "Love Can Build A Bridge" tour will be the last for the mother-daughter duo.

Perhaps appropriately, this tape provides a rather airbrushed view of the apparently idyllic life backstage with the Judds, as we see them in rehearsal, in the studio working up new material, in concert, and in interviews.

The intended highlight of the tape, however, is the duo's latest video—for the title cut—filmed in 3D (the tape comes packed with the requisite goofy 3D glasses). Unfortunately, the long buildup to the clip (a good 15 or more minutes on how the clip was filmed, the perils of location work, etc.) leaves one expecting a more eye-popping technical extravaganza than the 3D effect turns out to be.

Nonetheless, the producers of this tape have taken care to showcase several of the group's favorites ("Born To Be Blue," "Rompin' Stompin' Blues," "This Country's Rockin'"), which are shown complete and uninterrupted. A nice touch for fans.

P.S.


"Peter, Paul And Mary: 25th Anniversary Concert," Rhino Video, 88 minutes, \$19.95.

Like blue jeans, it seems that Pe- (Continued on page 65)

Top Music Videos™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		Type	Suggested List Price
			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers		
★★ NO. 1 ★★						
1	1	5	THE WALL-LIVE IN BERLIN PolyGram Music Video 082-649-3	Roger Waters	C	19.95
2	2	25	STEP BY STEP ▲ ²⁰ CBS Music Video Enterprises 19V-49047	New Kids On The Block	LF	19.98
3	7	3	HAMMER TIME Capitol Video 40012	M.C. Hammer	LF	19.98
4	NEW		THE IMMACULATE COLLECTION Warner Reprise Video 3-38195	Madonna	LF	19.98
5	NEW		SERIOUSLY LIVE A*Vision Entertainment 3-50170	Phil Collins	C	19.98
6	NEW		DR. FEELGOOD: THE VIDEOS Elektra Entertainment 40117-3	Motley Crue	SF	14.98
7	3	17	PLEASE HAMMER DON'T HURT 'EM Capitol Video C540001	M.C. Hammer	LF	19.98
8	14	53	HANGIN' TOUGH LIVE ▲ ²⁴ CBS Music Video Enterprises 19V-49030	New Kids On The Block	C	19.98
9	NEW		STRANGE TOO Warner Reprise Video 38181	Depeche Mode	SF	19.98
10	17	69	HANGIN' TOUGH ▲ ²¹ CBS Music Video Enterprises 14V-49028	New Kids On The Block	SF	14.95
11	NEW		LIVE AROUND THE WORLD A*Vision Entertainment 3-50171	Debbie Gibson	C	19.98
12	16	13	ELVIS: VOL. 1-CENTER STAGE Buena Vista Home Video 1032	Elvis Presley	D	19.99
13	NEW		CHRONICLES Polygram Music Video 082-765-3	Rush	LF	19.95
14	18	13	ELVIS: VOL. 2-THE MAN AND THE MUSIC Buena Vista Home Video 1033	Elvis Presley	D	19.99
15	8	9	THE THREE TENORS IN CONCERT ● London 071 223-3	Carreras - Domingo - Pavarotti	C	24.95
16	4	5	THE MAKING OF PUMP CBS Music Video Enterprises 19V-49064	Aerosmith	D	19.98
17	22	3	HOME FOR CHRISTMAS CBS Music Video Enterprises 17V-49059	Johnny Mathis	LF	17.98
18	12	3	GEORGE MICHAEL CBS Music Video Enterprises 19V-49063	George Michael	D	19.98
19	9	9	MAIDEN ENGLAND CBS Music Video Enterprises 19V-49058	Iron Maiden	C	19.98
20	10	19	VIDEO EXPOSURE Arista Records Inc. 6 West Home Video SW-5702	Expose	SF	16.98
21	11	11	DAVID LYNCH-INDUSTRIAL SYMPHONY NO. 1 Elbow Music, Inc. Warner Reprise Video 3-38179	Julee Cruise	LF	19.98
22	NEW		THE RHYTHM NATION COMPILATION A&M Video 7502-61737-3	Janet Jackson	LF	19.95
23	5	9	YOU FAT B**TARDS Warner Reprise Video 3-38187	Faith No More	C	19.98
24	25	49	STRAIGHT UP ▲ ⁴ Virgin Records America, Inc. Virgin Music Video 50141	Paula Abdul	SF	19.98
25	13	15	BANNED IN THE USA ● A*Vision Entertainment 50162	The 2 Live Crew	D	14.98
26	20	23	THINGS THAT GO PUMP ● Geffen Home Video 38172	Aerosmith	LF	16.98
27	NEW		TWIST OF FATE Arista Records Inc. 6 West Home Video 5713	Taylor Dayne	LF	16.98
28	6	7	TOURFILM Warner Reprise Video 3-38184	R.E.M.	C	19.98
29	27	3	MOSCOW MUSIC PEACE FESTIVAL: VOL. 1 Elektra Entertainment 40111-3	Various Artists	C	19.98
30	15	15	CARLY IN CONCERT: MY ROMANCE Arista Records Inc. 6 West Home Video SW-5711	Carly Simon	C	19.98

● RIAA gold certification for sales of 25,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum certification for sales of 50,000 units or \$2 million in sales at suggested retail. SF short-form. LF long-form. C concert. D documentary. © 1990, Billboard/BPI Communications, Inc.

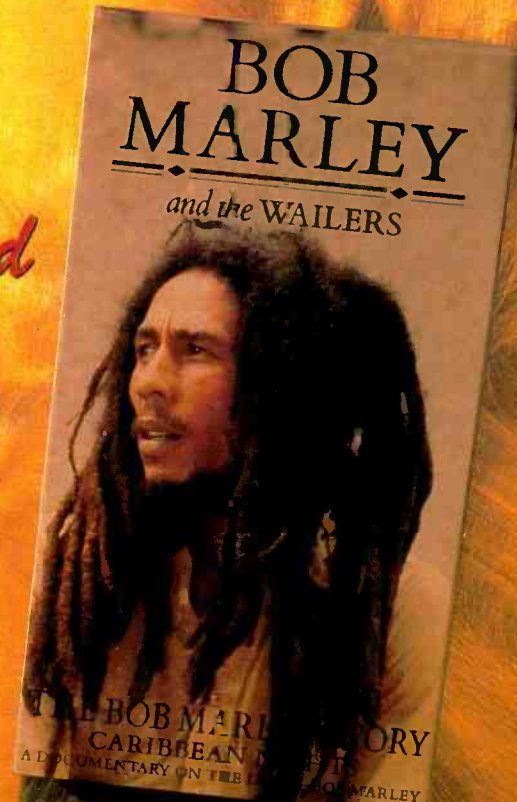
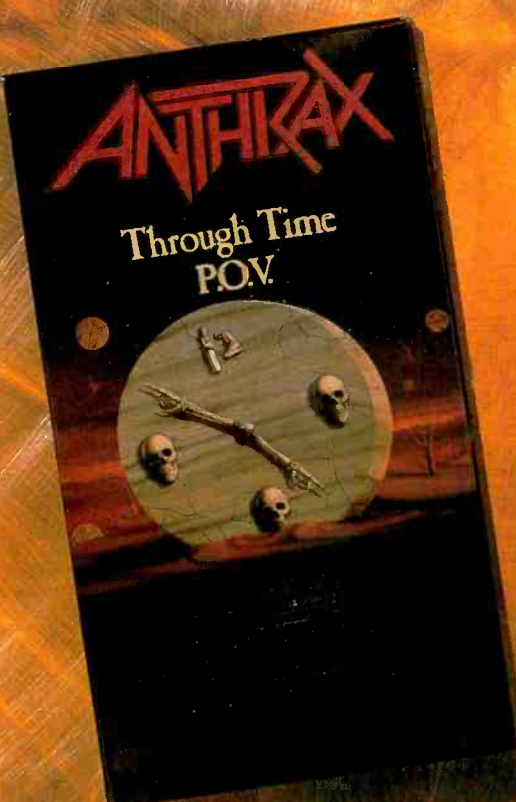


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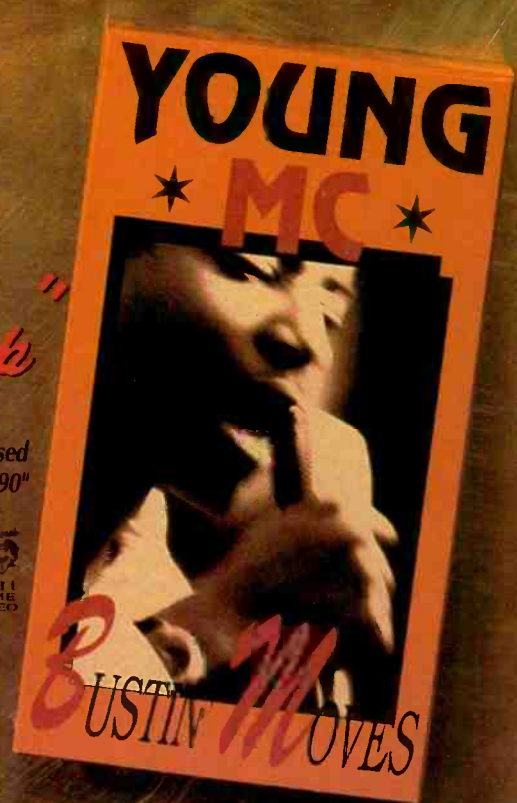
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'Last Call' For Latest Vids About AIDS, Oppenheimer

BY MICHAEL DARE

This weekly column is provided as a guide through the wilderness of unfamiliar feature video titles.

•"Longtime Companion" (1990), Vidmark, prebooks 12/11.

As a subject matter for film, AIDS would seem to guarantee something depressing or self-righteous, which is why this movie has been justly praised as a landmark in the cinematic treatment of the scourge of the '90s. It pulls off the fantastic trick of being sensitive without being maudlin, and informative without being preachy. Starring a largely unknown cast except for Bruce Davidson ("Willard"), it is a vast pastiche of gay life on Fire Island, N.Y., starting in 1981 when AIDS was first discovered and moving up to present day as we see how the relationships of an entire community are transformed by the new mystery disease. With excellent performances and a wonderfully self-effacing sense of humor, it is infinitely superior to the way television handles diseases of the week, building to a powerful ending that's beautifully surreal, spiritual, and profoundly moving.

•"Night Life," RCA/Columbia Pictures Home Video, prebooks 12/20.

With a unique combination of grisly horror, teenage sensitivity, and black humor, "Night Life" starts out as a mildly amusing tale of teenage troublemakers but quickly takes several steps into the realm of the downright bizarre. Scott Grimes ("Critters") plays Archie, a normal teenager in every way except for the fact that he works at the local funeral home. He pisses off a gang of tuffs, but his troubles seem to end when they're all killed in a car wreck and brought to the funeral home. The fun begins, and his life turns miserable again, when lightning strikes and the tuffs come back to life. Never has a tale of the supernatural lingered so much on character motivation. It takes its time before turning into a zombiefest, but when it does it's an enormously satisfying one. It's full of surprises, paying off with an epic chase that rapidly dispenses with all the clichés associated with zombie films. Technically it's well made, with an excellent eerie score by Roger Bourland and some funny bits by John Astin ("The Addams Family"), Phil Proctor, and Anthony Geary. A good triple bill with "Ferris Bueller's Day Off" and "Night Of The Living Dead."

•"The Day After Trinity" (1981), Pyramid Home Video.

J. Robert Oppenheimer faced per-

haps the most difficult moral decision any man has ever encountered. His invitation to head The Manhattan Project and develop the first atomic bomb presented him with a quandary full of unlimited implications, in which the fate of the world seemed to fall squarely onto his shoulders. It's a story that's been told in dozens of plays, TV specials, and feature films, but none match the storytelling power of this incredible documentary. Including interviews with everyone involved, from soldiers to scientists, and rare historical footage, this is a fascinating glimpse at the nature of politics, war, and scientific enquiry. Now that PBS' "The Civil War" has re-suscitated the public's interest in documentaries, there's no reason they shouldn't be interested in this one too, since it involves an issue

that's still vital today—nuclear proliferation. A perfect double bill with "Fat Man And Little Boy."

•"Last Call," Prism Entertainment, prebooks 1/15.

In this semi-erotic semi-thriller, William Katt ("Carrie") plays a strait-laced businessman who falls in love with Shannon Tweed (ex-Playmate of the Year) as an erotic stripper who calls herself a performance artist. Soon they discover that they're both out for vengeance against the same man, and the film becomes a race for them to discover how many positions they can do in before payback time. It's available in an R-rated theatrical version or a new unrated version, which is unquestionably the one to see. One gawk at Tweed in her underwear and all thoughts of what this movie is about or how the hell it ever got made flew from my brain. Be careful playing this tape. Tweed could melt your VCR. "Last Call" is certainly no better or worse than "Wild Orchid," with which it would make an interesting double bill.

•"9½ Ninjas" (1990), Republic Pictures Home Video, prebooks 1/2.

A real estate developer is evicting Lisa Thorne (Andee Gray) from her apartment, so she teams up with ninja master Joe Vogue (Michael Phenicie) to battle the mysterious assassins after her. Billed as the first erotic action martial-arts comedy, it breaks new ground in anti-subtlety, trying to be a satire of absolutely everything, and ending up making Mel Brooks look like Oscar Wilde. Like "Airplane!," it's an endless barrage of gags. Unlike "Airplane!," it is relentlessly juvenile and only intermittently funny. If the word "wacky" didn't exist, it would be necessary to invent it to describe this film. See it with "Laughing Gas."



Top Video Sales™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	6	PRETTY WOMAN	★★ NO. 1 ★★ Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
2	4	3	TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R	24.99
3	2	10	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
4	3	7	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	24.99
5	6	12	ALL DOGS GO TO HEAVEN	MGM/UA Home Video M301868	Animated	1989	G	24.98
6	8	28	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
7	7	220	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	24.98
8	5	4	JETSONS: THE MOVIE	Universal City Studios MCA/Universal Home Video 80977	Animated	1990	G	22.95
9	11	2	THE ROCKY HORROR PICTURE SHOW	CBS-Fox Video 1424	Tim Curry Richard O'Brien	1975	R	89.98
10	13	6	STAR WARS TRILOGY GIFT PACK	CBS-Fox Video 0609	Mark Hamill Harrison Ford	1990	PG	59.98
11	12	11	LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13	19.95
12	9	6	ROGER WATERS: THE WALL-LIVE IN BERLIN	PolyGram Music Video 082-649-3	Roger Waters	1990	NR	19.95
13	10	12	PETER PAN	GoodTimes Home Video RCA/Columbia Home Video 7001	Mary Martin	1960	NR	24.99
14	NEW ▶		MADONNA: THE IMMACULATE COLLECTION	Warner Reprise Video 3-38195	Madonna	1990	NR	19.98
15	22	3	M.C. HAMMER: HAMMER TIME	Capitol Video 40012	M.C. Hammer	1990	NR	19.98
16	19	10	THE KING AND I	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	G	19.98
17	14	7	JANE FONDA'S LEAN ROUTINE	Jane Fonda Warner Home Video 654	Jane Fonda	1990	NR	29.98
18	17	7	BACK TO THE FUTURE PART II	Amblin Entertainment MCA/Universal Home Video 80914	Michael J. Fox Christopher Lloyd	1989	PG	19.95
19	16	25	STEP BY STEP ▲ ²⁰	CBS Music Video Enterprises 19V-49047	New Kids On The Block	1990	NR	19.98
20	15	9	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	19.95
21	32	2	RUDOLPH THE RED NOSED REINDEER	Family Home Entertainment 27309	Animated	1989	NR	14.95
22	29	8	THREE TENORS IN CONCERT ●	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
23	20	17	M.C. HAMMER: PLEASE HAMMER DON'T HURT 'EM	Capitol Video C540001	M.C. Hammer	1990	NR	19.98
24	21	102	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	19.98
25	NEW ▶		DEPECHE MODE: STRANGE TOO	Warner Reprise Video 38181	Depeche Mode	1990	NR	19.98
26	40	22	TEEN MUTANT NINJA TURTLES: SUPER ROCKSTEADY ...	Family Home Entertainment 27336	Animated	1989	NR	14.95
27	26	4	AEROSMITH: THE MAKING OF PUMP	CBS Music Video Enterprises 19V-49064	Aerosmith	1990	NR	19.98
28	18	4	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR	Playboy Video HBO Video 90520	Various Artists	1990	NR	19.99
29	24	150	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
30	NEW ▶		RUSH: CHRONICLES	Polygram Music Video 082-765-3	Rush	1990	NR	19.95
31	36	9	RAIN MAN	MGM/UA Home Video 901648	Dustin Hoffman Tom Cruise	1988	R	19.98
32	NEW ▶		PHIL COLLINS: SERIOUSLY LIVE	A*Vision Entertainment 3-50170	Phil Collins	1990	NR	19.98
33	35	14	DISNEY'S SING ALONG SONGS: UNDER THE SEA	Walt Disney Home Video 908	Animated	1990	NR	12.99
34	RE-ENTRY		TEEN MUTANT NINJA TURTLES: COWABUNGA...	Family Home Entertainment 27319	Animated	1990	NR	14.95
35	23	10	WHEN HARRY MET SALLY ...	Nelson Home Entertainment 7732	Billy Crystal Meg Ryan	1989	R	19.98
36	30	13	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◆	Warner Home Video 616	Richard Simmons	1990	NR	19.98
37	27	13	BEACHES	Touchstone Pictures Touchstone Home Video 797	Bette Midler	1989	PG-13	19.99
38	RE-ENTRY		HOW THE GRINCH STOLE CHRISTMAS!	MGM/UA Home Video	Animated	1966	NR	14.95
39	31	8	R.E.M.-TOURFILM	Warner Reprise Video 3-38184	R.E.M.	1990	NR	19.98
40	38	10	CAROUSEL	CBS-Fox Video 1713	Gordon MacRae Shirley Jones	1956	NR	19.98

◆ 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 and \$1 million at suggested retail for nontheatrical titles. ◆ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1990, Billboard/BPI Communications Inc.

NEW ANGLES ON HOME VID

(Continued from page 59)

outlets, although viewers will be able to purchase it directly from Media Home Entertainment, the company that makes and markets Smith's retail-video series.

At the same time, Media is releasing a new Smith tape to retail. "Kathy Smith's Weight-Loss Workout" will be in stores Jan. 2. This tape, priced at \$19.98, will be Smith's sixth exercise-and-fitness tape for the consumer market.

Renker says that Richard Simmons is the only celebrity to date to sell massive numbers of fitness videocassettes via infomercials.

Renker's goal is to sell 250,000 pieces, at \$100 each, in the first year. More than \$250,000 is going into the production, he noted, and substantial sums will be spent on airtime and administrative and telemarketing costs each month.

According to Renker, while 85% of infomercials fail, returns can be substantial when they succeed. "There doesn't seem to be that much price sensitivity on motivational cassettes," he said. He also noted that the infomercial may cause a spike in sales of Smith's retail tapes.

While infomercials represent the splashiest innovation in direct marketing, other panelists at the AVC such as Jim Jimirro, of J2 Communications, and Bob Karcy, of V.I.E.W. Video, said that direct selling will receive more attention from producers and marketers of special-interest video.

Jimirro noted that the traditional home-video distribution system is growing increasingly clogged due to consolidation and a "massive prioritization on the part of distribution and retail for hits. After 'Dick Tracy' and 'Pretty Woman,' there's little time left for anything else. Of course, the flip side of that is finding new ways of getting product to market."

As an example of the power of direct marketing, Jimirro first pointed out that his company had sold 300,000 units over two years of the "Mother Goose Video Treasury." He then stated that when the company put it in the Avon catalog, another 280,000 copies were sold in a 10-day period.

"That demonstrates what we know," he said. "Traditional distribution could not get that product into the hands of all the consumers who wanted it."

He also noted that special-interest marketers have to be alert to every opportunity. J2 has sold about 80,000-90,000 copies of "Champions Forever," a boxing retrospective featuring former heavyweight champions Muhammad Ali, George Foreman, Joe Frazier, and Ken Norton, he said.

But now J2 is looking to sell twice that number since Foreman has come out of retirement and will soon face the current heavyweight champion, Evander Holyfield. J2 is already gearing up for a second wave of marketing, which will include direct techniques, he said.

Every Success Story Has a Beginning.

**CALLANETICS**

You can look 10 years younger in 10 hours using this original hour-long routine twice a week. Winner of numerous awards, this is the routine that has helped millions achieve the body they always wanted.

BEGINNING CALLANETICS

In this 60-minute tape, Callan Pinckney teaches you how to start using the Callanetics system with a shorter routine designed especially for beginners.

SUPER CALLANETICS

This is the advanced program developed for those who have mastered the original routine and are looking for a super-charged follow-up that challenges the body without stressing it.

First, **Callanetics** sold over one million units and helped revolutionize the way America exercises. Then, **Super Callanetics** soared to the top of the sales charts.

Now, **Beginning Callanetics** has arrived. This hour-long program is aimed at the vast audience of first-time exercisers and those who want to get back into a regular routine.

Beginning Callanetics will be supported by broad consumer advertising and an extensive publicity campaign.

So stock up now. Everyone loves a great beginning.

\$24⁹⁵
each
Suggested Retail Price

**STOCK UP
NOW**

Contact your MCA Distributor today about the Special Introductory Price on **Beginning Callanetics**.

MCA
HOME VIDEO

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Conference: PSA Tapes Need Coordination

LOS ANGELES—Making programming and marketing decisions concurrently and taking a team approach are two vital components of making successful public-interest videos, said panelists at a Nov. 9 American Video Conference seminar titled "Producing To Make A Difference."

AVC REPORT

Most of the speakers were involved in creating, distributing, or consulting on film, TV, and video productions tackling issues such as the greenhouse effect, toxic waste, overpopulation, teenage pregnancy, and AIDS.

Bonnie Reiss, executive director of Los Angeles-based Earth Communications Office, moderated the event, while other "video activists" on the panel included Michael Wiese, an independent producer; Marlene Golland, director of the Media Project; and Kate Horsfield, executive director of the Video Data Bank. Also present was Ron Castell, senior VP of programming and merchandising for Blockbuster Entertainment Corp., who provided a video retailer's perspective.

The meeting kicked off with a screening of the short film "You Can Make A Difference," an ECO-produced motivational piece about the importance of individual participation in the fight against the planet's ecological woes. ECO is a coalition of activists drawn from Hollywood, environmental groups, and other areas that coordinates media projects to raise environmental awareness.

Reiss emphasized that activists do not have to do it all themselves. "Being one-millionth of something is important, too. A team approach can give [a project] its clout." She said that before embarking on a socially conscious project—such as an environmental video—potential producers or writers should investigate whether someone else is working on a similar project. If so, she suggests, "maybe you can team up."

Castell discussed Blockbuster's experiences with public-interest videos. "We're very open to alternative special-interest videos," he said. "One of Blockbuster's marketing strengths is that we're wide and deep in selection. We review 274 different videos in an average month. We generally purchase about 44% of what's offered."

Castell added, "About two years ago we started noticing more special-interest videos dealing with issues." Blockbuster then developed an in-store program called "America's Most Important Titles," he said.

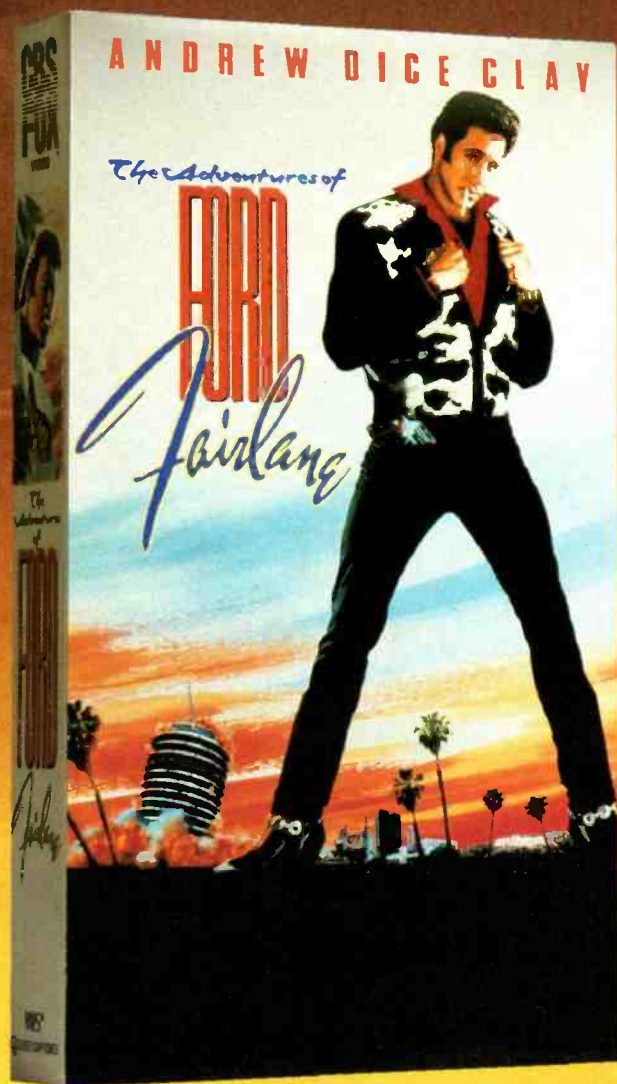
Generally, those titles did not do very well. Castell emphasized that such videos need more marketing behind them. "We look for merchandising, a marketing tag we can work with. One tape is darn difficult to merchandise if it stands alone and has no profile. There are only so many Ted Dansons," said Castell, referring to the "Cheers" star's heavily publicized MCA tape, "Help Save Planet Earth."

(Continued on page 67)

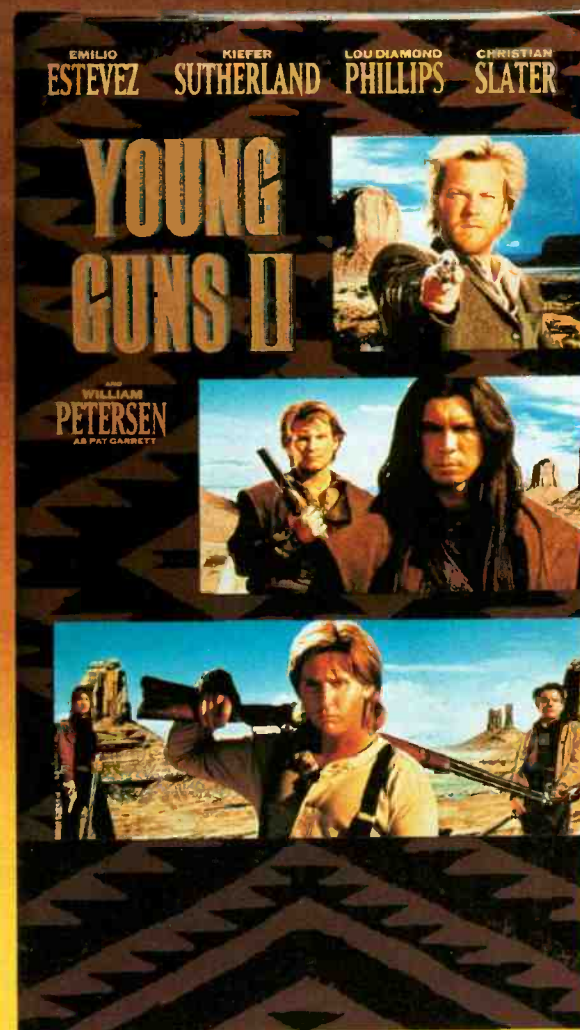


Start the New Year with a bang—three action-packed blockbusters in one month...the month of January! Plus, a great campaign to increase rentals and sell off used copies!

These are collectible films the fans want! They want the high-tech action and appeal of Bruce Willis in *DIE HARD 2*, the notorious starring debut of Andrew Dice Clay in *THE ADVENTURES OF FORD FAIRLANE* and the hot young stars and hot songs by Jon Bon Jovi in *YOUNG GUNS II*.



Catalog #1840
Street Date: 1/3/91
Dealer Order Date: 12/11/90



Catalog #1902
Street Date: 1/17/91
Dealer Order Date: 12/28/90

HMV Is Newest Player In N.Y.'s Sell-Thru Game

NEW YORK—With the opening of U.K. retail giant HMV's Manhattan megastores, New York has two new sell-through video outlets measuring a combined total of 9,500 square feet, each stocking approximately 13,000 VHS and laserdisc titles in every conceivable genre, says Peter Herd, VP of HMV USA.

The video sections occupy about 13.5% of the surface area of both locations, and video will make up 15%-17% of the stores' total business, according to Barry Merer, video buyer/manager at the West Side store, situated at Broadway and 72nd Street. VHS will constitute 75% of the video product mix, with the rest made up of laser and accessories.

"We will have titles in all and every genre, from colorized films to ballet and fine arts to silents, foreign, classical, opera, and music videos," says Merer, adding that HMV will stock such configurations as 8mm and Super-VHS in the near future. Herd says HMV will fine-tune its inventory "according to two factors: the way the market develops and the way we develop our customer base."

Both sites compete with nearby Tower Video outlets, and the East Side HMV, at Lexington Avenue and 86th Street, also vies with a Blockbuster store. However, because of HMV's devotion to sell-through (and its rival's focus on rental), the competition is not nearly as fierce in video as it is in music, where HMV operates within six blocks of Tower's West Side superstore.

Herd says HMV's decision to eschew the rental business "is absolute." He explains that "the rental market may only be 10 years old, but it's a mature market with established competition." Sell-through, on the other hand, "shows the greatest potential for growth," he says, adding, "As both markets mature, there will increasingly be specialists in both fields. We are retail specialists."

Soon to open superstores in Japan and France, HMV operates approximately 150 units in the U.K., New Zealand, Ireland, Australia, Canada, and the U.S. The chain is owned by Thorn-EMI, parent company of the Capitol-EMI record label family.

PAUL VERNA

MUSIC VIDEO REVIEWS

(Continued from page 60)

ter, Paul & Mary will never go out of style. This concert was taped in 1986, and they sound almost as good today as they did during the turbulent '60s, when they were the standard-bearers for an entire generation.

All of the group's hits are here, including "Puff The Magic Dragon," "Blowin' In The Wind," "If I Had A Hammer," and "Where Have All The Flowers Gone?" They also offer some lesser-known efforts, including the offbeat "Right Field" and the poignant "El Salvador."

If you have a clientele that's old enough to remember Woodstock and the summer of love, this title belongs on your shelves. RICHARD T. RYAN

FREE RENTAL FEATURETTE

Featuring a behind-the-scenes look at three blockbuster hits—**DIE HARD 2**, **THE ADVENTURES OF FORD FAIRLANE** and **YOUNG GUNS II**. To get your free copies call 1 (800) 955-5339.



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National and spct market coverage will support all 27,000 video retailers across the U.S.



DECEMBER



JANUARY



MARCH



■ Pre-Street Date Advertising ■ Previously Viewed Advertising

Pre-street date for rental demand; followed by forty-five days after-street date to promote sales of previously viewed copies.

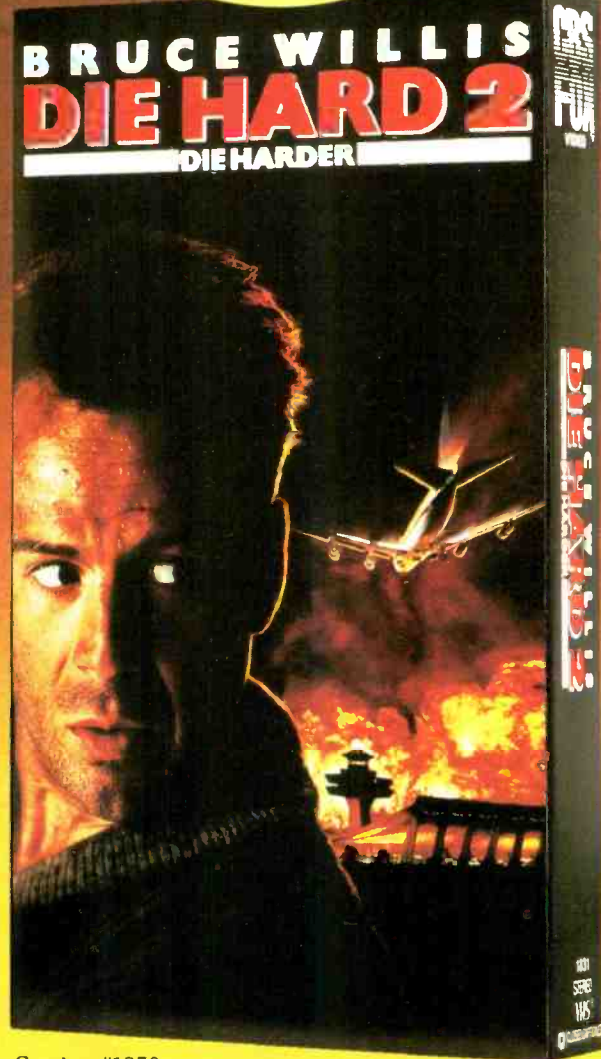
SELL OFF RENTAL COPIES WITH OUR "PREVIOUSLY VIEWED" POP

In addition to theatrical-sized posters, we've got a poster and counter display promoting reduced price sales of previously viewed copies of **DIE HARD 2**, **THE ADVENTURES OF FORD FAIRLANE** and **YOUNG GUNS II**.



CBS/FOX PREFERRED™ RETAILERS ONLY

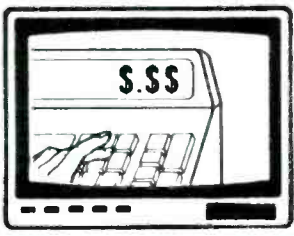
CBS/FOX Preferred Retailers will receive a special reusable three-panel star-dee. Comes with customized header cards you can use with our new releases all year long. If you're not a preferred retailer, call this number to apply: 1 (800) 2CBSFOX



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Street Date: 1/31/91
Dealer Order Date: 1/15/91

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STORE MONITOR



by Earl Paige

PIRATES ON THE RUN: Well, maybe the home video pirates aren't all shaking in their boots. But the situation is a lot different these days from what it was a year ago, when video retailers in Los Angeles were discouraged about the lack of action against piracy. Some of the biggest busts in the history of the Motion Picture Assn. of America piracy push are happening in L.A. and will continue to happen, according to officer Riek Anzaldo of the 77th division L.A.P.D. vice squad in South Central Los Angeles. "From our point of view," he says, "MPAA has hired several ex-L.A.P.D. officers who know our system," resulting in the investigations proceeding more effectively. Anzaldo is especially proud of a recent raid in which he was arresting officer (Billboard, Dec. 1). That action—at 28,090 tapes claimed to be the largest seizure ever in U.S. home video history—took place at three Video 1 stores in Los Angeles and two residences in nearby San Gabriel. Chin Fu Chen, owner of the three stores and two homes, was arrested at the time of the raids. Just a week later, L.A.P.D. officers, led by investigating officer Darrell Belthivs plus MPAA investigators, made another large hit. This time, a total of 7,718 tapes were seized at two 51 Video stores and the residence of Hector H. Montero, from which nine VCRs were taken. Marking the recidivism that retailers find confounding and irritating, MPAA officials point out that 51 Video was raided just weeks prior, on Sept. 9, by U.S. marshals in a civil action whereby 1,161 tapes were seized. A further sour note, perhaps, is that

the Montero lab may represent what Anzaldo thinks is the increasingly savvy operation of pirates. "Even though his was a small operation, he was sophisticated," says Anzaldo of Montero, describing devices hooked to the VCRs that require technical tests at MPAA labs. On a positive note, the tapes seized in the Montero raid were not in theatrical release, as they were in another recent raid. The titles, all of which are in video stores, include "Miami Blues," "The Hunt For Red October," "Pretty Woman," and "Jetsons: The Movie."

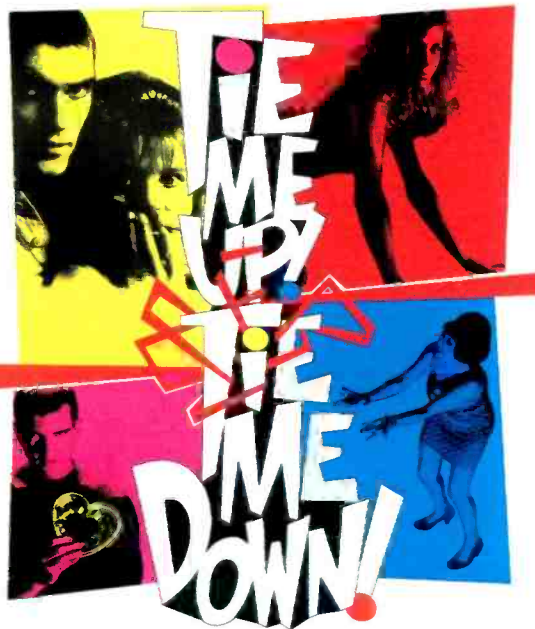
BASF'S BABY TAPE: Children as young as 4 years old aren't babies, but they aren't capable of reading identifications on blank-tape sleeves either. And yet they operate VCRs. Realizing this, BASF has created a "Kid's Tape," a T-120-size videocassette with a unique sleeve and different color door. John Ziembra, director of sales, says observations with his own nephews—ages 4 and 6—backed up what BASF research had indicated. "They get up on Saturday morning and record a show if they're going to have to miss it," he says. "What parents worry about is the kids getting hold of the wrong tape," a problem eased by way of the BASF package that kids can recognize as their own.

BUYING-GROUPS BOOM: There seem to be more and more buying groups surfacing. Some have become known before principals have dotted all the i's and crossed all the t's, says a spokesman at International Video Products, in Indio, Calif. IVP has recently lined up some buying programs for its customers via video distributor ZBS, this source relates, but word that a buying group is ready to roll out is premature. More buzz revolves around Video Alliance Group, being organized by Michael Weiss, former president of troubled American Video Assn., still likely the best-known buying co-op. Weiss, who remained in Phoenix after he was ousted from AVA this past summer, says the new group will also be headquartered in the Arizona capital.

THE HOLLYWOOD REPORTER BOX OFFICE

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Home Alone (20th Century Fox)	28,669,552	1,284 22,328	1	48,287,152
2	Three Men And A Little Lady (Buena Vista)	19,100,164	1,281 14,910	—	19,100,164
3	Predator 2 (Fox)	13,289,112	1,950 6,815	—	13,289,112
4	Dances With Wolves (Orion)	12,650,307	1,048 12,071	2	14,330,642
5	Rocky V (MGM/UA)	11,308,232	2,053 5,508	1	27,310,234
6	Rescuers Down Under (Buena Vista)	5,288,600	1,237 4,275	1	9,195,777
7	Ghost (Paramount)	4,570,097	1,528 2,991	19	195,359,497
8	Child's Play 2 (Universal)	3,953,380	1,946 2,031	2	22,614,225
9	Jacob's Ladder (Tri-Star)	2,724,848	1,083 2,516	3	22,433,386
10	Reversal of Fortune (Warner Bros.)	1,424,308	436 3,267	6	8,753,499
11	Quigley Down Under (MGM/UA)	1,238,477	835 1,483	5	17,285,244
12	Avalon (Tri-Star)	1,117,500	375 2,980	7	13,493,534
13	Nutcracker Prince (Warner Bros.)	1,056,489	906 1,166	—	1,056,489
14	Sibling Rivalry (Columbia)	1,017,697	847 1,201	4	16,167,702
15	White Palace (Universal)	957,955	535 1,791	5	15,530,001
16	Memphis Belle (Warner Bros.)	836,862	603 1,388	6	24,860,643
17	Fantasia (Buena Vista)	761,017	358 2,126	7	24,301,893
18	Robot Jox (Triumph)	645,487	333 1,938	—	645,487
19	GoodFellas (Warner Bros.)	603,331	169 3,570	9	38,907,956
20	Presumed Innocent (Warner Bros.)	512,035	406 1,261	17	85,687,266
21	Henry & June (Universal)	487,110	156 3,122	7	10,087,623
22	Flatliners (Columbia)	323,812	270 1,199	15	60,736,250
23	Postcards from the Edge (Columbia)	320,559	324 989	10	37,250,931
24	Arachnophobia (Buena Vista)	243,311	173 1,406	18	52,714,737
25	Mr. Destiny (Buena Vista)	228,995	270 848	6	14,319,318
26	The Krays (Miramax)	214,202	62 3,455	2	1,900,037
27	Vincent & Theo (Hemdale)	186,225	20 9,311	1	375,248
28	C'est la Vie (Goldwyn)	135,116	28 4,826	2	323,169
29	Witches (Warner Bros.)	124,637	235 530	13	10,202,485
30	To Sleep With Anger (Goldwyn)	98,787	20 4,939	5	527,621
31	Graveyard Shift (Paramount)	92,036	113 814	4	11,477,898
32	Rain Killer (Califilm)	85,320	54 1,580	6	1,696,066
33	Graffiti Bridge (Warner Bros.)	84,808	81 1,047	3	4,336,983
34	Metropolitan (New Line Cinema)	77,056	35 2,202	16	2,524,176
35	Blood Fist II (Concorde)	75,432	42 1,796	5	1,292,323
36	Tune in Tomorrow (Cinecom)	74,032	27 2,742	4	1,638,341
37	Hidden Agenda (Hemdale)	69,238	3 23,079	—	69,238
38	Taking Care of Business (Buena Vista)	66,522	69 964	14	19,774,554
39	Corporate Affairs (Concorde)	64,506	39 1,654	7	1,006,575
40	Mr. and Mrs. Bridge (Miramax)	57,959	2 28,979	—	57,959

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Industry Mulls Impact Of MGM/UA Sale On Laser Biz

BY CHRIS MCGOWAN

WHETHER THE LION? Pathé Communications Corp.'s acquisition of MGM/UA Communications Co. and the related sale of the label's home video rights to Time Warner's Warner Home Video may have profound repercussions in the laserdisc business, say industry watchers. When 110 MGM/UA Home Video employees were dismissed Nov. 9 (Billboard, Nov. 24), one of those let go was George Feltenstein, MGM/UA Home Video's director of laserdisc sales and marketing. Feltenstein has been one of the laser industry's trailblazers, and coordinated MGM/UA's return into the disc market in December 1987.

He supervised the release of dozens of deluxe laserdisc editions of classic MGM films. Careful attention was paid to releasing the movies on disc in their original forms, or as close to it as possible. This often included making new transfers from the original negatives, restoring directors' cuts, or including supplementary material on laserdisc releases.

A policy was instituted of releasing most widescreen MGM/UA movies in their theatrical aspect ratios on laser. During Feltenstein's reign, MGM/UA letterboxed a flotilla of popular flicks, such as "Gigi," "The Magnificent Seven," "The Dirty Dozen," "A Bridge Too Far," "Seven Brides For Seven Brothers," "2010," "That's Entertainment," "The Apartment," "Dr. Zhivago," "Ben Hur," and James Bond films such as "Moonraker," "Octopussy," "Thunderball," and "You Only Live Twice."

For the first time, these widescreen movies could be viewed on the video screen in their entirety, without a large part of the image being lopped off by the pan-scan process. At the same time, MGM/UA kept prices affordable (usually in the \$24.98-\$39.98 range), a boon to collectors.

It's still unclear, according to sources close to both companies, as to whether Warner Home Video will retain Feltenstein in some capacity to supervise laserdisc releases from the MGM/UA catalog. If they do not keep Feltenstein on, industry observers are speculating as to what Warner will do with the catalog. Will it release a little or a lot of it? Will it complete the many restoration efforts begun by Felten-

stein and continue to bring out old MGM/UA classics in deluxe versions on disc? Another topic on people's minds is how Warner will ultimately handle laserdisc distribution.

A Warner Home Video spokesman says, "It's too soon to say. It's premature to talk about it."

But chances are the MGM/UA catalog will be in good hands with Warner. Warner Home Video top executive Warren Lieberfarb is known to be passionate about the laser format, while Warner has also made an effort to preserve the aspect ratio of widescreen films. Recent letter-

LASER SCANS

boxed discs from Warner include "Gremlins 2: The New Batch," "East Of Eden," "Rebel Without A Cause," "Batman," "Lethal Weapon 2," "Blue Velvet," "Driving Miss Daisy," "Auntie Mame," "The Great Race," and more. And, Warner has been the industry leader in sell-through pricing: Its laserdisc prices are typically in the \$24.98-\$29.98 range.

Will the lion continue its laserdisc roar at Warner? Stay tuned.

MCA HOME VIDEO will release a letterboxed, \$44.98 laser edition of "The Deer Hunter" Jan. 24. The 1978 Michael Cimino-directed movie follows a group of Pennsylvania steelworker pals into the hell of the Vietnam War. The film won five Academy Awards and generated heated controversy: Some lauded it as a powerful anti-war statement and others felt it portrayed North Vietnamese soldiers as sadistic and inhuman. Either way, "The Deer Hunter" is a gripping tale and boasts great performances from Robert De Niro, Christopher Walken, John Savage, and Meryl Streep. The two-disc MCA title features CAV on side four.

Also in January, MCA will launch "Mo' Better Blues" (Side 3 CAV, \$39.98), the Spike Lee film that stars Denzel Washington, and "Play Misty For Me" (\$34.98), the 1971 thriller directed by and starring Clint Eastwood. The latter disc will include the original theatrical trailer.

NOTED: Adray's, the well-known Southern California consumer electronics discount chain, has been selling the Pioneer CLD-980 combi-player for \$369.90 at its seven Los Angeles-area outlets. The recently introduced unit plays both CDs and laserdiscs, and normally lists for \$500.

CONFERENCE: PSA TAPES NEED COORDINATION

(Continued from page 64)

VDB's Horsfield markets tapes that rarely find their way to store shelves. "I distribute the work of over 250 artists and independent producers," she said. "Our audience is mostly educational and cultural institutions." Co-founded by Horsfield in 1976, VDB is part of the Art Institute of Chicago. One of its most recent productions is "Video Against AIDS," three two-hour tapes that consist of 22 segments dealing with different aspects of the AIDS crisis.

"You wouldn't see it on TV," said Horsfield of "Video Against AIDS." "It was produced within the AIDS community and you will see lots of condoms."

Direct mail has been the key means of distribution for Horsfield.

"We're reaching the community we set out to reach," she said.

According to Wiese, video stores "may not be the correct outlet for a lot of these titles, the right stream for these to swim up. The video store is a star-driven entertainment environment."

Wiese, a former VP of original programming at Vestron Video who now heads up his own firm, Michael Wiese Productions, said that the potential producer of public-interest tapes should adopt an altruistic tone when pitching the project.

The Media Project's Goland emphasized the impact of the media on teenagers, saying that teens are heavily influenced by the characters on their favorite TV shows. "They

mimic and take things from these characters," she said. The Media Project, part of the Center for Population Options, tries to get television, film, video, and other media to incorporate public-service messages and themes into their shows.

In the long run, concluded VDB's Horsfield, "people trying to make a difference are trying to change human consciousness. They are trying to get out of conventional thinking. It has to happen on TV and in video stores." If we are to surmount the daunting problems of pollution, overpopulation, and AIDS, she said, "we have to figure out the methodology of changing consciousness."

CHRIS MCGOWAN

Billboard.

FOR WEEK ENDING DECEMBER 8, 1990

Top Videodisc Sales™						
Compiled from a national sample of retail store sales reports.						
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Suggested List Price
1	1	3	THE HUNT FOR RED OCTOBER	Paramount Pictures Pioneer LDCA, Inc. LV32030-2	Sean Connery Alec Baldwin	1990 PG 29.95
2	2	3	TOTAL RECALL	Carolco Home Video Image Entertainment ID7779IV	A. Schwarzenegger	1990 R 39.95
3	NEW ▶		BACK TO THE FUTURE PART III	Amblin Entertainment MCA/Universal Video 40979-80	Michael J. Fox Christopher Lloyd	1990 PG 39.98
4	3	9	GLORY	Tri-Star Pictures Pioneer/Image Ent. 70286	Matthew Broderick Denzel Washington	1989 R 39.95
5	4	7	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Image Entertainment 27345	Judith Hoag Elias Koteas	1990 PG 29.95
6	5	9	THE LITTLE MERMAID	Walt Disney Home Video Pioneer/Image Ent. 913	Animated	1989 G 29.99
7	22	3	WILD ORCHID	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 59576	Mickey Rourke Jacqueline Bisset	1990 NR 24.95
8	7	5	JOE VERSUS THE VOLCANO	Warner Bros. Inc. Warner Home Video 11912	Tom Hanks Meg Ryan	1990 PG 24.98
9	RE-ENTRY		BACK TO THE FUTURE PART II	Amblin Entertainment MCA/Universal Home Video 40914	Michael J. Fox Christopher Lloyd	1989 PG 34.98
10	20	11	ALL DOGS GO TO HEAVEN	MGM/UA Home Video Pioneer/Image Ent. 101868	Animated	1989 G 24.98
11	8	7	RETURN OF THE JEDI	CBS-Fox Video Pioneer/Image Ent. 1425-85	Mark Hamill Harrison Ford	1983 PG 69.98
12	11	3	ROGER WATERS: THE WALL-LIVE IN BERLIN	PolyGram Music Video 082-649-3	Roger Waters	1990 NR 29.95
13	9	13	HARD TO KILL	Warner Bros. Inc. Warner Home Video 11914	Steven Seagal Kelly LeBrock	1990 R 24.98
14	10	13	BORN ON THE FOURTH OF JULY ◊	Universal City Studios MCA/Universal Home Video 80901	Tom Cruise	1989 R 39.98
15	14	20	BLUE VELVET	Warner Bros. Inc. Warner Home Video 692	Kyle MacLachlan Isabella Rossellini	1986 R 29.98
16	NEW ▶		JETSONS: THE MOVIE	Universal City Studios MCA/Universal Home Video 40977	Animated	1990 G 34.98
17	15	9	THE BLUES BROTHERS ◆	Universal City Studios MCA/Universal Home Video 16020	Dan Aykroyd John Belushi	1980 R 39.98
18	23	99	TOP GUN	Paramount Pictures Pioneer LDCA, Inc. 1629	Tom Cruise Kelly McGillis	1986 PG 29.95
19	21	3	STANLEY & IRIS	MGM/UA Home Video Pioneer/Image Ent. ID2044	Robert De Niro Jane Fonda	1990 PG-13 34.98
20	RE-ENTRY		BACK TO THE FUTURE ◆	Amblin Entertainment MCA/Universal Home Video 80196	Michael J. Fox Christopher Lloyd	1985 PG 34.98
21	25	3	FIRE BIRDS	Touchstone Pictures Pioneer/Image Ent. 106 3 AS	Nicolas Cage Tommy Lee Jones	1990 PG-13 39.99
22	12	9	SUPERMAN: THE MOVIE	Warner Bros. Inc. Warner Home Video 12030	Marlon Brando Gene Hackman	1978 PG 29.98
23	NEW ▶		THE FIRST POWER	Orion Pictures Image Entertainment 7779	Lou Diamond Phillips Tracy Griffith	1990 R 39.95
24	6	15	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989 PG 24.98
25	16	5	THE THING	Universal City Studios MCA/Universal Home Video 40946	Kurt Russell	1982 R 34.98

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1990, Billboard/BPI Communications, Inc.

VID BIZ YIELDING HIGH STUDIO EARNINGS

(Continued from page 58)

gather momentum when the player base in the U.S. passes the 1 million mark sometime next year;

• International video markets are growing at twice the rate as the U.S. business.

Annechino also said he did not expect a recession to "appreciably effect our growth; if anything, it could increase it somewhat since video is still very much perceived as affordable entertainment."

Industry Wants More Than MTV, VH-1 Calls For Alternative Channels, Cooperation

BY JIM BESSMAN

LOS ANGELES—MTV and VH-1 are always hot topics at any music-video gathering, but at the 12th annual Billboard Music Video Conference, attendees seemed less inhibited than ever in voicing support for alternatives to the mighty exposure outlets.

Much of the discussion came about during the new Billboard format forums—four sessions each devoted to a specific musical genre. In the wake of front-page reports of tightening video playlists and the declining rock genre itself (Billboard, Nov. 10), there were open calls to bolster competing channels, as well as examples of outright rebellion against labels allowing MTV exclusive airplay of clips.

Despite the formidable problems currently faced by the music-video industry, its overall health was illustrated by the increased number of clip submissions reported by outlets serving all genres, and an increase of video programs. The following are reports on the four format forums.

POP/ROCK

Mitchell Rowen, publisher of the CVC Report music-video tip sheet, opened the Nov. 9 "Pop/Rock" music-video format forum by questioning whether this most recent VH-1 format-tightening, shifting away from new artist videos in favor of hits and reissues, would really lead to the threatened production cutbacks: The 1,564 clip submissions to CVC tallied in the period from Feb. 15 through Nov. 1 this year, he noted, topped the total from the same span last year by 326 videos (Billboard, Sept. 14).

But Rowen did acknowledge that this particular VH-1 move had indeed caused a greater "stir" than earlier ones. Mike Drumm, producer/director of Denver's weekly "Music Link" video show, was among those upset over suggestions that clip productions for such developing artists as Shawn Colvin and John Hiatt could be curtailed because of VH-1's stance.

"This is frustrating for us because we're ready, willing, and able to program these clips, [but] it's an MTV/VH-1-driven business. This conference has driven that home."

EMI Records national director of video promotion and marketing Lou Robinson likewise spoke of an uncooperative MTV/VH-1 "monster" partially created by labels at the expense of the channels' competition. Accepting that VH-1's recurrent-heavy policies were likely based on underlying business considerations, Robinson nevertheless stated that the next time the channel seeks \$30,000 for a "VH-1-To-One" special, the blunt answer will be, "Kiss my ass."

COUNTRY/AC

The Nov. 8 "Country/AC" forum also started with a report of increased clip submissions, this time from Country Music Televi-

sion's director of programming, Ric Trask. She said that the 30 video adds in October were CMT's most ever for one month—and were also of better quality.

But Trask and other panelists cautioned against the prevalence of cliched images in country clips.

"Viewers are getting tired of hay bales and pickup trucks," said Trask, calling for greater communication between programmers and video directors.

"Grainy, black-and-white, jumpy video doesn't work for us," said David Jennings, producer of the "Hit Video Country" syndicated program show based in Denison, Texas.

Moderator Jeff Walker of Aristo Video Promotion noted that several labels are entering the video production/promotion field with new artists and creative clips and are meeting with success.

The country format was hailed by Trask and Rowe Video Jukebox programmer Kadima Levadi as a broad "AC of the '90s," with a bright future.

DANCE/CLUB

Racist club programming practices were condemned by both panel members and Rockamerica's Ed Steinberg, an audience member at this Nov. 8 forum. The video pool president charged that club play of rap clips was stifled by club owners who don't want a black clientele, even when they heavily spin black rap audio hits.

Panelist Sharon Steinbach, senior editor of CVC Report, said that in many clubs, rap clips often had to be "sneaked" onto playlists.

It was further noted that while the top 40 format has become a "melting pot of dance," segregation remains the norm in terms of video club and TV outlet play. The continued desire for hastier release of 12-inch video dance remixes was also stated—as were the problems in doing so.

BLACK/RAP

Negative imagery in rap videos was debated at this Nov. 9 forum. Black Entertainment Television producer Verna Dickerson said that at a recent BET meeting, the network "decided to start taking a stand" against the violence and sex in rap clips, out of "obligation to the race."

But moderator Paris Barclay, head of Black & White Television and a director of rap clips, protested that Whitney Houston's "I'm Your Baby Tonight" might just as well be seen as presenting a sexist image of a woman as a man's toy.

Another image question centered on Janet Jackson's "Love Will Never Do (Without You)" clip, with some taking offense over Jackson's white male love objects, saying that placing Caucasians in a black artist's video seemed to be a prerequisite for crossover.

From the audience, Black & White director Kim Watson stressed that this "issue of complexion"—also reflected in using "black-looking women [in videos],

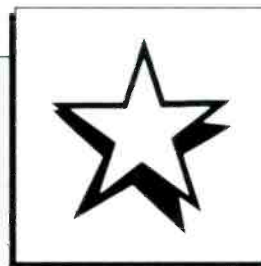
not light black-skinned girls"—was sensitive and serious.

It was at this forum that alternatives to MTV Networks were most forcefully addressed. Asked whether she "counterprogrammed" against MTV, Dickerson said yes, but "only when BET supports [an artist] at the onset of his career, and then each [subsequent] video is an MTV exclusive. We understand why, because money is involved. [But] we boycott labels if the situation gets out of hand—all clips of the label—and it works."

"We have the responsibility to uplift BET," added Motown Records' Traci Jordan, also from the audience. "We owe them a lot."



NARAS Notables. Several top directors and producers participated in a Nov. 9 breakfast round-table presented by the National Academy of Recording Arts and Sciences during the 12th annual Billboard Music Video Conference in Los Angeles. Moderated by NARAS president Michael Greene, fourth from left, and producer Joanne Gardner, Acme Pictures, third from left, the panel addressed such topics as censorship, racism, cooperation between labels and programmers, and budgets. Panelists included, from left, Nitrate Films director Julien Temple; Black & White Television director Paris Barclay; Propaganda Films producer Anne-Marie MacKay; and FYI director Jim Yukich. (Photo: Robert Matheu)



This week's Eye was written by Jim Bessman for the vacationing Melinda Newman.

YOU KNOW YOU'RE GETTING old when music-video types at the 12th annual **Billboard Music Video Conference** start waxing sentimental for the "old" MTV. That reunion of the original MTV jocks notwithstanding, **The Guest Eye** took this as nostalgic longing for those days when MTV and music video were seen as new and exciting.

"When they started showing 'The Monkees,' it was all over," said **FYI** director **Jim Yukich**, at **NARAS'** provocative Nov. 9 "Music Video Breakfast Roundtable." "Now it's the same clips six times a day, when there are so many clips that aren't played. I had a meeting with **Abbey [Konowitch]**, MTV's senior VP of music and talent and he said, 'Be creative! Be creative!' But they want what they're used to, and the biggest artists get a better chance than unknown artists."

With fewer and fewer programming slots available, it was felt by directors **Julien Temple** and **Paris Barclay** that big-budget extravaganzas—backed by major-label promo muscle—had far better chances for rotation. And these budgets, according to Barclay, average \$100,000 for an "MTV" video—double his estimated \$50,000 average video production cost. For that kind of money, what does MTV want out of video submissions?

"I have no idea," said **Propaganda Films'** **Anne-Marie MacKay**. "For the most part, we haven't a clue. If we knew, we would better serve record companies, our clients, and directors. I don't think anyone in this room can tell what's going on."

But **Black & White Television's Joel Hinman** was game. "Abbey's figured that MTV's not selling records, but Pepsi or Nike, so they want more predictability. We deal with a real push to make it more predictable. They've changed the priority, [with only] lip service [paid to] creativity."

Time out! "We go to this convention every year," responds Konowitch. "We even host a lunch for producers and directors to discuss the business and especially the creative side. We also sit on at least two panels to be able to take questions from everyone and address their concerns. This year if there were any major concerns about our programming and our point of view, they weren't raised by the group. People were very complimentary about our new music position, and our 'Buzz Bin' in particular, as well as

our commitment to the creative side, such as giving strong rotation to nonhit songs but great videos by such artists as **Suzanne Vega**, **Lightning Seeds**, **Edie Brickell**, and many, many others. I find it ironic, almost to the point of being absurd, that they would wait to the time when no one from MTV was available to comment to have all their self-serving MTV bashing, when we're available and want to hear what they have to say, which is why we go to the convention."

Time in! Echoing the video makers' concerns were those at the Nov. 8 "Meet Your Audience" focus group, which had admittedly narrow demographics but was nonetheless enlightening. But we come here neither to praise nor bury MTV, but to recognize that none of us are tykes in a baby industry anymore. Perhaps the time has come to stop fighting city hall and head for the 'burbs, or start taking the law into our own hands. Indeed, at the "Black/Rap" music video format forum, **Black Entertainment Television's Verna Dickerson** told of successfully boycotting labels that fence BET out with MTV exclusives, while **Motown's Traci Jordan** forcefully called for increased label support of BET. Other games in town include the scores of local and regional video outlets, which might be better exploited in building a video from the ground up rather than taking an only shot directly at the MTV mountaintop.

But maybe it's also time to re-examine the traditional function of the videoclip as secondary adjunct to radio airplay in promoting audio product sales. With the dramatic growth of the music videocassette format at retail, we really do have a fourth configuration, and if we start treating it as such, music video can take on an independent programming power of its own. Clearance headaches aside, deeper-pocketed artists, some of whom already own the rights to their clips and license them back to the labels, could work better deals with directors and producers in making their clips and promoting them to video outlets (TV and club) and generating press and other media interest, rather than relying on record-company funding and control. MacKay said that Propaganda directors enjoy an unusual degree of "final cut" over their creations; maybe they could also retain release rights for *auteur* music video directors' compilations. We, for one, would love a Julien Temple "best of," for example. And if more videos were produced specifically for retail first, the tail might begin to wag the dog.

So let's act our age. The long-held dream of a mature music-video business in which producers and directors actually make money creating an undeniable *artform* can't possibly live by MTV alone. Now, more than ever, other options exist. After all, if rap and metal can sell millions without radio... Another idea: How 'bout a video-only music label, which could sign acts and spin off videos like audio singles? **Mike Nesmith**, where are you?

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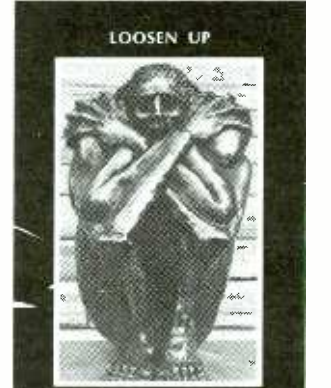
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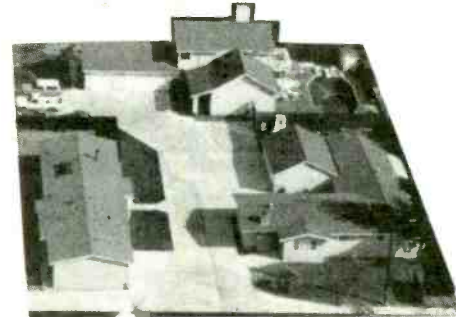
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Top Jazz Albums™

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

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	4	7	MACEO PARKER VERVE 843 751*/POLYGRAM	1 week at No. 1 ROOTS REVISITED
2	1	15	BRANFORD MARSALIS QUARTET/T. BLANCHARD COLUMBIA 46792	MUSIC FROM "MO' BETTER BLUES"
3	2	19	HARRY CONNICK, JR. COLUMBIA 46146	WE ARE IN LOVE
4	3	9	GEORGE BENSON WARNER BROS. 26295	BIG BOSS BAND FEATURING THE COUNT BASIE ORCHESTRA
5	8	5	JON HENDERICKS AND FRIENDS DENON 6302*/A&M	FREDDIE FREELOADER
6	10	5	BETTY CARTER VERVE 843 991*/POLYGRAM	DROPPIN' THINGS
7	7	11	MICHEL CAMILO EPIC 46236	ON THE OTHER HAND
8	5	23	WYNTON MARSALIS COLUMBIA 46143	STANDARD TIME VOL. 3 - THE RESOLUTION OF ROMANCE
9	9	7	OSCAR PETERSON TRIO TELARC JAZZ 83304*/TELARC	LIVE AT THE BLUE NOTE
10	6	15	BRANFORD MARSALIS QUARTET COLUMBIA 46072*	CRAZY PEOPLE MUSIC
11	12	3	KENNY GARRETT ATLANTIC 82156	AFRICAN EXCHANGE STUDENT
12	11	13	JIMMY MCGRIFF HEADFIRST 379*/K-TEL	YOU OUGHT TO THINK ABOUT ME
13	13	3	RALPH MOORE LANDMARK 1526	FURTHERMORE
14	14	3	KEITH JARRETT ECM 839 173*/POLYGRAM	PARIS CONCERT
15	NEW		MARK WHITFIELD WARNER BROS. 28321	THE MARKSMAN

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	4	5	JOE SAMPLE WARNER BROS. 26138	1 week at No. 1 ASHES TO ASHES
2	3	9	TAKE 6 REPRIS 25892	SO MUCH 2 SAY
3	1	13	BOBBY LYLE ATLANTIC 82138*	THE JOURNEY
4	2	13	RIPPINGTONS FEATURING RUSS FREEMAN GRP 9618	WELCOME TO THE ST. JAMES' CLUB
5	5	11	DAVID BENOIT GRP 9621*	INNER MOTION
6	9	5	LOU RAWLS BLUE NOTE 9384/CAPITOL	IT'S SUPPOSED TO BE FUN
7	7	9	MICHAEL BRECKER GRP 9622*	NOW YOU SEE IT... NOW YOU DON'T
8	11	13	ACOUSTIC ALCHEMY GRP 9614*	REFERENCE POINT
9	10	11	DAVE WECKL GRP 9619*	MASTER PLAN
10	6	23	MICHAEL FRANKS REPRIS 26183	BLUE PACIFIC
11	NEW		BOBBY MCFERRIN EMI 92048*	MEDICINE MUSIC
12	14	9	NINO TEMPO ATLANTIC 82142*	TENOR SAXOPHONE
13	19	3	SOUNDTRACK ANTILLES 422 846*/ISLAND	THE HOT SPOT
14	8	13	JOHN PATITUCCI GRP 9617*	SKETCHBOOK
15	13	15	RONNIE LAWS PAR 2003*	TRUE SPIRIT
16	12	19	ANITA BAKER ELEKTRA 60922	COMPOSITIONS
17	16	19	BOB JAMES WARNER BROS. 26256	GRAND PIANO CANYON
18	17	11	THE MEETING GRP 9620*	THE MEETING
19	15	13	RICARDO SILVEIRA VERVE FORECAST 843 602*/POLYGRAM	AMAZON SECRETS
20	20	5	EMILY REMLER JUSTICE 0501*	THIS IS ME
21	23	3	FATBURGER ENIGMA 73581*	COME & GET IT
22	18	15	RICHARD ELLIOT ENIGMA 73565*	WHAT'S INSIDE
23	NEW		KIM PENSYL OPTIMISM 3233*	PENSYL SKETCHES # 3
24	22	4	TOM COSTER HEADFIRST 384*/K-TEL	FROM ME TO YOU
25	NEW		MICHAEL PAULO GRP 9623*	FUSEBOX

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. © 1990, Billboard/BPI Communications, Inc.

Jazz BLUE NOTES



by Jeff Levenson

ENTERING THE WORLD OF DEAN BENEDETTI is like drifting through a distant galaxy, awakening in wonderment to the celestial flashes of a shooting star. Bathed in the right-stuff radiance of this heavenly body, the accidental tourist is warmed not only by the light but by the satisfaction of having witnessed a phenomenon for the ages.

That said, who is this guy Benedetti and why should any jazz critic wax metaphoric about him?

Dean Benedetti was a musician with a tape recorder. Between March 1947 and July 1948 he amassed nearly 500 live recordings of bebop polestar **Charlie Parker**, culled primarily from performances at the Hi-De-Ho club in Los Angeles and at the Three Deuces and Onyx clubs in New York. His recordings were made using portable period technology: unwieldy machines with 78 rpm acetate discs and paper-based reel-to-reel tape.

Benedetti's chief concern was capturing Bird in flight; that is, recording the altoist's solos for the purpose of transcribing and studying them. He turned his machine on only when Bird played. Thus, song heads or solos by others were rarely set down. Benedetti was interested in isolating Bird's creative genius. (Bird, for his part, sanctioned Benedetti's passion, permitting the recordings but, oddly, showing little interest in the playbacks.)

It was prescient bootlegging (though hardly considered as such at the time), inspired as much by Benedetti's need to learn bop, the new music of post-World War II America, as by his fascination with Bird, who was not yet a mythic figure, much less a universally respected musician. (Remember, even **Louis Arm-**

strong was slow to accept bebop; at the start, he disparagingly referred to it as "Chinese music.")

However, virtually no one got to hear what became known as the legendary Benedetti recordings. For years, writers and ornithology buffs heard and perpetuated rumors of their existence (substantiated by trombonist **Jimmy Knepper**, who was Benedetti's soul mate and technical assistant). Jazz mythology soon made room for the amateur recordist, who died in 1957.

That said, how does one enter Dean Benedetti's world?

Simple. **Mosaic Records**, the specialty mail-order house whose last set of limited-edition boxes included works by **George Lewis**, **Stan Getz**, **Grant Green**, and **T-Bone Walker**, purchased Benedetti's discs and

Dean Benedetti was a musician with a tape recorder

tapes from a surviving family member, then painstakingly organized them for packaging. The research and production alone—handled in the main by **Phil Schapp**, with help from **Bob Porter** and **James Patrick**—took 2½ years to complete!

The result is a seven-CD/10-LP box of lost gems—precious stones removed from their song form settings—that affirm Bird's greatness. The sound quality ranges from poor to surprisingly good. And, the track by track annotation, though exhaustive in detail, is virtually impossible to follow. (Some selections are mere seconds long; to boot, neither I nor my disc player could figure out the numerical system used to designate programming order.)

No matter. "The Complete Dean Benedetti Recordings Of Charlie Parker" is a space capsule affording a lucky voyager the opportunity to bask in a meteor's bursts of brilliance. Take the trip. Bird's light is bliss.

The box is Mosaic's first unlimited release, meaning the label is unrestricted in the number of sets it can sell. The company's number is 203-327-7111.

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PARKER

Top Classical Albums

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	11	IN CONCERT ● LONDON 430 433-2* CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	9 weeks at No. 1
2	3	31	HOROWITZ: THE LAST RECORDING SONY CLASSICAL SK 45818* VLADIMIR HOROWITZ	
3	2	37	BEETHOVEN: SYMPHONY NO. 9 DG 429-861* LEONARD BERNSTEIN	
4	4	9	HANSON CONDUCTS HANSON MERCURY 432-008-2*/PHILIPS EASTMAN-ROCHESTER ORCHESTRA (HANSON)	
5	5	21	BLACK ANGELS NONESUCH 79242-2* KRONOS QUARTET	
6	6	13	IVES: SYMPHONY NO. 2 DG 429-220* NEW YORK PHILHARMONIC (BERNSTEIN)	
7	7	23	TCHAIKOVSKY & VERDI ARIAS PHILIPS 426-740* DMITRI HVOROSTOVSKY	
8	11	5	A MUSICAL PORTRAIT RCA 60567-2-RC* EVGENY KISSIN	
9	9	7	BRAHMS: THE 3 VIOLIN SONATAS SONY CLASSICAL SK 45819* ITZHAK PERLMAN/DANIEL BARENBOIM	
10	10	11	VIVALDI: THE FOUR SEASONS ANGEL CDC-49557* NIGEL KENNEDY/ENGLISH CHAMBER ORCHESTRA	
11	15	5	DINNER FOR TWO SONY CLASSICAL MFK 46355* VARIOUS ARTISTS	
12	8	23	CLASSICS OF THE SILVER SCREEN TELARC CD-80221* CINCINNATI POPS (KUNZEL)	
13	20	3	GRANADOS GOYESCAS RCA 60408-2-RC* ALICIA DE LARROCHA	
14	18	3	BRUCKNER: SYMPHONY NO. 7 DG 429 226-2* VIENNA PHILHARMONIC (KARAJAN)	
15	25	3	COPLAND: SYMPHONY NO. 3 RCA 60149-2-RC* SAINT LOUIS SYMPHONY (SLATKIN)	
16	14	25	RACHMANINOFF: VESPERS TELARC CD-80172* ROBERT SHAW FESTIVAL SINGERS	
17	13	5	VIRTUOSO DUETS ANGEL CDC-49406* CHRISTOPHER PARKENING/DAVID BRANDON	
18	12	11	COPLAND: THE TENDER LAND VIRGIN VCD-91113-2* PLYMOUTH MUSIC SERIES (BRUNELLE)	
19	24	3	ITALIAN OPERA ARIAS ANGEL CDC-54062* KIRI TE KANAWA	
20	23	3	RUTTER: TE DEUM COLLEGIUM 112* CAMBRIDGE SINGERS/LONDON SINFONIA (RUTTER)	
21	19	5	TCHAIKOVSKY: PIANO CONCERTO NO. 1 DG 427 485-2* KISSIN/BERLIN PHILHARMONIC (KARAJAN)	
22	16	31	HANDEL: ARIAS ANGEL CDC-49179* KATHLEEN BATTLE	
23	17	7	MENDELSSOHN: SYMPHONIES 3 & 4 ANGEL CDC-54000* LONDON CLASSICAL PLAYERS (NORRINGTON)	
24	22	31	CHOPIN: PIANO CONCERTOS 1 & 2 SONY CLASSICAL SK-44922* MURRAY PERAHIA	
25	21	19	DIAMOND: SYMPHONIES 2 & 4 DELOS DE 3093* SEATTLE SYMPHONY (SCHWARZ)	

TOP CROSSOVER ALBUMS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	9	OEPIDUS TEX/CHORAL CALAMITIES TELARC CD-80239* P.D.Q. BACH	5 weeks at No. 1
2	2	7	KISS ME KATE ANGEL CDC-54033* HAMPSON, BARSTOW, CRISWELL (MCGLINN)	
3	3	29	MUSIC OF THE NIGHT SONY CLASSICAL SK-45567* BOSTON POPS (WILLIAMS)	
4	5	5	MY FUNNY VALENTINE ANGEL CDC-54071* FREDERICA VON STADE	
5	7	3	FIESTA! TELARC CD-80235* CINCINNATI POPS (KUNZEL)	
6	NEW		THE STAR WARS TRILOGY SONY CLASSICAL SK 45947* JOHN WILLIAMS	
7	4	17	RIDE ON, KING JESUS! ANGEL CDC-49885* FLORENCE QUIVAR	
8	11	3	MANCINI IN SURROUND: MOSTLY MONSTERS ... RCA 60471-2-RC* HENRY MANCINI/MANCINI POPS ORCHESTRA	
9	10	3	AN OLD SONG RESUNG ANGEL CDC-54051* THOMAS HAMPSON	
10	6	23	SINGS ANDREW LLOYD WEBBER TELDEC 56924-2* JOSE CARRERAS	
11	8	43	HENRY V SOUNDTRACK ANGEL CDC-49919* CITY OF BIRMINGHAM SYMPHONY (RATTLE)	
12	NEW		THE CHRISTMAS ALBUM PHILIPS 426 835-2* CANADIAN BRASS	
13	14	3	PUBLIC TELEVISION'S GREATEST HITS RCA 60470-2-RC U.K. SYMPHONY	
14	12	15	NEW BRITAIN: THE ROOTS OF AMERICAN FOLKSONG ERATO 45474-2-ZK* BOSTON CAMERATA (COHEN)	
15	NEW		CHRISTMAS WITH THE POPS TELARC CD-80226* CINCINNATI POPS (KUNZEL)	

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. © 1990, Billboard/BPI Communications, Inc.

Classical KEEPING SCORE



by Is Horowitz

CUTTING IN: When it became known that Elizabeth Schwartzkopf interpolated several high notes for Kirsten Flagstad in a recording some decades ago it raised a predictable stink. It was a dramatic example of the power of tape technology to deceive.

But it also dramatized the ability to salvage a fine performance with a tape editor's razor. Otherwise, the recording might survive to smudge the reputation of an aging soprano no longer able to produce high C's she would have delivered with daunting ease in her prime.

The incident is brought to mind by the flap over Milli Vanilli, admittedly a deception of different scope and kind. However, it does make us look more carefully (for a time) on common recording practices that sound certain ethical overtones.

Just when, for instance, does a recording cease to be a performance? After piecing together portions of three, four, or 10 or more takes, some performed on different days, or months apart? A recording it certainly is, and perhaps a great one. But arguably it's not at all a performance the artist can be expected to duplicate before an audience, lip-syncing aside.

Nor are recordings billed as "live" less suspect. It's rare indeed when such a recording is taken from a single performance. More typically, several complete live performances are taped, with one or more makeup sessions to correct remaining flaws or, more defensibly, to eliminate audience noises and intrusive applause. And then comes the editing.

No one is about to demand that heavily edited classical performances that have won Grammys be stripped of the honor. But perhaps they should not carry the accolade of "best performance." Why not just call them

"best recordings," a worthy enough achievement?

PICK A CARD: Art & Electronics, the joint-venture label established by Mobile Fidelity's Herb Belkin and Soviet interests, seemed to have hit a jackpot with the recent release of the Tchaikovsky opera "Queen Of Spades," distributed here by MCA Records. Topping the album credits is the name of baritone Dmitri Hvorostovsky, the young Siberian rage.

But Philips Records, which holds an exclusive contract with Hvorostovsky, was upset at this unexpected entry. The baritone is also reported to have registered a complaint when he became aware of the A&E album.

For one thing, Hvorostovsky expressed deep embarrassment at the cover billing, which puts him above

Milli Vanilli flap inspires a look at recording practices

Irina Arkhipova, the distinguished mezzo who sings the title role. He also charged that the album, a taping of a live (yes, *live*) performance in Moscow last December, was not cleared by the artists.

Whatever the equities, cease-and-desist letters from Philips to MCA and Belkin's firm have formalized the complaint.

An MCA spokesman says he is "unaware of any problem" regarding release of the album, and his label is responsible only for its marketing and distribution. Belkin says he is assured by colleagues in Moscow that A&E's disc rights are "well-documented."

PASSING NOTES: Claudio Abbado and the Berlin Philharmonic will record two Mozart works for Sony Classical the week of Monday (3). One is a live recording of Mozart's C Minor Mass ("The Great"), and the other a studio recording of the Symphony No. 29. Thomas Frost will produce, his first with the BPO.

Elizabeth Ostrow is leaving her post as A&R director at New World Records to become VP of A&R at Angel Records. She will be based in New York.

Nipper News

“All the News That Fits His Prints”

VOL. 2, No. 11

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Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
Compiled from national Latin radio airplay reports.					
★★ NO. 1 ★★					
1	4	4	6	ANA GABRIEL CBS	ES DEMASIADO TARDE 1 week at No. One
2	1	3	11	LOURDES ROBLES CBS	◆ ABRAZAME FUERTE
3	3	2	14	CHAYANNE CBS	◆ COMPLETAMENTE ENAMORADOS
4	2	1	12	LUIS MIGUEL WEA LATINA	ENTREGATE
5	8	19	3	ROBERTO CARLOS CBS	PAJARO HERIDO
6	6	9	5	MARISELA ARIOLA	Y SE QUE VAS A LLORAR
7	5	5	6	BRAULIO CBS	EL TRIBUNAL DEL AMOR
8	7	10	5	JOSE JOSE ARIOLA	ATRAPADO
9	9	6	11	BRONCO FONOVISIA	CORAZON DURO
10	11	7	7	GLORIA ESTEFAN CBS	RENACER
11	14	17	5	RUDY LA SCALA SONOTONE	CUANDO YO AMO
12	10	8	23	JUAN LUIS GUERRA Y LA 440 KAREN	BURBUJAS DE AMOR
13	12	14	8	ANGELICA MARIA CBS	REINA Y CENICIENTA
14	15	12	17	DANIELA ROMO CAPITOL-EMI LATIN	DIMELO
★★★ POWER PICK ★★★					
15	23	25	6	VICENTE Y ALEJANDRO FERNANDEZ CBS	AMOR DE LOS DOS
16	13	13	18	MYRIAM HERNANDEZ CAPITOL-EMI LATIN	PELIGROSO AMOR
17	17	16	9	LA SONORA DINAMITA FUENTES-SONOTONE	EL VIEJO DEL SOMBRERON
18	25	23	14	LOS TEMERARIOS TH-RODVEN	SOLO TE QUIERO A TI
19	21	33	3	DAVID PABON TH-RODVEN	Y NOS AMAMOS
20	20	28	8	NINO SEGARRA M.P.I.	COMO AMIGO SI, COMO AMANTE NO
21	27	—	2	JUAN LUIS GUERRA Y LA 440 KAREN	A PEDIR SU MANO
22	16	11	13	RUDY LA SCALA SONOTONE	PORQUE TU ERES LA REINA
23	22	—	2	LUNA CAPITOL-EMI LATIN	UN AMOR COMO EL MIO
24	26	27	5	JOAN SEBASTIAN MUSART	CARICATURA
25	36	—	2	TONY VEGA RMM-CBS	ME QUITO EL NOMBRE
26	18	29	8	RAUL DI BLASIO ARIOLA	PIANO
★★★ HOT SHOT DEBUT ★★★					
27	NEW ▶	—	1	JOSE LUIS RODRIGUEZ CBS	LA FIESTA
28	35	—	2	MARIA CONCHITA ALONSO POLYGRAM LATINO	HAZME SENTIR
29	19	15	12	PIMPINELA CBS	◆ CUANTO TE QUIERO
30	24	18	21	JOSE FELICIANO CAPITOL-EMI LATIN	PORQUE TE TENGO QUE OLVIDAR
31	28	31	4	ROCIO DURCAL ARIOLA	LA BALANZA
32	NEW ▶	—	1	LUIS ENRIQUE CBS	Y PENSAR
33	33	22	4	LOS TIGRES DEL NORTE FONOVISIA	CORAZON USADO
34	NEW ▶	—	1	GILBERTO SANTA ROSA CBS	PERDONAME
35	31	32	3	BRONCO FONOVISIA	LOS CASTIGADOS
36	30	37	15	LOS CAMINANTES LUNA	MI NINA
37	40	30	17	PALOMA SAN BASILIO CAPITOL-EMI LATIN	NADIE COMO TU
38	32	26	10	LOLITA CBS	TE VOY HACER LA VIDA IMPOSIBLE
39	29	21	22	ROCIO DURCAL ARIOLA	TE AMO
40	34	—	2	JOSE FELICIANO CAPITOL-EMI LATIN	NO PUEDO ESTAR SIN TI

Records with the greatest airplay gains this week. ◆ Video clip availability. Chart is compiled weekly, but appears in the magazine bi-weekly. © 1990, Billboard/BPI Communications, Inc.

Latin Notas



by Carlos Agudelo

EDDIE CHACÓN, GERARDO, and LATIN SCIENCE are three young examples of the changing pace and face of Latin music. Chacón is the type of hyperactive, multitasking young artist that doesn't need to ask for special advantages to succeed. Born in Hayward, Calif., he sings and plays guitar, bass, drums, and keyboards. He is also a composer, and he produced his own first album. Chacón is also credited with having discovered the notorious Latin band **Nuclear Valdez**. At his young age he has already accumulated enough experience to make it on his own. He is currently signed to Island, which will soon release his second album, a dance-rap recording with a Latin touch.

Gerardo, born in Guayaquil, Ecuador, came to the U.S. when he was 12. Thanks to his close contact with barrio life he became a streetwise kid with a tendency to move and dance. His ability brought him impromptu appearances onstage with professional musicians, and he won the grand prize as best street dancer on the talent search show "Solid Gold." After playing secondary roles in two Hollywood films, he got a starring role in the film "Colors" (1988). Theatrical success did not keep him away from music. He began to rap, and with the help of producer **Michael Sembello**, ended up with a hit album, "Mo' Ritmo," on the Interscope label. The tunes on that album range from funk to more Latin-oriented songs performed in Spanish and Spanglish, such as the first single, "Rico Suave."

As for Latin Science, they are three Puerto Ricans

and a Cuban who picked up their love for salsa music in the streets of New York. They have put out an album on Island called "Bilingual Swingle," on which they rap in both English and Spanish, with cuts such as "Chevere," "Watusi," and "Dámela." Like Gerardo, who raps with a full band behind him, Latin Science prefers to use real instruments rather than sampling.

Another act releasing its first recording in this vein is **Latin Soul**. Its very promising 12-inch "Promise Me" (World Records, Chicago), geared to the crossover market, is making good progress according to **Juan Tovar**, producer and group member along with lead singer **Sandi Castillo**. Tovar promises to issue a remix with a Spanish version on the flip side by January. Another young artist is **Rico Barr**, a Massachusetts-based singer who has released "Forbidden Love (Amor Prohibido)," a 12-

New acts draw on Latin roots from a different perspective

inch single on the Immigrant City label. "Rico grew up in the 'three-decker' tenement house smack between the tracks and the big mill in the textile town," begins his bio. This gives a good idea of where his music comes from.

Along with **Kid Frost, Mellow Man Ace, Vico C., Que Pasa, the Wild Cards, and Tres**, to mention only a few of the most recent acts, these performers share the desire to approach their Latin cultural, ethnic, and musical roots from a different perspective. They may be too proud to ask directly for a break on Latin radio stations. But they deserve one. And since it's the wave of the future anyway, they may as well get the benefit of the doubt even though the Anglos have already given them their share of success.

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Yo, Ellis! Actor Sylvester Stallone chats with Bustle/Capitol recording artists Joey B. Ellis and Tynetta Hare at the Hollywood premiere of "Rocky V." Ellis and Hare's duet, "Go For It (Heart and Fire)," is the first single from the "Rocky V" soundtrack. Shown, from left, are Ellis; Sage Stallone, Sylvester's son and co-star; Sylvester Stallone; and Hare.



We Got The Beat. Some of the leading jazz drummers in New York gather at BMI's New York headquarters for a party to launch "Drummin' Men: The Heartbeat Of Jazz, The Swing Years" by Burt Korall, BMI's director of special assignments. The book, published by Schirmer Books, a division of Macmillan Inc., focuses on the leading drummers of the '30s and early '40s. Korall is seated at drums; shown behind him, from left, are drummers Ben Riley, Connie Kay, Panama Francis, George Simon, Johnny Blowers, Stanley Kay, Marvin "Smitty" Smith, Shelton Gary, Paul Motian, Dennis Mackrel, Barry Greenspon, Eddie Locke, Chico Hamilton, and Charli Persip.



Take It As Gospel. BMG Music Publishing enters the gospel music field by acquiring the catalogs of Lorenz Creative Services Corp., which contain songs by many of gospel's top songwriters, including award-winning writer/artist Steven Curtis Chapman and Melodie and Dick Tunney. Simultaneously, BMG Music Publishing will form a gospel music division based in its current Nashville office. Shown sealing the agreement are BMG Music Publishing Worldwide president Nick Firth, left, and Elwyn Raymer, former LCS president and newly named GM of the BMG Music Publishing gospel division.



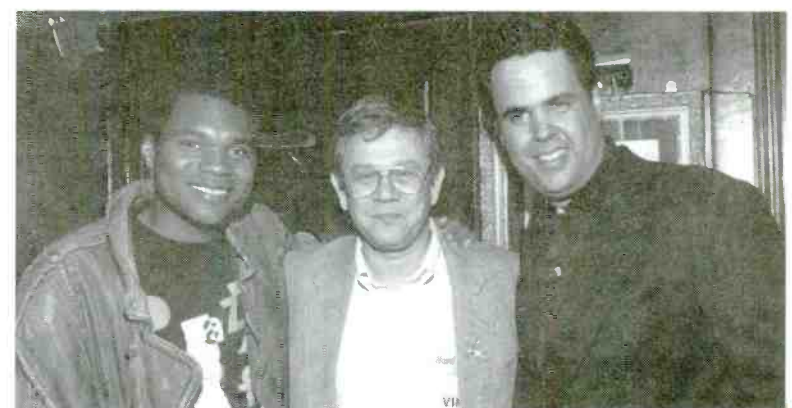
Gotta Have Hart. Rykodisc president Don Rose, right, and Grateful Dead percussionist Mickey Hart celebrate the release of Hart's new album, "At The Edge." The album is being released in conjunction with Hart's new book, "Drumming At The Edge Of Magic," published by Harper San Francisco.



Primat Gets A Grant. Jazz guitarist/composer Grant Geissman signs an exclusive writer/co-publishing deal with Primat America. Geissman's current album, "Take Another Look," on Mesa/Blue Moon, reached the top 20 on Billboard's Top Contemporary Jazz Albums chart. In addition to his six albums, Geissman has recorded with such artists as David Benoit, Tiffany, Chuck Mangione, Air Supply, and David Byrne. Shown, from left, are Sam Trust, president of Primat America; Geissman; and Ted Cohen, Geissman's manager.



A Treat From Trixter. Members of Mechanic/MCA recording group Trixter celebrate after their show at the Whisky in Los Angeles. The group's self-titled debut is moving up Billboard's Top Pop Albums chart; the first single, "Give It To Me Good," hit the top 20 of the Album Rock Tracks chart. The next single is "One In A Million." Shown, from left, are Al Teller, chairman, MCA Music Entertainment Group; Pete Loran and P.J. Farley, Trixter; Bill Wray, producer of the album; Mark Scott, Trixter; Richard Palmese, president, MCA Records; Steve Brown, Trixter; and Steve Sinclair, president, Mechanic Records.



Take My Guitar—Please. Robert Cray socializes after donating one of his guitars to New York's Hard Rock Cafe at a party following his sold-out concert at the Beacon Theater. Shown, from left, are Cray; Bas Hartong, senior VP of international A&R, PolyGram Records; and Ed Eckstine, executive VP of talent/creative affairs for PolyGram and GM of Wing Records.

International

Learning The Meaning Of Copyright *E. European Music Biz Fights Pirates*

■ BY MIKE HENNESSEY

BUDAPEST, Hungary—Record pirates in Eastern Europe are reaping rich pickings following the breakup of state-monopoly record companies. These “free marketeers” are taking advantage of what is cynically being labeled “the transition dividend”—the opportunities afforded by a big public demand in the period between state domination and the eventual emergence of legitimate private companies.

This was the clear message from discussions at the Looking East & West music industry conference, Nov. 23-25 here.

In a panel titled “Can The Pirate Be Killed Off Quickly?,” IFPI president Sir John Morgan reported that one East European country with a particularly active pirate industry is Poland, where there is no legal protection of recordings.

He described the level of piracy there as “rampant” and noted that pirates are exporting increasing quantities of illegal product as a means of earning hard currency. Pirate recordings from Poland, he said, are turning up in Norway.

Morgan has written to the Polish government urging it to introduce legislation to outlaw record piracy. However, he said, “with the country’s current problems, there will be no immediate developments. We just have to keep up the pressure.”

Contrasting the current situation in Poland with that of the former Communist regime, Antoni Roszczuk, head of the Polish independent company Roszczuk Records, said that in the early days of the state-controlled music industry, a record pirate would be sent to jail faster than his or her product could reach the market.

In the early '60s, he continued, pirates began copying domestic and international hits and paying taxes—but not royalties. The government tolerated this for a while but finally prohibited the pirates because they were making fortunes.

In the '70s, piracy took the form of cassette copies of hit recordings, dubbed from the radio.

With the end of the state monopoly, legitimate private record companies were emerging in Poland, but they were greatly disadvantaged because of pirate activity. Roszczuk said he worked with companies in the Ukraine, where record producers also have no copyright protection. “Even making copies of recordings from the state record company Melodia is legal,” he said, and there is considerable exportation of Polish pirate recordings to the Ukraine.

He added that pirates could be taken to court in Poland if they were guilty of trademark violation, but

that “they are much too smart for that.” Roszczuk noted that pirates are careful to pay their taxes and to make mechanical-royalty payments to the Polish authors’ society ZAIKS. “But they only pay on 10% of what they actually produce,” he claimed.

He urged record companies in the West to do all they could to make their product available in Poland at reasonable prices. Eric Longley, manager of KPMG Peat Marwick McLintock, U.K., pointed out at another conference piracy session that piracy “thrives where legitimate product is not readily available.”

The IFPI’s Morgan mentioned that in some Eastern European and other countries, the pirate was seen as a national hero, bringing the public Western product it couldn’t obtain through legitimate channels.

He said: “Our real task is to demonstrate this is a false philosophy and that the pirate is the enemy of the in-

dependent record industry now emerging in East European countries.”

Noting that Czechoslovakia, Hungary, and Poland had applied to join the European Economic Community, Morgan said it was the IFPI’s intention to use its link with Brussels to urge that the upgrading of copyright protection be made a condition of entry.

Dietmar Lupfer, director of Hungarian record company Sonic Boom, said it was important that legal recordings be priced within the means of consumers. An imported album can cost \$17 in Hungary, where the average monthly income is between \$140 and \$170.

Moreover, he said, the timeliness of releases is an issue. “In Hungary, the black market gets new releases before the legitimate industry,” he noted.

Down Under Concert Scene Is Under The Weather

■ BY GLENN A. BAKER

SYDNEY, Australia—The Australian concert circuit has slumped to its lowest level in more than a decade because of the country’s economic recession.

Among the international superstars who did not bring their 1990 tours Down Under were Madonna, Prince, the Rolling Stones, and New Kids On The Block. Only local acts saved this summer from being the dreariest on record.

Widely considered the third-most lucrative circuit in the world after North America and Europe, Australia may have lost—at least temporarily—its ability to draw major names. Aside from jaunts by John Farnham, Jimmy Barnes, and Midnight Oil (five shows in Sydney alone), only Aerosmith, Cher, Eric Clapton, and Tom Jones have brightened the picture in recent times.

Normally, there would be up to 10 premier acts performing during the lead-in to Christmas. This is, after all, the city where Dire Straits once played 22 near-consecutive nights at the 12,500-capacity Sydney Entertainment Centre.

The most recent international tour, by Aerosmith, reputedly was a loss-maker. The band played just two nights at the SEC, the second to a far-from-full house. Dates by Alanah Myles and del Amitri were also only moderately successful.

Says Frontier Touring Company principal Michael Chugg: “This is the worst I’ve seen it in 15 years of being in the mainstream of the business. Since the end of June, audiences have been down, with only a few exceptions, by as much as 50% of what

they should be. Since then, we’ve done Steve Earle, which was an absolute disaster for us; Depeche Mode, which had a canceled show because the singer lost his voice; the Angels with Cheap Trick, which did quite well but nothing like it would have done a year ago; and Aerosmith.

“We’re being hurt, everybody is. It’s becoming much easier to lose money and that much more difficult to make it. The line between making \$100,000 and losing \$300,000 to half a million is getting thinner.”

While attendances go down and customers become more selective, ticket prices are going up. The \$40 barrier has been breached for most big-league concerts, with predictions of a further hike. As another promoter points out, “Tina Turner is charging 22.50 pounds for a ticket in England, which translates to around 50 Australian dollars. So why would she come all the way to Australia if she’s not going to get 50 dollars a ticket here?”

And as prices go up, tolerance levels for perceived poor value go down. While Clapton’s seven sellout shows were universally acclaimed, the Cher visit created more controversy than has been seen in many a year, with sections of the popular press labeling her less-than-70-minutes-on-stage shows (which included costume changes and video inserts) as shameful debacles.

So intense and, to a degree, unfair was media criticism and ridicule of the Cher shows, particularly in Sydney, that the issue of pricing and value has been thrust very much to the fore.

It would appear to be no coincidence that current television adver-

Tower, HMV Execs Assess Eastern European Market

■ BY JEFF CLARK-MEADS

BUDAPEST, Hungary—International music retailers Tower and HMV are evaluating the Eastern European market. Senior executives from both chains attended the Looking East & West conference, Nov. 23-26 here.

Tower director of European operations Ken Sockolov told a conference panel that he believes the East is ready for Western retailing concepts. With the potential for a fourfold increase in Eastern European sales, the market is attractive to outside chains, he said. “Any city with 250,000 people can support a major record store.”

Sockolov described the gap between potential and reality by saying that, in the West, approximately 50,000 titles are available in-store. In the East, only about 3,000 of these are available. The Tower executive asked: “Does that sound like I’m pointing toward importation? I suggest it does.”

Sockolov went on to argue that retailers stimulate a market: The more stores that operate in each city, he said, the more likely are people to buy records and, therefore, the more enthusiastic will be record companies to work and

promote there.

“In a major city, there are always a number of people who have a decent income and there are always tourists,” he said. “In Budapest during the summer, at least 40% of trade would be from tourists.”

He also suggested existing

‘Any city with 250,000 people can support a major record store’

Eastern European retailers can maximize their business by effective promotion. He advocated link-ups with radio stations, in-store activities, and joint promotions with record companies.

Later, Sockolov told Billboard: “I expect one or other of us [Tower or HMV] to be here before the end of next year.” He added that Tower’s plans for a hard-currency store in Moscow have run into difficulties. “Budapest is much more hospitable,” he commented.

HMV was represented at the conference by business development managers Duncan Bell and Bob Williams, who flew into Budapest one day before the conference and visited local record stores.

tising for the next major international jaunt, Billy Joel in January, is heavily emphasizing the “more than two hours on stage” aspect. Joel, a longstanding Australian concert favorite, renowned for his lengthy, wide-appealing shows, could well be the antidote the ailing tour scene needs.

However, not all major promoters are crying poor. Michael Coppel boasts of a bumper year, in which he presented Alice Cooper, Clapton, Public Enemy, UB40, Melissa Etheridge, Myles, the Cramps and the B-52’s, among others, to mostly acceptable success.

“Part of the reason why there are less big acts down here,” he points out, “is that there just aren’t that many available this season. The circumstances just don’t seem to be right. I’m looking every week for

acts to tour and I have to say that I’ve rarely had a narrower choice.

“The reason why Australian acts are doing such good live business is because they are largely veterans who now sell a lot of records. I don’t think the fact that they are Australian is a deciding factor at the box office. Sure there’s a recession, and shops are closing down in every street, but I don’t think it’s yet had the effect on our business that is being claimed.

“People still want to see shows, but they want to see acts they know and trust and whose records sell a lot of copies.”

Coppel adds: “I think the present climate has sent out a warning to promoters to be careful of what they buy and to think a little more about value for money. This isn’t the time to ask audiences to take chances.”

French-Music TV Channel May Shut Down

PARIS—The French-music-only satellite television channel Euromusique is facing possible closure.

French music industry trade association SNEP says unless additional operational frequencies are allocated for it to extend its reach, it will have to cease broadcasting by the end of the year. SNEP is calling on the government to give Euromusique the frequencies it needs to safeguard the future of the country’s popular repertoire.

SNEP argues that French music needs its own TV channel more than ever before. It warns that otherwise the airwaves could be

dominated completely by satellite broadcasters with a diet of Anglo-American material.

Says a SNEP spokesman, “The absence of a French-music channel will lead inevitably to the virtual end of French-music video production. Thus a whole segment of French creativity, and of promotion for national repertoire, will disappear.”

SNEP contends Euromusique would become commercially viable if given additional frequencies to enable it to reach an audience of 12 million.



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BRITAIN (Courtesy Music Week/Gallup) As of 12/1/90

This Week	Last Week	SINGLES
1	3	ICE ICE BABY VANILLA ICE SBK
2	1	UNCHAINED MELODY THE RIGHTEOUS BROTHERS VERVE/POLYDOR
3	5	UNBELIEVABLE E.M.F. PARLOPHONE
4	2	DON'T WORRY KYM APPELBY PARLOPHONE
5	12	IT TAKES TWO ROD STEWART & TINA TURNER WARNER BROS.
6	6	FANTASY BLACK BOX deCONSTRUCTION/RCA
7	11	FALLING JULEE CRUISE WARNER BROS.
8	7	I'LL BE YOUR BABY TONIGHT ROBERT PALMER & UB40 EMI
9	17	KING OF THE ROAD (EP) THE PROCLAIMERS CHRYSALIS
10	8	TO LOVE SOMEBODY JIMMY SOMERVILLE LONDON
11	4	FOG ON THE TYNE (REVISITED) GAZZA & LINDISFARNE BEST/RCA
12	10	CUBIK/OLYMPIC 808 STATE (808 STATE) PERFECT SONGS ZTT
13	23	MY DEFINITION OF A BOMBASTIC JAZZ STYLE DREAM WARRIORS 4TH & B'WAY
14	NEW	KINKY BOOTS PATRICK MACNEE & HONOR BLACKMAN DERAM
15	9	A LITTLE TIME THE BEAUTIFUL SOUTH GODISCS
16	18	TIME TO MAKE THE FLOOR BURN MEGABASS MEGABASS
17	15	THERE SHE GOES THE LA'S GODISCS
18	31	SEVEN LITTLE GIRLS SITTING IN THE BACKSEAT BOMBALURINA CARPET
19	14	TAKE MY BREATH AWAY BERLIN CBS
20	36	BEING BORING PET SHOP BOYS PARLOPHONE
21	33	SUCKER DJ DIMPLED D FBI
22	27	MISSING YOU SOUL II SOUL TEN
23	13	STEP BACK IN TIME KYLIE MINOGUE PWL
24	NEW	WICKED GAME CHRIS ISAAK LONDON
25	35	POWER OF LOVE/DEE-LITE THEME DEE-LITE ELEKTRA
26	19	LET'S SWING AGAIN JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY/DANCE
27	39	ARE YOU DREAMING? TWENTY 4 SEVEN FEATURING CAPTAIN HOLLYWOOD BCM
28	16	(WE WANT) THE SAME THING BELINDA CARLISLE VIRGIN
29	21	ISLAND HEAD EP INSPIRAL CARPETS COW/MUTE
30	25	SPIT IN THE RAIN DEL AMITRI A&M
31	NEW	DOWN TO EARTH MONIE LOVE COOLTEMPO
32	NEW	24 HOURS BETTY BOO RHYTHM KING
33	24	SHOW ME HEAVEN MARIA McKEE EPIC
34	20	I'M YOUR BABY TONIGHT WHITNEY HOUSTON ARISTA
35	29	MIRACLE JON BON JOVI VERTIGO/PHONOGRAM
36	NEW	MONEY TALKS AC/DC ATCO
37	NEW	LOVE TAKES TIME MARIAH CAREY CBS
38	26	THE OBVIOUS CHILD PAUL SIMON WARNER BROS.
39	22	DRESSED FOR SUCCESS ROXETTE EMI
40	NEW	LOVE'S GOT ME LOOSE ENDS TEN
1	1	ALBUMS
2	2	MADONNA THE IMMACULATE COLLECTION SIRE
3	3	ELTON JOHN THE VERY BEST OF ROCKET/PHONOGRAM
4	3	PHIL COLLINS SERIOUS HITS...LIVE! VIRGIN
5	5	CARRERAS, DOMINGO, PAVAROTTI IN CONCERT DECCA
6	10	CLIFF RICHARD FROM A DISTANCE... THE EVENT EMI
7	8	STATUS QUO ROCKING ALL OVER THE YEARS VERTIGO/PHONOGRAM
8	6	JIMMY SOMERVILLE THE SINGLES COLLECTION 1984-1990 LONDON
9	4	PAUL SIMON THE RHYTHM OF THE SAINTS WARNER BROS.
10	13	THE BEE GEES THE VERY BEST OF POLYDOR
11	14	MICHAEL BOLTON SOUL PROVIDER CBS
12	NEW	THE RIGHTEOUS BROTHERS THE VERY BEST OF VERVE
13	7	THE BEAUTIFUL SOUTH CHOKE GODISCS
14	11	WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA
15	22	PLACIDO DOMINGO BE MY LOVE... AN ALBUM OF LOVE EMI
16	NEW	PETER GABRIEL SHAKING THE TREE—16 GOLDEN GREATS VIRGIN
17	9	KYLIE MINOGUE RHYTHM OF LOVE PWL
18	12	HAPPY MONDAYS PILLS 'N' THRILLS AND BELLIES FACTORY
19	25	FOSTER & ALLEN SOUVENIRS TELSTAR
20	16	GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 EPIC
21	18	LED ZEPPELIN REMASTERS ATLANTIC
22	19	THE SHADOWS REFLECTION ROLL OVER/POLYDOR
23	15	TECHNOTRONIC/HI-TEK 3 TRIP ON THIS—REMIXES TELSTAR
24	21	NEW KIDS ON THE BLOCK NEW KIDS ON THE BLOCK CBS
25	24	DONNA SUMMER THE BEST OF WARNER BROS.
26	20	ROXETTE LOOK SHARP EMI
27	17	THE CURE MIXED UP FICTION/POLYDOR
28	NEW	JULIO IGLESIAS STARRY NIGHT CBS
29	30	BETTY BOO BOOMANIA RHYTHM KING
30	40	RICHARD CLAYDERMAN/R.P.O. MY CLASSIC COLLECTION DECCA DELPHINE
31	26	THE DRIFTERS THE BEST OF BEN E. KING & THE DRIFTERS TELSTAR
32	27	PET SHOP BOYS BEHAVIOR PARLOPHONE
33	23	JIMI HENDRIX CORNERSTONES 1967-1970 POLYDOR
34	37	ANGELO BADALAMENTI/JULEE CRUISE/VARIOUS MUSIC FROM TWIN PEAKS WARNER BROS.
35	28	JULIAN LLOYD WEBBER/R.P.O. LLOYD WEBBER PLAYS LLOYD WEBBER PHILIPS
36	29	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL
37	NEW	CINDERELLA HEARTBREAK STATION VERTIGO
38	34	FREDDIE STAR THE WANDERER DOVER/CHRYSALIS
39	NEW	BELOVED BLISSSED OUT EAST WEST
40	35	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS
41	32	RITA MACNEE REASON TO BELIEVE POLYDOR

CANADA (Courtesy The Record) As of 11/26/90

	SINGLES
1	SOMETHING TO BELIEVE IN POISON ENIGMA/CAPITOL
2	CHERRY PIE WARRANT COLUMBIA/CBS
3	MORE THAN WORDS CAN SAY ALIAS CAPITOL/CAPITOL
4	IMPULSIVE WILSON PHILLIPS CAPITOL/CAPITOL
5	LOVE TAKES TIME MARIAH CAREY COLUMBIA/CBS
6	STRANDED HEART CAPITOL/CAPITOL
7	PRAYING FOR TIME GEORGE MICHAEL COLUMBIA/CBS
8	SUICIDE BLONDE INXS ATLANTIC/WEA
9	ICE ICE BABY VANILLA ICE SBK/EMI
10	LET'S TRY IT AGAIN NEW KIDS ON THE BLOCK COLUMBIA/CBS
11	CLOSE TO YOU MAXI PRIEST VIRGIN/A&M
12	TOM'S DINER DNA FEATURING SUZANNE VEGA VIRGIN/A&M
13	BLACK CAT JANET JACKSON A&M/A&M
14	I'M YOUR BABY TONIGHT WHITNEY HOUSTON ARISTA/BMG
15	NEW WORLD JUST KEEPS ON TURNING CANDI & THE BACKBEAT I.R.S./MCA
16	10 RELEASE ME WILSON PHILLIPS SBK/EMI
17	NEW DOING THE DO BETTY BOO SIRE/WEA
18	18 SO HARD PET SHOP BOYS EMI/CAPITOL
19	16 SO CLOSE DARYL HALL JOHN OATES ARISTA/BMG
20	NEW LOVE & AFFECTION GEORGE MICHAEL CBS/CBS
1	ALBUMS
2	AC/DC THE RAZORS EDGE ATCO/WEA
3	2 PAUL SIMON THE RHYTHM OF THE SAINTS WARNER BROS./WEA
4	5 VANILLA ICE TO THE EXTREME SBK/EMI
5	4 M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/CAPITOL
6	3 INXS X ATLANTIC/WEA
7	6 TRAVELING WILBURYS VOL. 3 WARNER BROS./WEA
8	8 MARIAH CAREY VISION OF LOVE COLUMBIA/CBS
9	10 WILSON PHILLIPS WILSON PHILLIPS SBK/EMI
10	9 ZZ TOP RECYCLER WARNER BROS./WEA
11	11 DEEE-LITE WORLD CLIQUE ELEKTRA/WEA
12	15 WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA/BMG
13	13 BLACK BOX DREAMLAND deCONSTRUCTION/RCA
14	12 LED ZEPPELIN LED ZEPPELIN WEA/WEA
15	16 RIGHTEOUS BROTHERS GREATEST HITS VERVE/POLYGRAM
16	19 POISON FLESH AND BLOOD CAPITOL/CAPITOL
17	NEW MADONNA THE IMMACULATE COLLECTION SIRE/WEA
18	18 NEW KIDS ON THE BLOCK STEP BY STEP COLUMBIA/CBS
19	14 CONCRETE BLONDE BLOODLETTING I.R.S./MCA
20	NEW SOUNDTRACK PRETTY WOMAN EMI/CAPITOL

GERMANY (Courtesy Der Musikmarkt) As of 11/20/90

	SINGLES
1	FADENESS—PART 1 ENIGMA VIRGIN
2	I'VE BEEN THINKING ABOUT YOU LONDONBEAT ANXIOUS
3	3 ICE ICE BABY VANILLA ICE SBK
4	4 SO HARD PET SHOP BOYS PARLOPHONE
5	5 TOM'S DINER DNA FEATURING SUZANNE VEGA A&M
6	6 WHAT TIME IS LOVE? KLF KLF COMMUNICATIONS
7	7 CULT OF SNAP SNAP LOGIC/ARIOLA
8	9 I'M YOUR BABY TONIGHT WHITNEY HOUSTON ARISTA
9	8 CRYING IN THE RAIN A-HA WARNER BROS.
10	10 ICH HAB' GETRAUMT VON DIR MATTHIAS REIM POLYGRAM
11	12 THE JOKER STEVE MILLER BAND CAPITOL
12	11 WORLD IN MY EYES DEPECHE MODE MUTE
13	15 SHOW ME HEAVEN MARIA McKEE EPIC
14	14 HAVE YOU SEEN HER M.C. HAMMER CAPITOL
15	13 TOM'S DINER RAP AFTER ONE MIKULSKI
16	16 ARE YOU DREAMING? TWENTY 4 SEVEN FREAKY RECORDS/BCM
17	NEW IT'S A SHAME MONIE LOVE COOLTEMPO
18	NEW ANNIVERSARY WALTZ STATUS QUO VERTIGO
19	17 MORE SISTERS OF MERCY MERCIFUL RELEASE
20	18 LA SERENISSIMA DNA MIKULSKY
1	ALBUMS
2	7 BAP X FUER'E U ELECTROLA
3	2 HERBERT GRONEMEYER LUXUS EMI/ELECTROLA
4	1 WESTERNHAGEN LIVE WER
5	9 PHIL COLLINS SERIOUS HITS...LIVE! VIRGIN
6	3 MATTHIAS REIM MATTHIAS REIM POLYGRAM
7	6 POLICE THEIR GREATEST HITS A&M
8	4 PET SHOP BOYS BEHAVIOR PARLOPHONE
9	NEW SUPERTRAMP THE VERY BEST OF SUPERTRAMP A&M
10	11 CARRERAS, DOMINGO, PAVAROTTI IN CONCERT DECCA
11	5 ZZ TOP RECYCLER WARNER BROS.
12	10 AC/DC THE RAZORS EDGE ATCO/EAST WEST
13	NEW SCORPIONS CRAZY WORLD MERCURY
14	8 A-HA EAST OF THE SUN, WEST OF THE MOON WARNER BROS.
15	12 PAUL SIMON THE RHYTHM OF THE SAINTS WARNER BROS.
16	14 DAVID HASSELHOFF CRAZY FOR YOU BMG
17	13 SISTERS OF MERCY VISION THING MERCIFUL RELEASE/EAST WEST
18	16 SOUNDTRACK PRETTY WOMAN EMI
19	15 LONDONBEAT IN THE BLOOD ANXIOUS/RCA
20	NEW CURE MIXED UP FICTION
21	NEW WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA

ITALY (Courtesy Musica e Dischi) As of 11/26/90

	ALBUMS
1	8 CLAUDIO BAGLIONI OLTRE CBS
2	1 LUCIO DALLA CAMBIO PRESSING
3	2 FABRIZIO DE ANDRE LE NUVOLE FONIT CETRA
4	3 LUCIO BATTISTI LA SPOSA OCCIDENTALE CBS
5	7 PHIL COLLINS SERIOUS HITS...LIVE! WEA
6	5 WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA
7	6 MINA TI CONOSCO MASCHERINA PDU
8	13 PAUL McCARTNEY TRIPPING THE LIVE FANTASTIC PARLOPHONE
9	4 POLICE THEIR GREATEST HITS POLYGRAM
10	9 ELTON JOHN THE VERY BEST OF ROCKET
11	14 PAOLO CONTE PAROLE D'AMOUR SCRITTE A MACCHINA CGD
12	10 MARCO MASINI MARCO MASINI RICORDI
13	13 CARRERAS, DOMINGO, PAVAROTTI IN CONCERT DECCA
14	11 SOUNDTRACK PRETTY WOMAN EMI
15	17 FRANCESCO BACCINI IL PIANOFORTE NON E' IL MIO FORTE CGD
16	15 VARIOUS MEGAHITS COMPILATION, VOL. 2 DISCOMAGIC
17	16 PAUL SIMON THE RHYTHM OF THE SAINTS WARNER BROS.
18	20 LED ZEPPELIN REMASTERS ATLANTIC
19	18 FRANCESCO GUCCINI QUELLO CHE NON... EMI
20	19 MANGO SIRTAKI FONIT CETRA

MUSIC & MEDIA

EUROCHART HOT 100 12/1/90

	HOT 100 SINGLES
1	1 I'VE BEEN THINKING ABOUT YOU LONDONBEAT ANXIOUS/RCA
2	19 ICE ICE BABY VANILLA ICE SBK
3	2 I'M YOUR BABY TONIGHT WHITNEY HOUSTON ARISTA
4	4 UNCHAINED MELODY RIGHTEOUS BROTHERS VERVE/POLYDOR
5	5 SHOW ME HEAVEN MARIA McKEE EPIC
6	3 SO HARD PET SHOP BOYS PARLOPHONE
7	9 DON'T WORRY KYM APPELBY PARLOPHONE
8	6 TOM'S DINER DNA FEATURING SUZANNE VEGA A&M
9	16 SADENESS—PART 1 ENIGMA VIRGIN
10	8 UNE FEMME AVEC UNE FEMME MECANO ARIOLA
11	15 THE JOKER STEVE MILLER BAND CAPITOL
12	12 CULT OF SNAP SNAP LOGIC/ARIOLA
13	10 KINGSTON TOWN UB40 VIRGIN
14	11 CRYING IN THE RAIN A-HA WARNER BROS.
15	13 FANTASY BLACK BOX GROVE GROOVE MELODY
16	7 FOG ON THE TYNE (REVISITED) GAZZA & LINDISFARNE BEST/RCA
17	NEW ARE YOU DREAMING? TWENTY 4 SEVEN FREAKY RECORDS
18	17 PETIT FRANCK FRANCOIS FELDMAN PHONOGRAM
19	18 WORLD IN MY EYES DEPECHE MODE MUTE
20	NEW UNBELIEVABLE E.M.F. PARLOPHONE
1	HOT 100 ALBUMS
2	3 PHIL COLLINS SERIOUS HITS...LIVE! VIRGIN WEA
3	9 WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA
4	2 CARRERAS, DOMINGO, PAVAROTTI IN CONCERT DECCA
5	1 PAUL SIMON THE RHYTHM OF THE SAINTS WARNER BROS.
6	5 ELTON JOHN THE VERY BEST OF... ROCKET
7	NEW MADONNA THE IMMACULATE COLLECTION SIRE
8	4 ZZ TOP RECYCLER WARNER BROS.
9	8 THE POLICE THEIR GREATEST HITS A&M
10	7 GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 EPIC
11	6 PET SHOP BOYS BEHAVIOR PARLOPHONE
12	11 SOUNDTRACK PRETTY WOMAN EMI
13	12 HERBERT GRONEMEYER LUXUS ELECTROLA
14	NEW BAP X FUER'E U ELECTROLA
15	10 AC/DC THE RAZORS EDGE ATCO
16	13 A-HA EAST OF THE SUN, WEST OF THE MOON WARNER BROS.
17	15 INXS X MERCURY
18	19 THE CURE MIXED UP FICTION/POLYDOR
19	14 MATTHIAS REIM MATTHIAS REIM POLYDOR
20	NEW WESTERNHAGEN LIVE WARNER BROS.
21	NEW STATUS QUO ROCKING ALL OVER THE YEARS VERTIGO
1	SINGLES
2	1 UNCHAINED MELODY THE RIGHTEOUS BROTHERS POLYGRAM
3	2 GROOVE IS IN THE HEART DEEE-LITE WARNER BROS.
4	5 DOIN' THE DO BETTY BOO COLOSSAL RECORDS
5	3 JUKEBOX IN SIBERIA SKYHOOKS MUSHROOM/FESTIVAL
6	17 ICE ICE BABY VANILLA ICE EMI
7	4 I'LL BE YOUR SHELTER TAYLOR DAYNE BMG
8	13 I'M YOUR BABY TONIGHT WHITNEY HOUSTON BMG
9	NEW STEP BACK IN TIME KYLIE MINOGUE MUSHROOM/FESTIVAL
10	7 HEART IN DANGER SOUTHERN SONS BMG
11	8 TOM'S DINER DNA FEATURING SUZANNE VEGA POLYDOR/POLYGRAM
12	10 LILY WAS HERE DAVID A. STEWART FEATURING CANDY DULFER BMG
13	19 SHOW ME HEAVEN MARIA McKEE CBS
14	11 THUNDERSTRUCK AC/DC CBS/ALBERT PRODUCTIONS
15	NEW JUSTIFY MY LOVE MADONNA WARNER BROS.
16	16 MEGAMIX TECHNOLOGICAL BMG
17	NEW BURN FOR YOU JOHN FARNHAM BMG
18	12 OOPS UP SNAP BMG
19	6 BUST A MOVE YOUNG M.C. POLYGRAM
20	9 BLACK CAT JANET JACKSON POLYDOR/POLYGRAM
21	15 BOUND FOR GLORY ANGRY MUSHROOM/FESTIVAL
1	ALBUMS
2	NEW MADONNA THE IMMACULATE COLLECTION WARNER BROS.
3	1 CARRERAS, DOMINGO, PAVAROTTI IN CONCERT POLYGRAM
4	2 JOHN FARNHAM CHAIN REACTION BMG
5	5 ELTON JOHN THE VERY BEST OF PHONOGRAM/POLYGRAM
6	3 PAUL SIMON THE RHYTHM OF THE SAINTS WARNER BROS.
7	4 SKYHOOKS THE LATEST AND GREATEST MUSHROOM/FESTIVAL
8	7 TAYLOR DAYNE CAN'T FIGHT FATE BMG
9	6 MARGARET URlich SAFETY IN NUMBERS CBS
10	NEW PHIL COLLINS SERIOUS HITS...LIVE! WARNER BROS.
11	10 JIMMY BARNES TWO FIRES MUSHROOM/FESTIVAL
12	NEW WHITNEY HOUSTON I'M YOUR BABY TONIGHT BMG
13	8 CREEDENCE CLEARWATER REVIVAL 21ST ANNIV.—THE ULTIMATE COLLECTION FESTIVAL
14	11 MIDNIGHT OIL BLUE SKY MINING CBS
15	9 ICEHOUSE CODE BLUE REGULAR/FESTIVAL
16	12 THE CURE MIXED UP WARNER BROS.
17	NEW CARPENTERS THEIR GREATEST HITS POLYDOR/POLYGRAM
18	14 THE TRAVELING WILBURYS VOL. 3 WARNER BROS.
19	19 BETTE MIDLER SOME PEOPLE'S LIVES WARNER BROS.
20	18 AC/DC THE RAZORS EDGE CBS/ALBERT PRODUCTIONS
21	NEW HUNTERS AND COLLECTORS COLLECTED WORKS MUSHROOM/FESTIVAL
1	SINGLES
2	1 UNE FEMME AVEC UNE FEMME MECANO BMG
3	3 PETIT FRANCK FRANCOIS FELDMAN POLYGRAM
4	2 KINGSTON TOWN UB40 VIRGIN
5	4 ALORS REGARDE PATRICK BRUEL BMG
6	5 WHAT'S A WOMAN VAYA CON DIOS BMG
7	11 FRENTA A FRENTA CHICO & ROBERTA CARRERE
8	7 MARIE JEAN MICHEL SARDOU EMI
9	6 HEY LITTLE GIRL MARK BOYCE CBS
10	13 TEARS OF THE EARTH DAVID HALLYDAY POLYGRAM
11	8 THE PARTY LATINO PARTY POLYGRAM
12	NEW CRYING IN THE RAIN A-HA WEA
13	14 AVANT DE PARTIR ROCH VOISINE BMG
14	9 A TOUTES LES FILLES FELIX GRAY ET DIDIER BARBELIVIER BMG
15	10 TONIGHT NEW KIDS ON THE BLOCK CBS
16	16 RIEN QUE POUR CA ELSA BMG
17	12 LE JERK THIERRY HAZARD CBS
18	NEW LA LEGENDE DE JIMMY DIANE TELL WEA
19	15 RUE FONTAINE MARC LAVOINE POLYGRAM
20	19 TOM'S DINER DNA FEATURING SUZANNE VEGA POLYGRAM
21	NEW LA BERCEUSE DU PETIT DIABLE ROCH VOISINE BMG

FRANCE (Courtesy Europe 1) As of 11/15/90

Sobering News From CRIA: Slump Continues

■ BY KIRK LaPOINTE

OTTAWA—It will take a really strong Christmas season to pull the Canadian recording industry out of a sharp economic downturn that has included two consecutive months and resulted in an overall drop in business for the year.

Audited figures from Canadian record firms released by the Canadian Recording Industry Assn. show a 1% decline in the net value of sales of recordings for the year through October. That figure includes a 6% decline for October compared with net sales in October 1989.

Where last year the declines were confined to only the vinyl configuration, this year the slump is widespread. Even the once-steady cassette has gone into a tailspin; only substantial growth in the compact disc format is keeping the business from a freefall.

The figures, audited by the firm Peat Marwick Thorne, indicate a 7% decline through the year for long-playing cassettes (cassette singles, still in their infancy in Canada, show bountiful gains of 253% this year over last, but represent only about 5% of the cassette market).

Overall, cassette business tumbled 20% this October compared with last October, and shipments were down some 23% for the month and 13% through the year.

The Canadian economy has produced two consecutive quarters of what experts call "negative growth," indicative of a recession. Consumer and business confidence in the economy is way down, and even the country's prime minister acknowledges there is a recession. The Persian Gulf crisis, while good for the country's oil patch, has worsened matters nationally by pressing oil prices up and making downward pressure on inflation impossible; that, in turn, has meant little interest-rate relief and a general dampening of business.

Unless there is a big Christmas buying binge, the cassette format could finish down for the first time since the last recession, perhaps since its inception.

CD business, which had tapered off in September, rebounded smartly in October and now is running 24% ahead of last year. But even with the jump in CD business, the concurrent CD price declines paint a gloomy picture for the industry. Note that while shipments are up 31% for the first 10 months of 1990, net sales value is up only 24%. If CD business tapers off, the industry is in for a brutal recession.

Total sales value of all configurations for the year through October was \$308.569 million, down from \$312.803 million in the first 10 months of 1989.

So bare is the vinyl cupboard that in all of October among all of the CRIA members, just 3,000 albums were shipped. By all appear-

(Continued on next page)

Billboard spotlights Canada

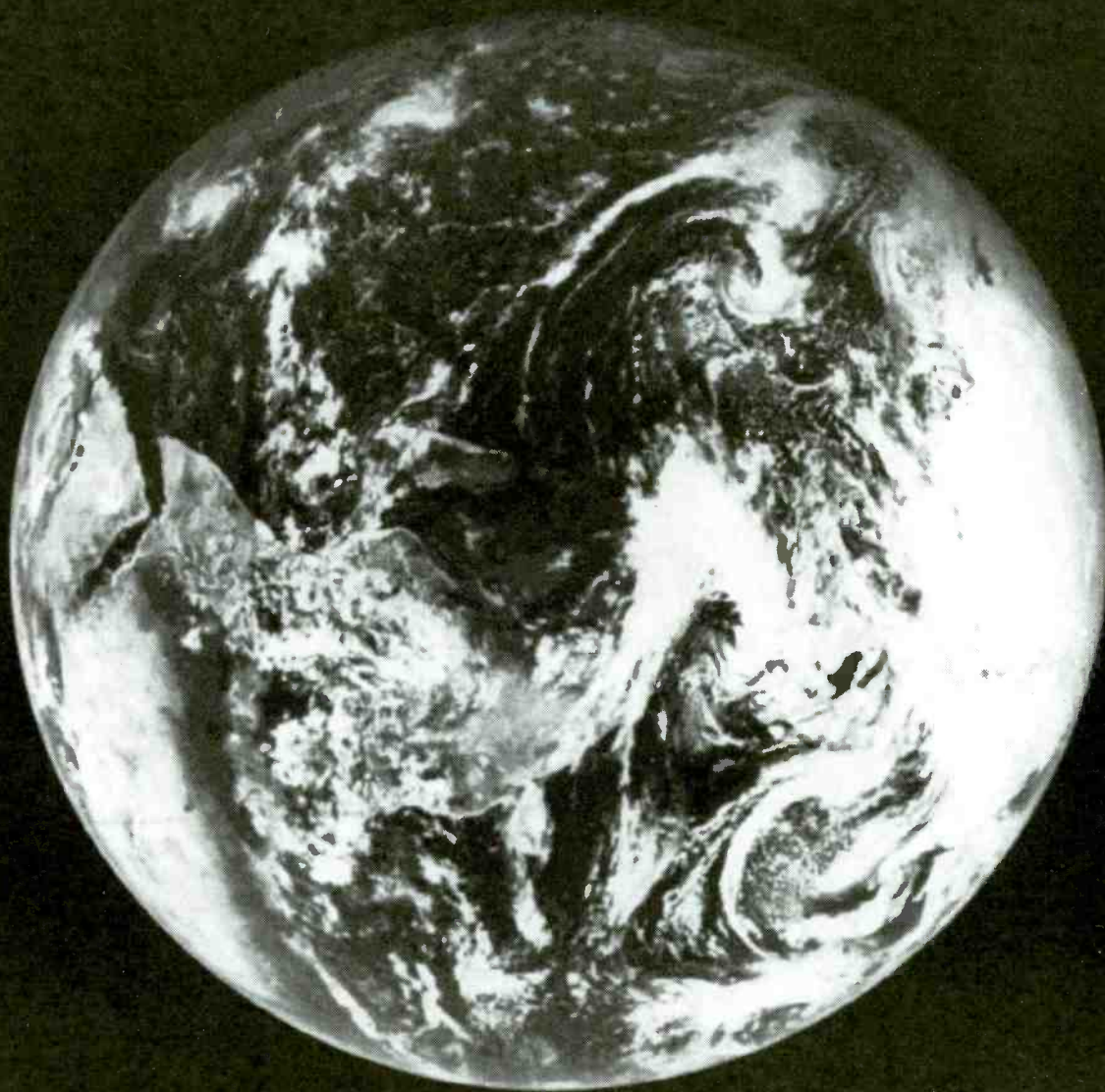


All eyes are on Canada as the music and video world booms in the 90's and Canada is featured at the 1991 *Midem Convention*. In the January 26 issue, *Billboard* toasts Canada with an indepth look at the Canadian industry, including an industry overview, profiles of Canadian artists and previews of new faces for 1991.

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ISSUE DATE: January 5

AD CLOSE: December 11

Colin James Is Best Of The West At Annual Awards

OTTAWA—The 10th annual West Coast Music Awards, arguably the greatest indicator of the state of Canadian music, made Colin James its principal proponent this year in a multitrophy haul for the promising rock-blues singer/guitarist.

James was voted major-label artist of the year, his recent "Sudden Stop" album was deemed best album, "Just Came Back" was top single, James was best guitarist, and he shared the songwriter award with Daryl Burgess for the single.

Newcomer Sue Medley, veteran Paul Janz, and stalwart k.d. lang were also big winners. Medley, whose self-titled debut is at the platinum mark and scheduled for a U.S. release early in 1991, netted the best-female-vocalist and best-debut-recording honors. Janz was best male vocalist and producer, while lang was given the international-achievement award.

The recent awards ceremony honored Grapes Of Wrath for best major-label video ("All The Things I Wasn't") and Spirit Of The West as top roots performers. Country awards went to Patricia Conroy for female vocalist, Rocky Swanson for male vocalist, and Alibi for group of the year.

Memory Day was top unsigned band, Al Rodger won for top video by an independent, and jazz-funk band Video Barbeque won for best indie album.

Other winners included Norman Foote (children's performer), Hugh Fraser Quintet (jazz/new age), Shy Thunder (metal), Connie Scott (gospel), Marty Dolan (graphics), Steve Smith (engineer), Skywalker's Rene Worst (bassist) and Tom Keenlyside (reed-brass player), Spirit Of The West's Jerry Adolphe (percussionist), and lang's reclines' Michael Creber (keyboardist).

SOBERING STATS

(Continued from preceding page)

ances, vinyl albums continue to come back to their shippers; revenue was a negative \$10,000 for the month and has been negative \$507,000 for the year, based on minus 37,000 units shipped.

Vinyl singles are in equal disarray, down some 128% for the year through October, amounting to a negative position on the books of \$1.04 million.

If these figures are not sobering, the first few months of 1991 could be. On Jan. 1, the federal government is scheduled to unfurl its Goods And Services Tax, a 7% levy that will be applied to recordings and most consumer goods and services.

Some provinces even plan to levy the tax on top of their existing provincial sales taxes. That will mean the retail increases will be higher, and the provinces will remit only the 7% on the basic retail price and pocket the difference between that and the basic 7%.

LIFELINES

BIRTHS

Girl, Emily Dora, to **Stu and Amy Fine**, Oct. 23 in New York. They own and run independent label Wild Pitch Records.

Girl, Chloe Elizabeth, to **Randy and Gaby Hough**, Oct. 25 in Miami. He is a district manager for Spec's Music and Video. She is an assistant buyer for the same company.

Girl, Leah Elizabeth, to **Larry and Valerie Sloven**, Oct. 26 in Berkeley, Calif. He is a managing partner of HighTone Records in Oakland, Calif.

Girl, Paris Sierra, to **Robert K. Haber and Joanne Abbot Green**, Nov. 1 in Manhasset, N.Y. He is founder and president of CMJ Entertainment, publisher of CMJ New Music Report, co-executive producer and creator of the nationally televised show "The New Music Awards," and co-executive producer of the weekly syndicated radio program "The TDK New Music Report." She is executive VP of CMJ Entertainment, convention director of CMJ Music Marathon, and co-executive producer and creator of "The New Music Awards."

Girl, Emily Kathleen, to **Dave and Nicki Callahan**, Nov. 8 in Greenwich, Conn. He is a product manager for Blockbuster Video in Connecticut.

Boy, Benjamin Wilder, to **John Jr. and Lauren Burnap**, Nov. 11 in Wakefield, R.I. He is president of Events! Inc., entertainment consultants and booking agents for the Teenage Mutant Ninja Turtles shopping-center appearances.

Boy, William Tinsley III, to **Tinsley and Kelly Jo Ellis**, Nov. 12 in Atlanta. He records for Alligator.

Boy, Ian Thomas, to **Don and Dolly Legge**, Nov. 16 in Miami. She is director of human resource management for Spec's Music and Video.

Girl, Allison Kennedy, to **Michael and Valerie Coats**, Nov. 19 in Sonoma, Calif. He is a partner at San Francisco-based Glodow & Coats Publicity Services, handling the Doobie Bros., Winterland Productions, the Bay Area Music Awards, and the San Francisco Blues Festival.

MARRIAGES

Otha Young to Brenda Haynes, Oct. 20 in Nashville. He is a songwriter and partner with Juice Newton. She is an actress and former owner of Performing Artists' Workshop.

Tony Sabournin to Linda Johnson, Nov. 10 in Portland, Maine. He is a contributing editor at Cashbox, a music industry consultant, and a former editor at Billboard En Espanol. She is East Coast sales rep for Broadcast Data Systems' Record Track and Billboard Information Network.

Bruce Dale to Corey Waters, Nov. 25 in Studio City, Calif. He is VP/chief operating officer of Cassettes Unlimited.

DEATHS

Roy Mehlman, 68, of cancer, Nov. 9 in Stamford, Conn. Mehlman was former VP of affiliate relations at Group W Satellite Communications. Among his accomplishments there, he headed an all-out affiliate-relations effort resulting in the launch of TNN: The Nashville Network.

He also oversaw the launch of TNNR, a radio programming service that has forged a promotional relationship between cable and country music radio stations. He retired in July. Mehlman is survived by his wife, Gloria, who lives in Stamford, Conn., and two children, Mark Mehlman of Monterey, Calif., and Debra Sherman of New York.

Ray Pohlmann, 60, of heart failure, Nov. 15 in Santa Fe, N.M. A renowned session musician who played on hundreds of records, Pohlmann is best known for pioneering the use of the electric bass on records from the late '50s on. Born in Iowa, he started in music in the early '50s as a vocalist, toured as a backup singer for Kay Starr, then worked clubs around Los An-

geles as a jazz guitarist. He broke into studio work as a guitar player, and recorded with the Beach Boys (including "Pet Sounds," and "Good Vibrations"), Jan & Dean, the Righteous Brothers, Herb Alpert & Tijuana Brass, Aretha Franklin, Dean Martin, Bobby Darin, Frank Sinatra, Ike & Tina Turner, and all Phil Spector productions. From 1964-66, Pohlmann was musical director for the TV program "Shindig"; in 1968, he was musical director for one of the first rock operas, "Catch My Soul." He also worked extensively as an arranger, including the Grammy Award-winning song "Windy" by the Association in 1967. Pohlmann is survived by his wife, Barbara, and two sons, Guy and Eric.

Xavier B. Cosse, 73, Nov. 18 at his

home in Nashville. Cosse was a music promoter and the husband of country/gospel singer Martha Carson. Cosse promoted the "Festival Of Music" world tour for 19 years, which featured Chet Atkins, Boots Randolph, and Floyd Cramer. In addition to his wife, he is survived by three sons, a daughter, a brother, a sister, and five grandchildren.

Anthony Rose, 37, of suicide, Nov. 24 in Silver Spring, Md. Rose was sales manager for classical radio station WGMS-AM-FM in Washington, D.C. He is survived by his wife and son.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036 within eight weeks of the event.

DOUG MORRIS ADDS NEW TITLES

(Continued from page 6)

addresses the need to identify and respond to the globalization of prerecorded audio and video entertainment.

The video image was carried forward with an in-house video company, A*Vision, along with a tie with actor Michael Douglas' Third Stone Records, which, significantly, is also part of Douglas' movie production operation.

"I see the '90s as a video age and we're equipping ourselves to be a major presence in it, accomplishing our goals in a logical manner so that the pieces fit," says Morris.

Acknowledging that other major companies are expanding their involvement with newly fashioned labels, Morris says that, with the great financial resources needed to recruit both artistic and executive talent, "I unfortunately suspect a shakeout."

Morris, responding to the issue of a downturn in the country's economic fortunes, recites his theory of survival: "If the economy is booming and you have no hits, you're in trouble. If the economy is weak and you're hot, then you're hot."

Morris, a former songwriter, became associated with Atlantic a few years after he established in 1970 his

own independent label, Big Tree, a successful company that made a distribution deal with Atlantic a few years later. Atlantic purchased Big Tree in 1978, with Morris being named president of Atlantic's Ato Records. In 1980, he assumed the additional position of CEO for the Atlantic Recording Corp.

Commenting on the appointment, Ahmet Ertegun says that Morris "is one of the last of the breed of record

executives who have risen from the creative side of our industry... It is under his dynamic direction that Atlantic has grown in both size and in stature over the years."

Robert J. Morgado, Time Warner's senior executive responsible for Atlantic's parent, the Warner Music Group, says the partnership of Ertegun and Morris "ensures a wonderful future for Atlantic."

AL CAFARO NAMED TO A&M PRESIDENCY

(Continued from page 6)

"Few people get the opportunity to be so intensely introspective and searching about their organization," he adds. "That is part of my mind-set and part of how I am going into the future with lessons learned."

Citing upcoming releases by Sting, Amy Grant, Bryan Adams, Toni Childs, Vesta, and Barry White and sophomore efforts from Tora Tora, the Innocence Mission, and Soundgarden, Cafaro says he is confident A&M will rebound.

"We have a great lineup of music coming next year," he says. "We have a great opportunity to be very

successful reaching many, many people with our hit artists, but also establishing some careers with those second records."

According to Cafaro, the label will release fewer records than it did in the last year and trim its roster. "We are not going to muddy the waters by releasing things we don't feel absolutely thrilled about releasing."

Regarding Jackson, Cafaro says A&M "made a very competitive offer to Janet... She is a great artist with an enormous future, and we very much want that future played out at A&M. We are doing everything we can to make that happen."

Cafaro joined A&M in 1977 as promotion manager for the Carolina area after working as a GM and air personality at WRPL Charlotte, N.C.

CRAIG ROSEN

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.

DECEMBER

Dec. 1, Eighth Annual JazzTimes Convention, Fairmont Hotel, New Orleans. 301-588-4114.

Dec. 2, Mid Atlantic Music Conference, North Bergen Holiday Inn, North Bergen, N.J. 201-222-6842.

Dec. 4, Fourth Annual Philadelphia Music Foundation Hall of Fame Awards, Wyndham Franklin Plaza Hotel, Philadelphia. Sharla Feldscher, 215-627-0801, or Wendy Isaacs, 215-561-4338.

Dec. 4-7, CINARS '90 (International Exchange for Performers), location to be announced, Montreal. 514-842-5866.

Dec. 10, 1990 Billboard Music Awards Broadcast, Fox Broadcasting Co. Colleen Higgins, 212-536-5336.

Dec. 13, International Radio and Television Society Christmas Benefit, co-sponsored by MTV Networks, Waldorf-Astoria, New York. 212-867-6650.

JANUARY

Jan. 8, 1991 RadioBest Awards, sponsored by the Twin Cities Radio Broadcasters Assn., Minneapolis Convention Center, Minneapolis. 612-544-8575.

Jan. 10, International Radio & Television Society Newsmaker Luncheon, Waldorf-Astoria, New York. 212-867-6650.

Jan. 10-13, Winter Consumer Electronics Show, Los Angeles Convention Center, Los Angeles. 202-457-4980.

Jan. 18-21, National Assn. of Music Merchants Winter Show, Anaheim Convention Center, Anaheim, Calif. 800-767-6266.

Jan. 18-20 and 23-27, Rock In Rio II, Maracana Stadium, Rio de Janeiro, Brazil. Lea Pentheado, 011-55-21-286-1472.

Jan. 20-24, MIDEM Convention, Palais de Festival, Cannes. 212-689-4220.

Jan. 25-29, 48th Annual National Religious Broadcasters Convention, Sheraton Washington Hotel, Washington, D.C. 201-428-5400.

FEBRUARY

Feb. 6-10, International Radio & Television Society 19th Annual Faculty/Industry Seminar, "Breaking The Rules: Finding New Frontiers," Halloran House Hotel, New York. 212-867-6650.

Feb. 8, International Radio & Television Society Newsmaker Luncheon, Waldorf-Astoria, New York. 212-867-6650.

Feb. 20, 33rd Annual Grammy Awards, Radio City Music Hall, New York. 212-947-0515.

Feb. 20-21, Video Software Dealers Assn. (VSDA) Regional Expo, Orange County Convention Center, Orlando, Fla. Dana Kornbluth, 609-596-8500.

BOXED-SET ONSLAUGHT GETS MIXED REACTION

(Continued from page 6)

catalog items."

Others are pleased with the selection of boxed collections. "What I think is helping [business] a lot are boxed sets," says Howard Appelbaum, VP of the Beltsville, Md.-based Kemp Mill Music chain. "I can't imagine there being too many of them."

"We are a catalog store, so we welcome that kind of stuff," says Stan Goman, senior VP of retail operations for the W. Sacramento, Calif.-based Tower Records chain. "If it is good creative packaging and the consumer buys it, I don't know if there is a glut."

Bruce Jesse, VP of advertising and sales promotions for the Torrance, Calif.-based Wherehouse web, notes that "not all of them have done well. It is very much a title-by-title kind of business."

The success of boxed sets has also led to the creation of a spinoff.

Atlantic Records and its A*Vision video wing recently released "Fan Pack" sets by Debbie Gibson and Phil Collins. The packages incorporate the stars' current hit CDs or cassettes with new home video releases. Warner Bros. plans a box featuring a specially designed CD version of Madonna's "Immaculate Collection" and the accompanying home video compilation in a gift set dubbed "The Royal Box" for later this month.

Reaction is mixed to the multimedia box concept.

"The only thing negative we felt about the two Atlantic products is there's no incentive created pricewise for the package," says Harold Guilfoil, head buyer of WaxWorks. "You can buy them individually for the same price."

While WaxWorks is carrying the Atlantic Fan Packs, others, such as (Continued on page 93)

THOMPSON'S REPORT

(Continued from page 9)

ues. It is not enough for him to follow his conscience; he must also bend the rest of society to fit his views.

That is intellectually dishonest. It is also tyranny, plain and simple.

Richard Pachter is CEO of Promotion In Motion, an album rock radio promotion firm based in Boca Raton, Fla.

Articles and letters on the Commentary 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.

ALBUM REVIEWS

POP

► JULIO IGLESIAS

Starry Night
PRODUCER: Albert Hammond
Columbia 46857

Superstardom in the magnitude that he experiences elsewhere on the planet has eluded Iglesias in the U.S. However, this album could change all that. Instead of teaming with Willie Nelson or Diana Ross, Iglesias teams with 10 classics (of one form or another) ranging from "Mona Lisa" to "Vincent (Starry Starry Night)." All numbers are tastefully arranged and orchestrated so that the Iglesias faithful will swoon all over their man's voice, while new fans attracted to the collection because of the songs will warm to the Spanish singer's style.

DAVID FOSTER

River Of Love
PRODUCER: Humberto Gatica; David Foster
Atlantic 82161

Top producer/composer tries his hand at a Quincy Jones-style project with a slew of guest vocalists (Bryan Adams, Natalie Cole, Mike Reno) and players (Bruce Hornsby). Most of it is polished AC/pop fare with several numbers, including title track, Chicago-sounding "Is There A Chance" (co-written with Brian Foster), and "You're The Voice" (an international hit for John Farnham), ripe for airplay. Sappy "Grown Up Christmas List" (with vocals by Cole) is first single.

★ THE BEAUTIFUL SOUTH

Choke
PRODUCER: Mike Hedges
Elektra 60985

British sextet stylishly sways through another set of poppy tunes whose bright melodies belie the ironic, cutting words. Lead vocalist Paul Heaton's swirling singing makes this a pleasure throughout. Best cuts are "Tonight I Fancy Myself" and "A Little Time." Best title is "I Hate You (But You're Interesting)."

CHRIS POLAND

Return To Metalopolis
PRODUCERS: Randy Burns & Chris Poland
Enigma 73590

Poland, who has played guitar with acts ranging from speed metalists Megadeth to L.A. punksters the Circle Jerks, whips up an instrumental album that should go down easy with fans of Steve Vai and Joe Satriani's similarly styled efforts. Tracks here (which feature Poland on leads and bass, with brother Mark on drums) range from crash-and-burn outings to more reflective numbers. Solid for hard rockers.

RIKK AGNEW'S YARD SALE

Emotional Vomit
PRODUCER: Rikk Agnew
Triple X 51048

Agnew, former leader of the primordial L.A. punk band the Adolescents, comes up with a generally strong package of tough-enough originals and a handful of covers. "Read Between The Lines," "Another Day In Paradise," and surprising (and surprisingly effective) version of Depeche Mode's "Never Let Me Down Again" will entice unreconstructed slam dancers.

BLAKE BABIES

Sunburn
PRODUCER: Gary Smith
Mammoth 0022

Massachusetts trio strikes some sparks on second label release. Bassist Juliana Hatfield is the wild card here; her cut-through-anything vocals shine on a thoroughly effective slate of original songs, including "I'm Not Your Mother" and the wailing "Sanctify." An easy pick for collegiate and modern rock outlets.

THE CHRIS CAIN BAND

Cuttin' Loose
PRODUCER: Patrick Ford
Blind Pig 74090

San Jose, Calif.-based blues singer/guitarist can really rupture a live crowd, and this well-produced outing by his sextet swings hard enough to make his fans happy. Performance of limber originals showcases Cain's throaty vocals and dense B.B. King-influenced playing. Some in-store play will get this moving at specialty outlets.

★ GIRL CRAZY

Studio Cast Recording/John Mauceri Conductor
PRODUCERS: Tommy Krasker, Leroy Parkins Jr.
Elektra Nonesuch 79250

The Elektra Nonesuch series of albums dedicated to the Broadway scores of George & Ira Gershwin is off to a spirited start, with a strong studio cast sending a message that the great songwriting team is going to be well served in future projects, too. "Girl Crazy" is 60 years old this year, but its words and music are as fresh and bright as a daisy.

R&B

► JEFFREY OSBORNE

Only Human
PRODUCERS: Barry Eastmond, Shep Pettibone, Daddy O, Jeffrey Osborne & Darryl Duncan, Robert Brooks
Arista 18620

Osborne makes his Arista debut and it looks like a good marriage. The first single, the title track, is already soaring up the R&B charts and there's much stronger fare waiting in the wings, including the funky "Lay Your Head" and synth remix of "Feel Like Making Love." As always, Osborne's voice is in fine, fine form, especially on "Baby Wait A Minute" and "If My Brother's In Trouble."

BARSHA

Barsha's Explicit Lyrics
PRODUCERS: King Of Chill; Audio Two
Bum Rush/Virgin 91588

Typical rap combining braggadocio and machismo says nothing that hasn't been said before. Barsha's delivery is his strong point—with some better material he would no

doubt find a wider audience. Best bets are "Internal Affair" and "Pick Up The Pieces."

DANCE

★ KYM MAZELLE

Brilliant
PRODUCERS: Various
Capitol 93382

Though first single, "Don't Scandalize My Name," didn't ignite as hoped, there's a lot more here to work with. With Mazelle in the hands of some of the genre's major domos, such as Marshall Jefferson, clubs should have fun with this one. The best cuts are "Never In A Million Years," which is remixed by Jazzie B. and Nellee Hooper—that explains the Soul II Soul feel; the Jefferson-produced "Useless (I Don't Need You Now)"; and "Wait," a duet with Robert Howard.

JAZZ

BOBBY PREVITE

Empty Suits
PRODUCER: Bobby Previte
Gramavision 79447

Third label release shows this percussionist/composer moving toward rockier tonalities while he becomes more structurally open-ended, relying on excellent, uncompromising playing anchored by the sparest of compositional boundaries. With guest accompaniment from saxophonist Marty Erlich and guitarist Elliott Sharp, progressive formats should get a kick out of the orchestral theme of "Across State Lines," the glorious noise of "A Door Flies Open," the punchy percussion of "Break The Cups," and the angular theme of "Flying Buttress."

EITHER/ORCHESTRA

The Half-Life Of Desire
PRODUCER: Russ Gershon
Accurate 3242

Hardy Boston-based 11-piece returns with another enjoyable set featuring such fine themes as the lush, slightly wozy title track and the gentle "Premonitions." Cover material includes a characteristically offbeat medley of Miles Davis and Duke Ellington tunes, "Circle In The Round/I Got It Bad," along with Robert Fripp's King Crimson song, "Red."

CAROL SLOANE

The Real Thing
PRODUCER: Helen Keane
Contemporary 14060

Well-traveled jazz singer whose credentials include a stint as replacement for Annie Ross in Lambert, Hendricks & Ross turns in a refreshing set of new performances. Brightly selected repertoire usually eschews overly familiar warhorses, and the band, which features alto wizard Phil Woods, swings it just right.

TOM HARRELL

Form
PRODUCER: Bill Goodwin
Contemporary 14059

Trumpeter Harrell, a vet of Horace Silver and Phil Woods' combos, shines brightly on his own on tasteful quintet and sextet date. Accompanists could not be finer (lineup includes superlative tenorist Joe Lovano, bassist Charlie Haden, and drummer Paul Motian), and original compositions, most notably the dreamy "Vista," show Harrell to be as skillful with his pen as he is with his horn. Excellent for straight-ahead jazz signals.

CLARK TERRY

Having Fun
PRODUCER: Ed Bland
Delos 4021

Title is eminently descriptive of the

album's contents, as trumpeter Terry weaves his relaxed way through a session devoted to ripe originals and some frequently oddball covers (like "Meet The Flintstones" and "It Isn't Easy Being Green"). Adding to the swing of things are sax men Red Holloway and Bunky Green. A modest but very entertaining delight.

WORLD MUSIC

★ THE OUSMANE KOUYATE BAND

Domba
PRODUCER: Jean-Philippe Rykiel
Mango 539886

Guinean guitarist/vocalist/composer (and former Salif Keita associate) creates a sophisticated, elaborately composed and arranged sound, awash in sharp guitar counterpoint and tight choruses. Highlights of a strong set include the snappy strains of the title track, the incantatory vocals of "Kounady," the atmospheric melancholia of "On'Nafanta," and the jazz inflections of "N'Fananta Lele."

TOM ZÉ

Brazil Classics 4: The Best Of Tom Zé
PRODUCER: none listed
Luaka Bop/Warner Bros. 26396

A single-artist release in David Byrne's Brazilian series, this collection is culled from '70s releases by a Bahian oddball singer/songwriter who often breaks his harmonies into cubist fragments with unexpected sounds tossed into the mix. Listener/programmers with a taste for bossa bizarro should Zé-ro in on such intriguing tracks as "Só," "Vil," "Tô," "Hein?," and "Felicidade."

STELLA CHIWESHE

Ambuya?
PRODUCER: Hijaz Mustapha
Shanachie 65006

Breaking musical ground usually forbidden to Zimbabwean women, Chiweshe is a singer who plays multiple instruments, but primarily the mbira—a type of African thumb-piano. Innovatively adding two marimbas to the ensemble, she gives her music a South American/West Indian feel while painting ethereal choral harmonies on a rich canvas of percussive timbres. Featuring three from 3 Mustaphas 3 (rhythm section of Sabah Habas and Houzam Mustapha along with producer Hijaz), outstanding tracks include "Njuzu," "Chamakuwende," and "Kasahwa."

NEW AGE

► RICHARD SOUTHER

Twelve Tribes
PRODUCER: Eric Persing
Narada Equinox 63015

Souther should have no trouble duplicating the success of last year's "Cross Currents" with this sweeping, eclectic effort. Though he's a virtual one-man band, playing piano as well as programming an array of machines, he gets some lovely assistance from several players, including saxophonist Justo Almario and bassist Abraham Laboriel. Especially pleasing are the soothing "Go The Distance" and the cheery "Companero."

★ LIZ STORY

Escape Of The Circus Ponies
PRODUCERS: Will Ackerman & Liz Story
Windham Hill 11099

Recorded live to two track, this nine-song solo piano effort shows just how talented a pianist Story is. The tunes are by turns passionate, springy, and sobering, but always provocative. Among the best cuts are the evocative title track, the gentle "Another

Shore," and the poetic "Incision."

COUNTRY

TOM RUSSELL BAND

Poor Man's Dream
PRODUCERS: Andrew Hardin & Charles Caldarola
Dark Angel 800

Vocalist whose last Rounder release was one of the more memorable country sets in recent memory comes up with another gem, initially peddled as a mail-order-only item but also available to retail. Strong original songs (by Russell alone, and in collaboration with such talents as Katy Moffatt, Nanci Griffith, and Ian Tyson) and compelling performances shouldn't be ignored. Contact: P.O. Box 744, New York, N.Y. 10101.

SYLVIE AND HER SYLVIE DOLLAR BAND

Sylvie And Friends
PRODUCERS: Jim Gale, Jack Pierce
Playback 13022

The British vocalist harmonizes with Tommy Cash, Roy Drusky, Leroy Van Dyke, Charlie Louvin, Jimmy C. Newman, and George Hamilton IV on tunes old and new.

GREG HARRIS

Acoustic II
PRODUCERS: Greg Harris, David Vaught
Shiloh 4095

Part country, part bluegrass, part jazz, and all pleasing. The all-instrumental outing has four Harris originals, plus stylish covers of "Norwegian Wood," "Waiting For The Sun To Shine," "Devil's Dream," "Wildwood Flower." Contact: 714-897-9448.

CLASSICAL

► CARNEGIE HALL DEBUT CONCERT

Evgeny Kissin, Piano
RCA 60443

Rushed out less than two months after the young Russian's first U.S. recital, this live two-disc set manages to generate almost as much excitement as the in-person event. Again, one is struck by Kissin's interpretive gifts, powerful and poetic, as the music demands. The Prokofiev Sonata No. 6 may be the piece that lingers longest in mind, but his performances of the Schumann "Abegg" Variations and "Symphonic Etudes," as well as of several shorter works, maintain interest at peak level.

SCHUBERT: PIANO QUINTET IN A, 'TROUT';

STRING QUARTET NO. 13
O'Connor, Cleveland Quartet
Telarc CD-80225

Two of the most beautiful works in the chamber music canon make for a prime coupling. The Quartet is treated gently and lyrically, but sounds almost tame after the intense performance given the "Trout." One can only surmise that it is pianist O'Connor who sets a pace for the quick movements that threatens to get out of hand, but never quite does. Stimulating music-making.

NEW AND NOTEWORTHY

FRANK SINATRA
The Reprise Collection
REISSUE PRODUCERS: Mo Ostin, Joe McEwen & James Isaacs
Reprise 26340

Superb four-CD/cassette retrospective is a fine correlative to Capitol's similar 75th-birthday package. Set includes 81 tracks (eight of them previously unreleased) culled from nearly a quarter of a century at Sinatra's own Reprise label; latter-day hits like "That's Life," "Strangers In The Night," and "My Way" are here, as well as a bounty of artful and sensitive ballad performances; notes include a piece by Pulitzer Prize winner William Kennedy. Compilation is complemented by box of three classic TV specials on videocassette; combo display is a natural.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS (►): New releases predicted to hit the top half of the chart in the format listed.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

SINGLE REVIEWS

POP

▶ JAMES INGRAM When Was The Last Time Music Made You Cry (4:33)

PRODUCERS: James Ingram, Dennis Matkosky, Thom Bell
WRITERS: J. Ingram, K. Wakefield, D. Matkosky
PUBLISHERS: Yah-Mo, BMI/SBK April/Lady of the Lake/Geffen/Matkosky/WB, ASCAP
Warner Bros. 4-19911 (c/o Warner Bros.) (cassette single)

Follow-up to a recent No. 1 smash is another mournful power ballad, given added dimension by Ingram's dramatic and affecting performance.

▶ NEW KIDS ON THE BLOCK Games (3:58)

PRODUCERS: Maurice Starr, Donnie Wahlberg
WRITERS: M. Starr, D. Wahlberg
PUBLISHERS: Maurice Starr/EMI-April/New Kids On The Block, ASCAP
MIXERS: Robert Clivilles, David Cole
Columbia 3BT-73620 (c/o CBS) (cassette single)

These kids are out to prove they're men now. While this funk/hip-hop cut from their new "No More Games/The Remix Album" may sound a tad self-conscious at first, repeated spins prove they may be headed down the path toward artistic credibility. Regardless, expect early reluctance at radio.

▶ CANDYMAN Melt In Your Mouth (3:40)

PRODUCERS: Candyman, Johnny "J." The Candyland Band
WRITERS: Candyman, M. Steals, M. Steals
PUBLISHERS: Millie Miglia/Diabetic, ASCAP/Mighty Three/Warner Tamerlane, BMI
Epic 34T-73652 (c/o CBS) (cassette single; maxicassette version also available. Epic 49T-73639)

Follow-up to the smash "Knockin' Boots" is a sassy n'sexy tune with the Man adding rhymes to a modernized instrumentation of the Spinners' "Could It Be I'm Falling In Love." Sounds like another multiformat hit.

★ INDIGO GIRLS Hammer & Nail (no timing listed)

PRODUCER: Scott Litt
WRITER: E. Saliers
PUBLISHER: not listed
Epic 34T-73607 (c/o CBS) (cassette single)

Tune from folk duo's brilliant "Nomads * Indians * Saints" set has already won raves at alternative and college radio. Top 40 and album rock programmers would be wise to be adventurous and give this refreshing, lyrically uplifting popper a shot.

ANGELO Don't Keep Me Holding On (3:51)

PRODUCER: Lewis Martinee
WRITER: L. Martinee
PUBLISHER: Panchin, BMI
MIXERS: Lewis Martinee, Rique Alonso
Worldwide 1200 (cassette single)

Former member of Menudo embarks on a solo career with this Latin-flavored teeny-bopper delight that stylistically recalls the early days of Exposé. Could be a teen idol in the making. Contact: 212-447-1574.

R&B

▶ RUN-D.M.C. What's It All About (3:23)

PRODUCERS: Run-D.M.C., Jam Master Jay
WRITERS: J. Mizell, D. McDaniels, J. Simmons
PUBLISHERS: Protoons/Rush-Groove, ASCAP
Profile 7315 (cassette single)

Wiry rap attack from the new "Back From Hell" album was last week's most-added-song at R&B radio outlets, and takes time out to question the system while asking for a solution to some of today's social dilemmas. Contact: 212-529-2600.

PHALON Don't Cha Wanna (4:33)

PRODUCERS: Ernest Williamson Jr., Louis McKay III
WRITERS: Phalon, E. Williamson Jr., S. Banks
PUBLISHERS: Crystal Isle/Baby Ann/Bubba Gee, BMI
Elektra 4-64913 (cassette single)

Whimsical dance/R&B track includes a funky rap interlude and should renew interest in singer's fab "Rising To The Top" set.

BARBARA WEATHERS My Only Love (3:50)

PRODUCER: Maurice White
WRITERS: M. White, B. Meyers, S. Reynolds
PUBLISHERS: Maurice White/Electric Bill/CBS/Reysher/Ensign, ASCAP
MIXERS: Winston Jones, David Shaw
Reprise 4-19732 (c/o Warner Bros.) (cassette single)

Weathers' glistering vocals rise above song's formulaic production and makes one long for the kind of material that could fully demonstrate her remarkable gift.

COUNTRY

▶ RESTLESS HEART Long Lost Friend (3:52)

PRODUCERS: Scott Hendricks, Tim DuBois
WRITERS: D. Robbins, S. Bogard, L. Stewart
PUBLISHERS: WB/Uncle Beave/Rancho Bogardo, ASCAP/Warner-Tamerlane/Larry Stewart, BMI
RCA 2709-7 (c/o BMG) (7-inch single)

Though it seems the melodic progression of this number would be somewhat difficult to sing, Restless Heart's conscientious and emotional vocal treatment goes unstrained. Shadowing guitar haunts effectively behind the vocals.

▶ MARTY STUART Little Things (3:10)

PRODUCERS: Richard Bennett, Tony Brown
WRITERS: P. Kennerley, M. Stuart
PUBLISHERS: Irving/Littlemarch/Songs Of PolyGram, BMI
MCA 53975 (7-inch single)

Riding on his familiar laidback delivery, Stuart bops down the rockabilly road, led here by a strident, insistent beat.

★ EMMYLOU HARRIS Wheels Of Love (2:41)

PRODUCERS: Richard Bennett, Allen Reynolds
WRITER: M. Plant
PUBLISHER: Marj Plant, ASCAP
Reprise 4535 (c/o Warner Bros.) (CD promo only)

There are no new angles or insights in this midtempo testament to the persistence of love, but Harris' vocals are so exquisitely wrought and appealing that she could well be revealing celestial secrets.

DONNA ULISSE Things Are Mostly Fine (2:43)

PRODUCER: Josh Leo, Larry Michael Lee
WRITER: J. Adrian
PUBLISHER: Pick-A-Hit, MBI
Atlantic 7-87862 (7-inch single; cassette version also available. Atlantic 4-87862)

Revealing a sense of urgency, Ulisse's vocals shine against a background of smoothly blended instrumentation. Production is on the mark.

RICK RENO STEVENS We Got A Good Love Going (4:03)

PRODUCER: Tru-West Productions
WRITERS: C. Karp, V. Gill
PUBLISHER: Maypop, BMI
Reno Records R-001 (cassette single)

A colorful musical blending of Stevens' gently spoken (but listener-enticing) vocal delivery and perfect production. Contact: 805-325-5433.

NEW AND NOTEWORTHY

THE SIMPSONS Do The Bartman (3:54)

PRODUCER: Bryan Loren
WRITER: B. Loren
PUBLISHERS: ATV/Sorcerous Labyrinth, BMI
Geffen 4-19665 (c/o Warner Bros.) (cassette single)

Single seems like a logical extension of the public's love affair with Fox TV's popular cartoon characters. This cute and amusing pop/new jack novelty doesn't actually teach any new dance steps, but that hasn't kept radio from jumping on it out of the box. From the forthcoming album "The Simpsons Sing The Blues."

B I L L B O A R D

DANCE

▶ SLAM SLAM FEATURING DEE C. LEE

Something Ain't Right (7:03)
PRODUCERS: Slam Slam
WRITER: P. Weiler
PUBLISHER: Stylist
MIXERS: Dancin' Danny D., Robert Howard, Hector
MCA 53968 (12-inch single)

Undeniably potent slice of diva-driven house follows hot trend of merging the best elements of '70s-era disco and '90s-hip techno. Unique phrasing of former Style Council chanteuse Lee and rap by D-Mobster Danny D. sets track apart from the crowded competitive pack.

▶ TRILOGY Love Me Forever Or Love Me Not (7:10)

PRODUCERS: Robert Clivilles, David Cole
WRITERS: R. Clivilles, D. Cole
PUBLISHERS: Cole/Civilles/Virgin, ASCAP
MIXERS: Robert Clivilles, David Cole
Atco 0-96400 (c/o Atlantic) (12-inch single)

Hip-hop meets the bleep craze on this percussive and trippy wriggler that is grounded with a gritty rhyme. Expect this one to climb the dance charts quickly and make a successful bid for crossover radio acceptance.

▶ DANIELLE DAX Tomorrow Never Knows (5:02)

PRODUCER: Stephen Street
WRITERS: J. Lennon, P. McCartney
PUBLISHER: Northern Songs
MIXER: KSDS
Sire 0-21773 (c/o Warner Bros.) (12-inch single)

Lifted from the excellent new "Blast The Human Flower" set, cover of Beatles tune is an intriguing blend of psychedelic wah-wah guitars and keys, synth-house beats, and Dax's delicate vocals. Acid-washed "Lunar Mix" on the flip will send peak-hour punters tripping with delight.

SYDNEY YOUNGBLOOD If Only I Could (6:10)

PRODUCER: Claus Zindel
WRITERS: S. Youngblood, R. Hamm, M. Staab, C. Zindel
PUBLISHERS: Virgin, ASCAP/Virgin Songs, BMI
MIXER: Claus Zindel
Arista 2147 (12-inch single)

Rich-voiced crooner temporarily moves away from usual R&B arena and pumps up the bass for this tasty, deep-baked houser that splashes with a nifty Motown-flavored undercurrent and funky wah-wah guitars. The right edit could set urban and pop radio ablaze.

TRICIA LEIGH FISHER Let's Make The Time (8:06)

PRODUCER: Rod Gammons
WRITERS: P. Rafelson, C. Lieberman
PUBLISHERS: Clyde Lieberman/BMG/Rafelson, ASCAP
MIXERS: George Morel, Mojoe Nicosia
Atco 0-96404 (c/o Atlantic) (12-inch single)

Those expecting a track similar to singer's hi-NRG "Empty Beach" will be surprised by this buxom house-inspired offering that has the credibility to attract widespread club attention. Smokin' "Power Mix" should appeal to pop crossover radio programmers.

CONCEPT OF ONE FEATURING NOEL

Question (7:07)
PRODUCER: Tony Moran
WRITERS: T. Moran, N. Pagan, A. Marvel, M. Quayle
PUBLISHERS: Moran/Silent Noel/World Of Andy/Random Access/Cutting/It's Time
MIXERS: Aldo Marin, Tony Moran, Tommy Uzzo
Cutting CR-244 (12-inch single)

Ethereal, Latin-tinged treat is everything Noel's fans would expect and more. His arousing vocals, along with Tony Moran's lucid production, bodes well for club success and could enjoy well-deserved pop crossover as well. Contact: 212-567-4900.

★ AMINA Belly Dance (6:31)

PRODUCER: Martin Messonnier
WRITERS: A. Annabu, M. Messonnier, D. Nasty
PUBLISHER: PolyGram International, ASCAP
MIXERS: Mark Saunders, Dee Nasty, Michel Esquenazy, Paul Oakenfold
Mango 537845-0 (c/o Island) (12-inch single)

Techno-wiggler by Tunisian-born songstress first delighted Euro clubbers back in 1988. Refashioned to emphasize its insinuating melody and Amina ethereal tones, cut should appeal to DJs who couldn't resist Ofra Haza—particularly on the house-smart Paul Oakenfold "Land Of Oz" mix.

STRENGTH IN NUMBERS FEATURING CLAUDJA

B. Good Time (6:55)
PRODUCER: Jurgen Korduletsch
WRITER: not listed
PUBLISHER: not listed
MIXERS: Jurgen Korduletsch, Eric Thompson
Radikal RAD-1 (12-inch single)

Trend-conscious, but ultimately satisfying, house track marks the most welcome return of disco icon Claudja Barry. Flip it over and discover a hip-hop/funk-inspired version that's quite appetizing. Contact: 212-246-5520.

★ MENTAL MAYHEM Where Are They Hiding (5:31)

PRODUCERS: Joey Beltram, Frankie "Bones"
WRITERS: F. "Bones," J. Beltram
PUBLISHER: not listed
MIXERS: Frankie "Bones," Joey Beltram
Atmosphere AT-4 (12-inch single)

Rosemary's baby would get a kick out of this multidimensional Halloween hymn that features electrically haunting synth riffs and fiendish chanting. For a second jolt, try the mind-altering "Joey's Riot" on the flip. Contact: 212-472-7975.

MC 900 FT. JESUS WITH DJ ZERO UFO's (6:02)

PRODUCER: Mark Griffin
WRITER: M. Griffin
PUBLISHER: not listed
Netwerk W2-3051 (CD single)

If a computer gone haywire could speak, this would be its language. This high-speed, apocalyptic anxiety attack should send industrial dance fans into a mad frenzy and tempt modern rockers into building the bomb shelter as well. Contact: 604-687-8649.

AC

▶ DAVID FOSTER Grown-Up Christmas List (3:34)

PRODUCERS: David Foster, Humberto Gatica
WRITERS: D. Foster, L. Thompson Jenner
PUBLISHERS: Air Bear/Warner Tamerlane/Linda's Boys, BMI
Atlantic 4-87788 (cassette single)

Pensive ballad by successful producer/songwriter benefits from a restrained, yet evocative performance from lead vocalist Natalie Cole.

★ SARA HICKMAN I Couldn't Help Myself (4:10)

PRODUCER: David Kershbaum
WRITERS: S. Hickman, D. Talasek
PUBLISHERS: Esta Chica/Music Corp. of America, BMI/Happy Armadillo, ASCAP
Elektra 4-64930 (cassette single)

Hickman colors her signature folk style with warm R&B tones and a sax solo on this irresistible, well-crafted ballad. An essential add for AC programmers.

ROCK TRACKS

▶ NEIL YOUNG & CRAZY HORSE Over & Over (3:31)

PRODUCERS: David Briggs, Neil Young
WRITER: N. Young
PUBLISHER: Silver Fiddle, ASCAP
Warner Bros. 4-19483 (cassette single)

Classic rockers dip into their acclaimed comeback set, "Ragged Glory," and offer a jam that harks back to their heyday with its fuzzy guitars and Young's one-of-a-kind stylings.

★ MICHELLE MALONE & DRAG THE RIVER

Battle Him Republican (no timing listed)
PRODUCER: Lenny Kaye
WRITER: M. Malone
PUBLISHER: not listed
Arista 2145 (cassette single)

Southern singer shows her roots on this swampy, blues-fueled rave that is kicked into high gear with clever political lyrics and an uninhibited vocal performance. From the noteworthy "Relentless" album.

★ PAUL COTTON One Long Last Look (4:03)

PRODUCERS: Rob Meurer, Paul Brown
WRITER: P. Cotton
PUBLISHER: Jobete, ASCAP
Sisapa 75781 (cassette single)

Wistful, guitar-based gem from ex-Poco member's solo debut is a soul-

searching road song, replete with character and provocative vocals. Track should activate AOR and pop programmers. Contact: 818-843-4755.

THEY EAT THEIR OWN Like A Drug (4:08)

PRODUCER: Jeff Eyrich
WRITER: Laura B.
PUBLISHER: Virgin/Language Dance, ASCAP
MIXER: Duane Hitchings
Relativity 0115 (c/o Important) (CD promo only)

Los Angeles-based band packs a lethal secret weapon with singer Laura B., who breathes depth and anger into this otherwise familiar modern rock tune. Contact: 718-740-5700.

D'PRIEST Ride You Through The Night (4:23)

PRODUCER: Richard Podolor
WRITER: not listed
PUBLISHER: not listed
Noise International 4876-4 (c/o BMG) (cassette single)

L.A. metal circuit mainstay Nadir D'Priest leads his band through a glossy headbanger, which could win album rock radio adds for its undeniably catchy hook and singer's Robert Plant-like styling.

RAP

▶ YOUNG M.C. Pick Up The Pace (1990) (3:18)

PRODUCERS: Matt Dike, Michael Ross
WRITERS: M. Young, M. Dike
PUBLISHER: Varry White, ASCAP
MIXERS: Matt Dike, Michael Ross
Delicious Vinyl 6644-2 (CD single)

Remodeled track from Grammy Award-winning rapper's 1989 debut, "Stone Cold Rhym'n'," follows the formula of breakthrough hits with its combination of sparse hip-hop beats, rapid rhyming, and an unshakable hook. Expect a pop edit shortly. Contact: 213-465-2700.

▶ EPMD Gold Digger (4:15)

PRODUCERS: Erick Sermon, Parrish Smith
WRITERS: E. Sermon, P. Smith, B. Reid, R. Miller, G. Clinton Jr., S. McKnight, P. Bishop
PUBLISHERS: Paricken/Full Keel/Bert Reid/Ron Miller, ASCAP/Bridgeport, BMI
Def Jam 44-73633 (c/o CBS) (12-inch single)

Trio's major-label debut retains the rough lyrical edge of previous efforts, with a funk-induced scratch'n'hop bottom that grabs hold of the body and never lets go. Slam it!

▶ SHAZZY Giggahoe (4:00)

PRODUCERS: J. Gamble, D. Ross, Geebee Dijani
WRITERS: S. Marsh, The Stimulated Dummies
PUBLISHERS: Mitsy Matkicker Poo/Clyde/Pearl, BMI
MIXERS: The Beatnuts, Baby Chris
Elektra 0-66584 (12-inch single; maxicassette version also available. Elektra 4-66584)

The roles are reversed in this "I am woman hear me roar" rave that points a damning finger at male inadequacy. Although the name-calling can be a bit grating at times, femme rapper's brazen personality carries the flag for sisters who are ready to fight back.

M.C. JEFFOX Super Spurm (no timing listed)

PRODUCER: Rique Alonso
WRITERS: M.C. Jeffox, D.J. Legend
PUBLISHER: Panchin, BMI
MIXERS: Rique Alonso, Lewis Martinee
Taste Good 101 (12-inch single)

The rap seduces and the vibes work themselves around a frenetic and inventive groove that could instigate questionable club behavior. Dirty dancing one step further? Contact: 305-253-2400.

PICKS (▶): New releases with the greatest chart potential.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention.

Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

TOP 40 RADIO MONITOR CHART DEBUTS

(Continued from page 4)

the Hot 100. This will help users of the charts prepare for the possible transition of the Hot 100 to monitored airplay.

The Top 40 Radio Monitor chart will be based on 109 stations in 68 large and medium markets where BDS currently has monitors. The number of stations and markets will continue to grow as the system expands.

After an interim period of several months, Billboard will evaluate reaction to the Monitor chart and determine whether to begin using monitored airplay data on the Hot 100 instead of playlists supplied by stations. The date of that change will depend in part on the rate of expansion of monitored stations.

The Top 40 Radio Monitor chart is compiled by counting the number of times each record is played on each monitored station. Each play is multiplied by the number of listeners at that exact time (using Arbitron data). All titles monitored are ranked in order of these totals, called "gross impressions." The chart is printed in two parts. The main chart carries 75 titles. Titles that have spent 20 weeks on the chart—and have dropped out of the top 20—will be removed from the main chart and become eligible to enter the Top 40 Radio Recurrent Monitor chart. The latter uses the same methodology as the main chart, ranking 25 titles in order of gross impressions.

The Hot Country Singles & Tracks chart uses the same split, with 75 current titles and 25 recurrents. Also, effective this week, titles will move to the country recurrents chart after 20 weeks rather than 21; both formats, pop and country, will thus use the same rules for determining current vs. recurrent titles.

Please note that on this week's Top

40 Radio Monitor chart, the rankings appearing in the column for "last week" are taken from a test chart using BDS data. The "weeks on" column, however, is carried over from last week's totals on the Hot 100 Singles chart. New titles entering the chart will carry the number of weeks on the monitor chart. All recurrent titles show one week on the chart, because this chart has not gone through an extensive test period.

Other notes: All titles on the current chart showing an increase in gross impressions will earn a bullet (unless they make a backward chart move). The monitoring cycle runs from Monday to Sunday of the week before publication. See the Hot 100 Singles Spotlight, page 87, for an analysis of the specific differences between the first Monitor chart and this week's Hot 100 Singles chart.

Here is the complete list of stations—all FM—currently being monitored for the Top 40 Radio Monitor chart:

- WKZ Albany, N.Y.
- WFLY Albany, N.Y.
- WAPW Atlanta
- KBTS Austin, Texas
- KHFI Austin, Texas
- WBSB Baltimore
- WPMF Baton Rouge, La.
- WAPI Birmingham, Ala.
- WKXX Birmingham, Ala.
- WKXS Boston
- WZOU Boston
- WKSE Buffalo, N.Y.
- WMLQ Buffalo, N.Y.
- WSSX Charleston, S.C.
- WCXZ Charlotte, N.C.
- WKSZ Chattanooga, Tenn.
- WBBM Chicago
- WYTZ Chicago
- WKRQ Cincinnati
- WPHR Cleveland
- WNOK Columbia, S.C.
- WYYS Columbia, S.C.
- WNCI Columbus, Ohio
- KEGL Dallas
- KHYI Dallas
- WGTY Dayton, Ohio
- KQKS Denver
- KRXY Denver
- WDFX Detroit
- WHYT Detroit
- WKQI Detroit
- KEZB El Paso, Texas
- KPRR El Paso, Texas
- WKSI Greensboro, N.C.
- WKZL Greensboro, N.C.
- WANS Greenville, S.C.
- WNNK Harrisburg, Pa.
- WQXA York, Pa.
- WKSS Hartford, Conn.
- WTIC Hartford, Conn.
- KKBQ Houston
- KIIMX Houston
- KRBE Houston
- WZPL Indianapolis
- WAPE Jacksonville, Fla.
- KBEQ Kansas City, Mo.
- KXXR Kansas City, Mo.
- WOKI Knoxville, Tenn.
- KKYK Little Rock, Ark.
- KZOU Little Rock, Ark.
- KIIS Los Angeles
- KPWR Los Angeles
- KQLZ Los Angeles
- WDJX Louisville, Ky.
- WMC Memphis
- WHYI Miami
- WPOW Miami
- WKTI Milwaukee
- WLUM Milwaukee
- KDWB Minneapolis
- WLOL Minneapolis
- WABB Mobile, Ala.
- WYHY Nashville
- WEZB New Orleans
- WHTZ New York
- WPLJ New York
- WQHT New York
- WBLI Long Island, N.Y.
- WNVZ Norfolk, Va.
- KJYO Oklahoma City
- KZBS Oklahoma City
- WXXI Orlando, Fla.
- WOMX Orlando, Fla.
- WEGX Philadelphia
- WIOQ Philadelphia
- KOY Phoenix
- KZZP Phoenix
- WBZZ Pittsburgh
- WMXP Pittsburgh
- KKRZ Portland, Ore.
- KXYQ Portland, Ore.
- WPRO Providence, R.I.
- WWXX Providence, R.I.
- WDCG Raleigh, N.C.
- WRVQ Richmond, Va.
- WPXY Rochester, N.Y.
- KSFM Sacramento, Calif.
- KWOD Sacramento, Calif.
- KISN Salt Lake City
- KZHT Salt Lake City
- KTFM San Antonio, Texas
- KGGI Riverside, Calif.
- KKLQ San Diego
- KMEL San Francisco
- KXXX San Francisco
- KHQT San Jose, Calif.
- KWSS San Jose, Calif.
- KPLZ Seattle
- KUBE Seattle
- WKBQ St. Louis
- WFLZ Tampa, Fla.
- WRBQ Tampa, Fla.
- KRQQ Tucson, Ariz.
- KAYI Tulsa, Okla.
- KMYZ Tulsa, Okla.
- WAVA Washington, D.C.
- WRQX Washington, D.C.
- WPGC Washington, D.C.
- KKRD Wichita, Kan.

Top 40 Radio Monitor

Compiled from a national sample of monitored top 40 radio stations by Broadcast Data Systems. 109 top 40 stations are monitored 24 hours a day, seven days a week. The titles are printed in order of gross impressions, which are computed by cross-referencing exact times of airplay with Arbitron listener data. The chart is being printed for comparison to the Hot 100 Singles chart, which uses playlists, rather than monitored airplay.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★ ★ NO. 1 ★ ★						
①	1	13	LOVE TAKES TIME	MARIAH CAREY (COLUMBIA)	38	40	9	B.B.D. (I THOUGHT IT WAS ME)?	BELL BIV DEVOE (MCA)
②	2	10	BECAUSE I LOVE YOU	STEVIE B (LMR/RCA)	39	38	10	THINK	INFORMATION SOCIETY (TOMMY BOY)
③	4	8	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON (ARISTA)	40	39	19	EVERYBODY EVERYBODY	BLACK BOX (RCA)
4	3	14	ICE ICE BABY	VANILLA ICE (SBK)	41	—	1	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY (COLUMBIA)
⑤	7	13	GROOVE IS IN THE HEART	DEEE-LITE (ELEKTRA)	42	41	18	ROMEO	DINO (ISLAND)
⑥	10	14	MORE THAN WORDS CAN SAY	ALIAS (EMI)	43	49	6	AFTER THE RAIN	NELSON (DGC)
7	6	19	I DON'T HAVE THE HEART	JAMES INGRAM (WARNER BROS.)	44	46	4	HANG IN LONG ENOUGH	PHIL COLLINS (ATLANTIC)
⑧	8	17	GIVING YOU THE BENEFIT	PEBBLES (MCA)	45	42	14	HIPPYCHICK	SOHO (SAVAGE/ATCO)
⑨	13	3	LOVE WILL NEVER DO	MAXI JACKSON (A&M)	46	48	9	MILES AWAY	WINGER (ATLANTIC)
10	9	15	FEELS GOOD	TONY! TONY! TONY! (WING/POLYDOR)	47	45	18	POLICY OF TRUTH	DEPECHE MODE (SIRE/REPRISE)
11	5	20	CLOSE TO YOU	KAZI PRIEST (CHARISMA)	48	54	5	WORLD IN MY EYES	DEPECHE MODE (SIRE/REPRISE)
12	11	20	CAN'T STOP	AFTER 7 (VIRGIN)	49	55	2	HEAT OF THE MOMENT	AFTER 7 (VIRGIN)
⑬	14	13	THE WAY YOU DO THE THINGS...	UB40 (VIRGIN)	50	47	17	JOEY	CONCRETE BLONDE (I.R.S.)
14	12	10	SOMETHING TO BELIEVE IN	POISON (ENIGMA/CAPITOL)	51	51	11	ON THE WAY UP	ELISA FIORILLO (CHRYSALIS)
⑮	16	3	JUSTIFY MY LOVE	MADONNA (SIRE/WARNER BROS.)	52	63	2	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT (ELEKTRA)
16	15	9	IMPULSIVE	WILSON PHILLIPS (SBK)	53	59	5	FOR YOU	THE OUTFIELD (MCA)
⑰	17	10	FROM A DISTANCE	BETTE MIDLER (ATLANTIC)	54	71	2	RESCUE ME	MADONNA (SIRE/WARNER BROS.)
⑱	18	10	TOM'S DINER	DNA FEATURING SUZANNE VEGA (A&M)	55	52	19	HEART OF STONE	TAYLOR DAYNE (ARISTA)
20	19	7	FREEDOM	GEORGE MICHAEL (COLUMBIA)	56	58	5	GENTLE	DINO (ISLAND)
21	25	6	SENSITIVITY	RALPH TRESVANT (MCA)	57	50	15	PRAYING FOR TIME	GEORGE MICHAEL (COLUMBIA)
22	23	11	SO CLOSE	DARYL HALL JOHN OATES (ARISTA)	58	60	17	LOOK INTO MY EYES	GEORGE LAMOND (COLUMBIA)
23	21	19	SOMETHING HAPPENED ON...	PHIL COLLINS (ATLANTIC)	59	62	2	I WANNA GET WITH U	GUY (MCA)
24	31	12	HIGH ENOUGH	DAMN YANKEES (WARNER BROS.)	60	53	12	LYIN' TO MYSELF	DAVID CASSIDY (ENIGMA)
25	26	10	WIGGLE IT	2 IN A ROOM (CUTTING/CHARISMA)	61	57	8	AND SO IT GOES	BILLY JOEL (COLUMBIA)
26	34	6	THE FIRST TIME	SURFACE (COLUMBIA)	62	—	1	ROUND AND ROUND	TEVIN CAMPBELL (PAISLEY PARK/WB)
27	35	7	JUST ANOTHER DREAM	CATHY DENNIS (POLYDOR)	63	70	2	CRASH (HAVE SOME FUN)	TKA/MICHELLE VISAGE (TOMMY BOY/WB)
28	24	11	PRAY	M.C. HAMMER (CAPITOL)	64	64	16	SAY A PRAYER	BREATHÉ (A&M)
29	30	7	MIRACLE	JON BON JOVI (MERCURY)	65	—	1	LOVE MAKES THINGS HAPPEN	PEBBLES (MCA)
30	28	15	KNOCKIN' BOOTS	CANDYMAN (EPIC)	66	—	1	DO THE BARTMAN	THE SIMPSONS (GEFFEN)
31	33	6	ONE AND ONLY MAN	STEVE WINWOOD (VIRGIN)	67	—	1	DISAPPEAR	INXS (ATLANTIC)
⑳	37	3	I'M NOT IN LOVE	WILL TO POWER (EPIC)	68	61	16	CRAZY	THE BOYS (MOTOWN)
33	29	13	BLACK CAT	JANET JACKSON (A&M)	69	—	1	CANDY	IGGY POP WITH KATE PIERSON (VIRGIN)
34	32	9	MY LOVE IS A FIRE	DONNY OSMOND (CAPITOL)	70	69	19	MY, MY, MY	JOHNNY GILL (MOTOWN)
35	36	8	FAIRWEATHER FRIEND	JOHNNY GILL (MOTOWN)	71	68	14	CHERRY PIE	WARRANT (COLUMBIA)
36	27	19	UNCHAINED MELODY	RIGHTEOUS BROTHERS (VERVE/POLYDOR)	72	—	1	I DON'T KNOW ANYBODY ELSE	BLACK BOX (RCA)
⑳	43	3	ANYTHING IS POSSIBLE	DEBBIE GIBSON (ATLANTIC)	73	—	1	NO MATTER WHAT	GEORGE LAMOND (COLUMBIA)
					74	—	1	EDDY STEADY GO	ROZLYNNE CLARKE (ATLANTIC)
					75	—	1	NEW YORK MINUTE	DON HENLEY (GEFFEN)

○ Tracks moving up the chart with airplay gains. © 1990, Billboard/BPI Communications, Inc.

TOP 40 RADIO RECURRENT MONITOR

1	—	1	LOVE AND AFFECTION	NELSON (DGC)	14	—	1	ESCAPADE	JANET JACKSON (A&M)
2	—	1	RUB YOU THE RIGHT WAY	JOHNNY GILL (MOTOWN)	15	—	1	VISION OF LOVE	MARIAH CAREY (COLUMBIA)
3	—	1	KING OF WISHFUL THINKING	GO WEST (EMI)	16	—	1	IT MUST HAVE BEEN LOVE	ROXETTE (EMI)
4	—	1	DO ME!	BELL BIV DEVOE (MCA)	17	—	1	SHE AIN'T WORTH IT	GLENN MEDEIROS (MCA)
5	—	1	U CAN'T TOUCH THIS	M.C. HAMMER (CAPITOL)	18	—	1	STRAIGHT UP	PAULA ABDUL (VIRGIN)
6	—	1	VOGUE	MADONNA (SIRE/WARNER BROS.)	19	—	1	KNOCKED OUT	PAULA ABDUL (VIRGIN)
7	—	1	RELEASE ME	WILSON PHILLIPS (SBK)	20	—	1	ALRIGHT	JANET JACKSON (A&M)
8	—	1	DIRTY CASH (MONEY TALKS)	THE ADVENTURES OF STEVIE N (MERCURY)	21	—	1	OPPOSITES ATTRACT	PAULA ABDUL (VIRGIN)
9	—	1	OH GIRL	PAUL YOUNG (COLUMBIA)	22	—	1	POISON	BELL BIV DEVOE (MCA)
10	—	1	DON'T WANNA FALL IN LOVE	JANE CHILD (WARNER BROS.)	23	—	1	BLAZE OF GLORY	JON BON JOVI (MERCURY)
11	—	1	DREAM BOY/DREAM GIRL	CYNTHIA & JOHNNY O (MCMAC)	24	—	1	GIRLS NITE OUT	TYLER COLLINS (RCA)
12	—	1	SENDING ALL MY LOVE	LINEAR (ATLANTIC)	25	—	1	ENJOY THE SILENCE	DEPECHE MODE (SIRE/REPRISE)
13	—	1	CRADLE OF LOVE	BILLY IDOL (CHRYSALIS)					

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

Billboard Drops Crossover Radio Airplay Charts

NEW YORK—Effective with this issue, the Crossover Radio Airplay charts have been discontinued.

In the case of top 40/rock, that hybrid format has proved unsuccessful except in a handful of markets, and there are no longer enough stations in the format to justify a weekly chart.

By contrast, the top 40/dance hybrid format is highly successful in a large number of markets; however, its success has influenced the Hot 100 Singles chart to such a great extent that a separate chart to break out dance titles is no longer necessary. All titles that have been listed recently on the 30-position dance crossover chart have also been doing well on the Hot 100.

All crossover stations, both top 40/dance and top 40/rock, will continue to report to the Hot 100 chart. Those that appear in the Power Playlists feature (see page 12) will continue to be identified as top 40/dance and top 40/rock for the convenience of readers with special interest in these hybrid formats.

MCA'S SALE TO MATSUSHITA

(Continued from page 1)

To finance the buyout, Matsushita will use internal cashflow and bank borrowings. MCA's long-term debt, amounting to \$1.36 billion, will be assumed by Matsushita.

In addition to the MCA, Geffen, and GRP labels, MCA Inc. owns such properties as MCA Home Video, Universal Pictures, Universal Television, theme parks, a publishing company, and a television station.

Just hours after MCA and Matsushita signed the definitive merger agreement, according to a report in the Los Angeles Times, Giancarlo Parretti, the Italian investor whose Pathé Communications recently bought MGM/UA Communications, made a higher bid for MCA. Many observers reacted with skepticism to this report, mainly because of the difficulties Parretti had in raising \$1.3 billion to buy MGM. But Lee Isgur, analyst with Volpe, Welty, says, "To say he couldn't do it is something I don't want to bet against."

Despite the definitive agreement signed by MCA and Matsushita, the door was left open for a higher bid

for MCA. Both companies sought guarantees to protect their interests. Matsushita won the option to purchase 16.9 million shares of MCA stock at \$71 a share, which would make a hostile acquisition much more costly and, if such a deal went through, would result in a big profit for Matsushita. The Japanese company is also entitled to \$125 million if MCA accepts a higher bid.

The sudden appearance of another bidder for MCA was not unexpected, because the price MCA agreed to was lower than what many thought the company was worth. "I'm surprised Matsushita is able to buy the company at that price, as is most of Wall Street," says Alan Gould, analyst with Dean, Witter, Reynolds.

In addition to the cash payment, MCA shareholders will receive stock in the company-owned television station, Secaucus, N.J.-based WWOR, which has been valued at about \$5 a share and is said to be worth at least \$400 million. That brings the acquisition price tag for MCA up to more

(Continued on page 88)

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

LET'S TAKE A QUICK look at the top of the Hot 100 chart, then take an in-depth look at the Top 40 Radio Monitor chart (page 84; story, page 4). "Because I Love You" by Stevie B (LMR) displaces "I'm Your Baby Tonight" by Whitney Houston (Arista) at No. 1 after a one-week stay. "Baby" is still gaining points and is No. 1 in airplay, but "Because" is No. 1 in sales and in total, with large enough gains to jump over "Baby."

ON THE MONITOR CHART, however, "Love Takes Time" by Mariah Carey is No. 1, reflecting actual airplay on 109 large- and medium-market stations. "I'm Your Baby" is only No. 3, but is No. 1 on the Hot 100 airplay-only chart. Stevie B's single is No. 2 on both. A handful of stations that report to the Hot 100 have already dropped Carey's single from their official playlists, which are used to compute the Hot 100 chart, but are still playing the record in good rotation. As a result, it is higher on the Monitor. The Monitor is thus more accurate in measuring actual airplay, but also will tend to be slower because a record gets credit for whatever airplay it receives, even on those stations that have officially dropped it. Other records that are higher on the Monitor for this reason include "Ice Ice Baby," No. 4 on the Monitor vs. No. 11 on the Hot 100 airplay-only chart; "I Don't Have The Heart," No. 7 vs. No. 30; "Giving You The Benefit," No. 8 vs. No. 41; "Can't Stop," No. 12 vs. No. 40; and "Close To You" and "Something Happened On The Way To Heaven," which are still quite high on the Monitor, but have disappeared from almost all official playlists. The Monitor may also be slower because stations tend to project ahead on their printed playlists while the monitored airplay reflects the week past. The Monitor is not always slower, however, because new records that receive immediate heavy rotation often move more slowly up official numbered playlists; for example, Janet Jackson's new single, "Love Will Never Do," is only No. 20 on the Hot 100 airplay chart but is already No. 9 on the Monitor.

THERE ARE THREE OTHER major reasons for differences between the Monitor and the Hot 100 airplay chart. First, album cuts are ineligible to enter the Hot 100, but may garner considerable airplay. For example, "Do The Bartman" by the Simpsons would have been the highest debut on the Hot 100, and enters at No. 66 on the Monitor, but is not a commercially available single. Also, "Rescue Me" by Madonna is already No. 54 on the Monitor but cannot enter the Hot 100 until released as a single. The second reason for big differences is that smaller markets are not included on the Monitor, so newer rock records like Winger's "Miles Away" and Nelson's "After The Rain," which usually get their start outside the big metro areas, are lower on the Monitor (Nos. 46 and 43, respectively, vs. Nos. 22 and 25 on the Hot 100 airplay chart). The third reason is that records with sharply restricted dayparts fare worse on the Monitor since it is based on actual amounts of airplay. For example, rap and heavy metal records may receive little daytime play, while adult-leaning records like Bette Midler's "From A Distance" may receive little night play, at least initially. Overall, we believe that the Monitor is a more accurate chart, and we expect to use monitored airplay to replace numbered playlists for the Hot 100 when monitored markets increase from the current 68 to 75-80.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 26 REPORTERS	SILVER ADDS 51 REPORTERS	BRONZE/ SECONDARY ADDS 172 REPORTERS	TOTAL ADDS 249 REPORTERS	TOTAL ON
DO THE BARTMAN THE SIMPSONS GEFGEN	15	19	83	117	117
PLAY THAT FUNKY MUSIC VANILLA ICE SBK	10	10	42	62	70
SENSITIVITY RALPH TRESVANT MCA	3	1	34	38	132
SHELTER ME CINDERELLA MERCURY	0	4	26	30	38
I'M NOT IN LOVE WILL TO POWER EPIC	2	4	22	28	187
DISAPPEAR INXS ATLANTIC	1	5	22	28	133
WHERE DOES MY HEART... CELINE DION EPIC	2	6	19	27	53
JUST ANOTHER DREAM CATHY DENNIS POLYDOR	0	3	22	25	150
MONEYTALKS AC/DC ATCO	3	2	20	25	59
THE FIRST TIME SURFACE COLUMBIA	5	5	11	21	196

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.

A CUT THAT'LL
MAKE YOU
STRUT AND
MOVE YOUR BUTT.



J.J. FAD

WE
IN
THE
HOUSE

(96419)

From their new album NOT JUST A FAD.
(91586)
Produced by Yella & Arabian Prince for Yella Productions.
Ruthless Representation: Jerry Heller



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Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	1	10	FROM A DISTANCE ATLANTIC 4-87820	◆ BETTE MIDLER 6 weeks at No. 1
2	3	3	9	IMPULSIVE SBK 07337	◆ WILSON PHILLIPS
3	4	5	10	MORE THAN WORDS CAN SAY EMI 50324	◆ ALIAS
4	2	2	13	LOVE TAKES TIME COLUMBIA 38-73455	◆ MARIAH CAREY
5	6	8	6	YOU GOTTA LOVE SOMEONE MCA 53953	◆ ELTON JOHN
6	7	7	9	SO CLOSE ARISTA 2085	◆ DARYL HALL JOHN OATES
7	5	4	10	BETTER NOT TELL HER ARISTA 2083	◆ CARLY SIMON
8	10	11	8	I'M YOUR BABY TONIGHT ARISTA 2108	◆ WHITNEY HOUSTON
9	8	10	11	STRANDED CAPITOL 44621	◆ HEART
10	9	6	14	RHYTHM OF THE RAIN FULL MOON 34-73513/EPIC	◆ DAN FOGELBERG
11	11	9	15	I DON'T WANT TO TALK ABOUT IT WARNER BROS. 4-19999	ROD STEWART
12	12	16	5	NEW YORK MINUTE Geffen 4-19660	DON HENLEY
13	13	19	6	ONE AND ONLY MAN VIRGIN 4-98892	◆ STEVE WINWOOD
14	15	29	6	BECAUSE I LOVE YOU (THE POSTMAN SONG) LMR 2724/RCA	◆ STEVIE B
15	21	24	7	WHERE DOES MY HEART BEAT NOW EPIC 34-73536	CELINE DION
16	19	21	8	LOST SOUL RCA 2704	◆ BRUCE HORNSBY & THE RANGE
17	25	37	4	THE SHOOP SHOOP SONG (IT'S IN HIS KISS) Geffen 4-19659	◆ CHER
18	14	12	19	SOMETHING HAPPENED ON THE WAY ... ATLANTIC 4-87885	◆ PHIL COLLINS
19	18	18	28	I DON'T HAVE THE HEART WARNER BROS. 4-19911	◆ JAMES INGRAM
20	24	38	5	THE FIRST TIME COLUMBIA 38-73502	◆ SURFACE
21	17	17	14	CLOSE TO YOU CHARISMA 4-98951	◆ MAXI PRIEST
				★★★ POWER PICK ★★★	
22	26	42	4	GET HERE FONTANA 878 476-4/MERCURY	◆ OLETA ADAMS
23	28	31	6	I COULDN'T HELP MYSELF ELEKTRA 4-64930	◆ SARA HICKMAN
24	16	13	15	SAY A PRAYER A&M 1519	◆ BREATHE
25	22	15	16	UNCHAINED MELODY VERVE 871 882-4/POLYDOR	THE RIGHTEOUS BROTHERS
26	20	14	12	SOUL INSPIRATION ELEKTRA 4-64935	◆ ANITA BAKER
27	23	20	23	OH GIRL COLUMBIA 38-73377	◆ PAUL YOUNG
28	32	40	4	CRAZY IN LOVE REPRISE LP CUT	KENNY ROGERS
29	42	48	3	DOES SHE LOVE THAT MAN? A&M 1535	◆ BREATHE
30	27	25	8	LYIN' TO MYSELF ENIGMA 4-75084	◆ DAVID CASSIDY
31	33	35	8	FIRES OF EDEN COLUMBIA LP CUT	◆ JUDY COLLINS
32	36	39	5	FREEDOM COLUMBIA 38-73559	◆ GEORGE MICHAEL
33	45	—	2	THE WAY YOU DO THE THINGS YOU DO VIRGIN 4-98978	◆ UB40
34	35	34	21	AND SO IT GOES COLUMBIA 38-73442	◆ BILLY JOEL
35	29	28	10	SHOW ME HEAVEN Geffen 4-19674	◆ MARIA MCKEE
36	30	26	18	HEART OF STONE ARISTA 2057	◆ TAYLOR DAYNE
37	49	—	2	I'M NOT IN LOVE EPIC 34-73636	WILL TO POWER
38	38	46	3	ME-U=BLUE MCA 53945	GLENN MEDEIROS (FEAT. THE SYTLISTICS)
39	39	33	24	RELEASE ME SBK 05342	◆ WILSON PHILLIPS
40	43	36	15	PRAYING FOR TIME COLUMBIA 38-73512	GEORGE MICHAEL
41	34	23	19	STOP RUNNING AWAY A&M 1514	◆ BRENDA RUSSELL
42	37	32	12	CAN'T STOP VIRGIN 4-98961	◆ AFTER 7
43	47	—	2	FOR YOU MCA 53935	◆ THE OUTFIELD
44	40	41	24	KING OF WISHLFUL THINKING EMI 50307	◆ GO WEST
45	31	22	12	NEVER IN A MILLION YEARS ATLANTIC 4-87865	LAURA BRANIGAN
				★★★ HOT SHOT DEBUT ★★★	
46	NEW ▶	1		SHOW ME THE WAY A&M 1536	◆ STYX
47	48	44	28	VISION OF LOVE COLUMBIA 38-73348	◆ MARIAH CAREY
48	41	30	12	TOO COOL TO FALL IN LOVE MCA 53938	◆ JILL SOBOLE
49	50	50	3	HANG IN LONG ENOUGH ATLANTIC 4-87800	◆ PHIL COLLINS
50	46	43	23	COME BACK TO ME A&M 1475	◆ JANET JACKSON

Records with the greatest airplay gains this week. ◆ Videoclip availability. © 1990. Billboard/BPI Communications, Inc.

MCA Quells Rumors Of Music Group Spinoff Industry Reaction To Matsushita Deal Is Tame

■ BY KEN TERRY
and PAUL SWEETING

NEW YORK—In the wake of the Nov. 26 announcement that Matsushita plans to acquire MCA Inc., the heads of the MCA and Geffen labels moved to quell widespread media speculation that their future overlord plans to either spin off the MCA Music Entertainment Group or acquire another major record company.

Both Al Teller, chairman of the MCA Music Entertainment Group, and David Geffen, chairman of the David Geffen Co. and a major MCA shareholder, dismissed a report in the Los Angeles Times that Matsushita might want to sell off the music division rather than invest the money required to make it a global competitor.

"That's ridiculous," says Geffen. "They're interested in growing their record business, not in selling it. It's never even come up. There's no thought in anyone's head to sell it . . . I think Matsushita has a desire to be a worldwide distributor of software, and records and movies are their prime interests in MCA."

Similarly, Teller says, "Matsushita is very excited about MCA's future in the record business. We have aggressive growth plans, and the course the company has taken over the past year in terms of our international business indicates the future. We're expanding our business, period."

Among these moves, MCA recently formed a joint-venture record company in Japan with JVC, which is 51% owned by Matsushita. Last month, it also signed a three-year international distribution deal with BMG for the MCA, Geffen, and GRP labels (Billboard, Nov. 24).

There has been speculation that the latter pact might lead to joint distribution of MCA and BMG both in the U.S. and abroad. And last week, the Washington Post quoted Geffen as saying that talks were already under way about combining the BMG and MCA record operations.

Geffen says he was misquoted.

"We have not begun talks about such a merger," he says. "MCA is interested in expanding its international distribution of records with BMG or anyone else."

But neither he nor Teller would rule out such a merger in the future. With Matsushita's financial resources backing MCA, said Geffen, the acquisition of another major record company with international distribution is a possibility.

NEW KID ON THE BLOCK

Regarding the prospect of stronger competition from MCA outside the U.S., Robert Morgado, executive VP of Time Warner, says, "I'm aware they might have potential—and I would welcome MCA as a true international company. But the reality is that building an international network is an extremely long-term and costly enterprise."

At present, he notes, Warner Music International has annual revenues of about \$1.5 billion, compared with MCA/Geffen's international sales of about \$200 million.

Most observers say Matsushita is buying MCA to take advantage of the perceived synergy between consumer electronics hardware and software. While that may be a sound business strategy, it carries a danger for the music industry in that a hardware giant like Matsushita could use the MCA software library to put across a new technology without protection for copyright holders.

But Morgado says he is not worried about such a possibility. If MCA's software becomes a "minion" of its new owner's hardware goals, he says, "they seriously risk the independence and the relationship those companies must maintain with the artistic community. Do I fear it? Not really. It's heads you win, tails I lose."

Elliot Hoffman, a prominent music industry attorney, sees the technology issue a bit differently. "I'd expect [the acquisition] would give MCA access to new technologies to rival

those Sony is able to make available to CBS and probably make MCA more competitive," he says.

HOME VIDEO ISSUES

Although copyright control is not as much of an issue in the home video industry as it is in the music business, the software-hardware nexus is very important to the future of video technology. MCA Inc.'s Universal Studios owns the second-largest library of films in the industry, and it could well be used to propel a new generation of video hardware, just as Sony's ownership of Columbia Pictures could.

The entry of a second, well-heeled Japanese company into Hollywood could also lead to more pressure on ancillary markets such as home video, say some industry observers.

Since its acquisition of Columbia, Sony has bankrolled the studio's aggressive acquisition of scripts and creative talent. The prices being paid by Columbia have had the effect of raising the cost of producing movies just at a time when other studios are attempting to rein in the profligate budgets of the past few years.

Should Matsushita decide to compete with Sony on that front, the recent trend toward smaller production budgets could be reversed.

Such a development could impact the home video business in a variety of ways, observers say. According to one knowledgeable source, higher production costs for movies will ultimately mean greater pressure on the studios' home video arms to help recoup those investments.

Another studio executive offers a contrary perspective, however. "The Japanese aren't interested in creative control, they're interested in fiscal control," this source says. "Believe me, they're going to put a stop to Hollywood's habit of pissing away money. The one thing they'll do is put more money into the industry long-term because the Japanese are long-term thinkers, but they're not profligate."

MCA LIKELY TO OPEN GLOBAL MUSIC FRONT UNDER MATSUSHITA

(Continued from page 84)

than \$6.5 billion. MCA will sell the TV station because U.S. laws prohibit foreign companies from owning broadcasting firms.

GOVERNMENT RESPONSE

Washington's response to the merger was muted. But many legislators are concerned about regulations that prevent U.S. television networks from owning the programs they broadcast. This prevents such network owners as General Electric Co., CBS Inc., and Capital Cities/ABC Inc. from acquiring a company like MCA. Rep. John Dingell, D-Mich., chairman of the Energy and Commerce Committee, stated: "Our regulatory system should not protect foreign-owned companies at the expense of American enterprises."

Among the big moneymakers in the buyout are MCA chairman Lew Wasserman and president Sidney Sheinberg, whose stakes are worth \$352 million and \$92 million respectively. To avoid heavy taxation, Wasserman will receive his payment in preferred stock in a new holding company created by Matsushita.

The biggest money winner in the

deal is David Geffen, whose 10 million shares, which he acquired when he sold his Geffen record company to MCA last spring, are now worth nearly \$720 million.

NO MANAGEMENT CHANGES

Statements from the two companies say that no changes in management are planned and that no jobs will be lost. Wasserman and Sheinberg are said to have signed five-year employment contracts and to have won assurances from Matsushita that no top managers will be fired.

But many sources are speculating about the role Michael Ovitz, chairman of the powerful Hollywood talent firm Creative Artists Agency Inc., will play in the new MCA. Ovitz represented Matsushita in the negotiations with MCA and is credited with having brought the two companies together.

There is also speculation that Geffen may harbor ambitions to head MCA after Wasserman retires. Wasserman is now 77, and it is said that his principal motivation for selling the company was his age. Some reports say that Sheinberg intends to

step down when Wasserman retires. Those accounts have led to speculation about a power struggle between Ovitz and Geffen for the top position at MCA.

Matsushita, based in Osaka, Japan, is the world's largest consumer electronics company, with revenues of \$37.8 billion and net income of \$1.48 billion for the fiscal year that ended March 31. The company's U.S. sales amounted to \$5.4 billion for that year. It sells audio and video equipment under the brand names Panasonic, Quasar, and Technics. Akio Tani, 62, is Matsushita's president.

MCA, based in Universal City, Calif., reported net income of \$192 million on \$3.4 billion in revenues for 1989.

Reports say that the deal nearly fell through over price. When talks were first announced in September, it was said that MCA was seeking \$80 to \$90 a share, and that Matsushita was willing to pay around \$70.

Assistance in preparing this story was provided by Bill Holland in Washington, D.C.

MUSIC BIZ JOINS EFFORT TO SEND TROOPS CASSETTES

(Continued from page 8)

good," he says. "We got a lot of stuff from bands, record companies, record producers, promoters, offices, nursing homes. Schools have been doing it as class projects, with letters from the kids." Many of the tapes have been donated by BMG, CBS, Fantasy, and Noise Records, he says. Noise alone sent "about 10,000 tapes, mostly cutouts," says Noise assistant label manager Jerri Meyer.

The tapes are sent to Crusader Post 1946 of the Veterans of Foreign Wars of the U.S. in Naugatuck, Conn., which has authorized use of its facilities as a collection base, and driven by truck to Westover Air

Force Base in Massachusetts, which ships them to Saudi Arabia.

Unlike CBS, Frank welcomes homemade tapes. "People want to know what to put on the tapes," says Frank. "I say, just have fun with it. Whatever you like, someone over there is bound to like. I've gotten everything from tapes that people obviously found under the seat of their car from 1975, to people recording morning radio shows."

Those wanting to donate cassettes to Tapes For Troops can send them to Bill Frank, c/o VFW, 239 Rubber Ave., Naugatuck, Conn. 06670.

FARIAN FORMS POST-MILLI BAND

(Continued from page 4)

the U.S. without our consent," which represents a breach of contract. "The straw which broke the camel's back was the demand that they wanted to sing on the recently completed album, which amounts to blackmail," he explained.

"Rob and Fab were responsible for the 'visual entertainment' in presenting a record production. The original artist licenses were divided up equally between the original recording artists and the front men, Rob and Fab, so it was a fair deal, each performing what they do best."

Meanwhile, two other record producers from Germany have commented on the Milli Vanilli furor and NARAS' decision to rescind the duo's Grammy for best new artist (Billboard, Dec. 1). Michael Kunze, who, with Sylvester Levay, was honored in 1975 for Silver Convention, says, "Our Grammy was in the field of R&B instrumental music, and Sylvester was

the instrumentalist. It was not a secret that the group did not exist at the time of the studio recording.

"I feel it should never have gone this far. Show business is one thing and having awards of this magnitude accepted by front-man entertainers and not the producers, for example, is something else again. I feel that this has been very damaging for all of us in the music industry."

Harold Faltermeyer, who won a Grammy in 1986 for the "Beverly Hills Cop" soundtrack and again in 1987 for part of the "Top Gun" soundtrack, comments, "There will always be fake groups and I have nothing against them. In this case, such enormous success came very unexpectedly, and certainly Farian was overpowered by the chain of events."

"I feel the entire group, plus Frank Farian, as part of the group, should have been awarded the Grammy."

MILLI VANILLI NOT FIRST WITH VOCAL SUBSTITUTION

(Continued from page 4)

gauge hit phonetically. But that claim was called into question in a federal lawsuit filed by singer Martha Wash, onetime singer for Two Tons Of Fun and the Weather Girls, who maintains she, not Quinol, sings on the hit (Billboard, Oct. 20).

Wash isn't the only one making a federal case out of allegedly fraudulent presentation. California attorney Kenneth Graiwer has filed a class action suit against Black Box and its record labels in the U.S. and Britain, claiming they conspired to mislead fans who purchased the Black Box album and single.

The question of whether a record label should verify the identity of artists credited on its releases sparks conflicting opinions. A source at Arista says that it should not be up to the label to "play detective."

"It should not be our job to hound-dog artists and producers, and find out if they are lying to us," the source says. "It goes beyond the role a label should have to play in an artist's career."

LABEL RESPONSIBILITY

Joey Carvello, director of dance music at Atlantic Records, disagrees. He says labels should be "sensitive and aware of what an artist is doing in the recording studio. Once an artist signs on the dotted line, they become the responsibility of the label."

Ron Fair, recently promoted to senior VP of A&R at EMI, says it is unlikely in most cases that a label would be unaware of who the actual performers are on a release.

"I've never been involved in a record in 10 years [of A&R] where I didn't attend the session. Any A&R man worth his salt holds the hands of an artist. The first thing

you do when you like a tape is meet with the act to gauge the depth of the talent, so you know whether you're dealing with flesh or plastic."

However, adds Fair, "The other side of that axiom is to take the hit wherever it comes."

And, increasingly, U.S. labels are finding hits, particularly in the dance genre, contracted from independent producers or licensed from foreign markets where label execs are not involved in the recording process.

Some music-industry observers say problems often arise with dance-oriented records that start out as studio concoctions at the independent level.

"There are examples of substitute talent that date back to the dawn of rock'n'roll"

"You have studio singers who have little desire to go out on the road and make a long-term commitment," says Jane Brinton, president of This Beat's Workin', which represents producers and remixers including Shep Pettibone and Junior Vasquez. "Often, the producer puts the track together by himself with vocals dubbed in later. The problem seems to arise when major labels pick up these records and want to know more about the act. Suddenly, there's a lot of scrambling going on."

Brinton does not foresee any far-reaching changes on the independent level. "I don't think they care about the issue, but I do think that major labels are going to be more careful. Who wants to promote a record that may eventually be perceived as a fraud?"

PART OF THE PROCESS

But Brian Chin, A&R director at P.W.L. America, doesn't expect any wholesale changes in the way major labels contract with producers or artists to avoid a Milli Vanilli-type situation in the future. The substitution of talent often may be part of the day-to-day process of making records, he says.

Chin suggests pop radio shares blame for not supporting singles from the R&B and dance community by artists such as Wash when they appeared under their own names. He is also concerned that the Milli Vanilli episode and the similar identity questions over Technotronic, Black Box, and female groups such as Exposé and Seduction will lead to "general dance-music bashing."

"There are examples [of substitute talent] that date back to the dawn of rock'n'roll," notes Chin. And those actions are far from limited to the dance genre.

Norm N. Nite writes in his book "Rock On" that producer Phil Spector substituted Darlene Love of the Blossoms as lead singer of the Crystals on the group's best-known hit, "He's A Rebel."

The liner notes for Columbia Records' recently released Byrds boxed set relate that producer Terry Melcher used studio musicians

on some of the band's earliest singles.

Mary Wilson says in her memoir, "Dreamgirl," that a Motown session group, the Adantes, were credited as the Supremes on later recordings with Diana Ross. Similarly, the Marvin Gaye biography, "Divided Soul," by David Ritz, reports that Valerie Simpson sang duets with Gaye that were credited to the then-ailing Tammi Terrell.

Uncredited substitutions more often were done for instrumental rather than vocal parts in groups as memorable and popular as the Monkees.

Still, dance-music executives like Carvello at Atlantic share the concern that recent incidents involving Black Box and Technotronic will have a long-term negative effect on dance music's credibility within the pop mainstream.

"This is going to kick off a dance-music backlash similar to the 'disco is dead' movement," Carvello says. "This is the first phase: dance music artists are phonies. It's a shame because we were on a real roll for a while there. The pop radio success of the Black Box record in particular meant so much to the dance-music community. Now, in a sense, we have to start all over again."

Yet Nancy Jeffries, senior A&R VP at Elektra Entertainment, explains what she sees as the underlying issue in the identity crisis involving Milli Vanilli and other acts in pop music.

"People have a tendency to relate directly to an artist," she says. "It creates a different type of fantasy, in that there's a strong identification factor to take into consideration. People think they're learning about an artist when they hear one of their songs. It's different than in film, where people understand that there's a certain amount of role-playing going on."

Assistance in preparing this story was provided by Sean Ross.

More Tough Talk On State Sync Bills

BY GREG REIBMAN

BOSTON—Recent revelations that Milli Vanilli didn't sing on its records or in concert have reignited desires in several states for legislation requiring public divulgence of lip-synced performances.

While pending lip-sync bills in New York and New Jersey were written before the Milli Vanilli story surfaced last month, a new lip-sync proposal has just been introduced in Massachusetts. Another bill is currently being written in Wisconsin.

Proponents of the bills position lip-syncing as a truth-in-advertising issue. Critics see the bills as providing unnecessary interference and complain that they unfairly target promoters and ticket sellers—not artists or producers—for infractions.

Under the just-proposed Massachusetts bill and the pending New Jersey legislation, promoters would be subject to \$50,000 fines, and ticket sellers \$5,000 fines, for failing to advertise in advance that all or some of the lead vocals were prerecorded.

The New York proposal is much broader, though its penalties are less severe. It requires prior disclosure of any prerecorded music (not just lead vocals) at public performances. As written, the bill could be

construed to include motion pictures. An amendment is being considered to change the rules to include live entertainment only.

No fine is specified in the New York bill. However, one legislative aide speculated that infractions might fall under the state's general business laws for false advertising, which carry a maximum \$500 civil penalty.

The New York, New Jersey, and Massachusetts proposals are expected to see action in 1991.

One of the authors of the Massachusetts law, William B. Vernon, confirms that the Milli Vanilli flap motivated the action: "I wasn't surprised that [lip-syncing] occurred but I was surprised that so many consumers didn't realize that it occurred. That story took so many by surprise that it seemed to call for some action."

Milli Vanilli is also credited with raising the interest of Wisconsin Rep. Vernon Holschbach, who is drafting his own lip-sync bill. But Holschbach was also motivated by a call from Donald Neitzel, president of the Milwaukee Musicians Assn., which is affiliated with the American Federation of Musicians.

"In many cases, consumers may not care whether it is live or Memorex," says Neitzel, who says that

his union will work to see that similar bills are introduced in other states and that he would eventually like to see federal regulation. "But prerecorded backing tracks are putting musicians out of business. Consumers should at least know that it is happening."

But Neil Jacobsen, VP at the Don Law Company, Boston's largest concert promoter, considers the proposed regulations to be "a bunch of garbage."

"If people want to be entertained, then they're going to be entertained," Jacobsen says. "Virtually every concert or event that you see these days is enhanced by tapes to present a more well-rounded presentation. I don't think it's our responsibility to put a disclaimer in there. If the act wants to put in a disclaimer then they're the ones who can do it."

Another Boston-based promoter, Dave Werlin of Great Northeast Productions Inc., also believes lip-syncing needn't be regulated.

"Milli Vanilli made this an issue and the public is now far more conscious and aware and will tend to question these things a little bit more," he says. "Artists should have the responsibility as to whether or not they will offend their audience by being deceptive. Then they should decide if it's worth the risk."

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
				★★ NO. 1 ★★	
1	1	1	12	VANILLA ICE ▲ ⁴ SBK 95325* (9.98)	TO THE EXTREME 5 weeks at No. 1
2	2	2	40	M.C. HAMMER ▲ ⁷ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
3	5	22	3	WHITNEY HOUSTON ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT
4	3	3	24	MARIAH CAREY ▲ ² COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
5	4	4	6	PAUL SIMON WARNER BROS. 26098 (9.98)	RHYTHM OF THE SAINTS
6	6	6	6	ZZ TOP WARNER BROS. 26265 (9.98)	RECYCLER
7	7	5	10	AC/DC ▲ ATCO 91413 (9.98)	THE RAZORS EDGE
8	8	7	35	WILSON PHILLIPS ▲ ³ SBK 93745 (9.98)	WILSON PHILLIPS
9	9	8	9	BETTE MIDLER ● ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES
10	10	9	11	GEORGE MICHAEL ▲ COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1
11	11	12	4	TRAVELING WILBURYS WILBURY 26324/WARNER BROS. (10.98)	VOL. 3
12	32	—	2	MADONNA SIRE 26440/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION
13	13	15	20	POISON ▲ ² ENIGMA 91813/CAPITOL (9.98)	FLESH AND BLOOD
14	15	13	36	BELL BIV DEVOE ▲ ² MCA 6387 (10.98)	POISON
15	14	14	4	THE CURE ELEKTRA 60978 (9.98)	MIXED UP
16	23	49	3	PHIL COLLINS ATLANTIC 82157 (14.98)	SERIOUS HITS... LIVE!
17	17	16	12	GARTH BROOKS ▲ CAPITOL 93866* (9.98)	NO FENCES
18	18	48	3	CLINT BLACK RCA 2372* (9.98)	PUT YOURSELF IN MY SHOES
19	12	10	10	INXS ▲ ATLANTIC 82140 (9.98)	X
20	16	11	9	VAUGHAN BROTHERS ▲ ASSOCIATED 46225/EPIC (9.98 EQ)	FAMILY STYLE
21	22	25	38	THE BLACK CROWES ● DEF AMERICAN 24278 /Geffen (9.98)	SHAKE YOUR MONEY MAKER
22	19	18	36	SOUNDTRACK ▲ ² EMI 93492 (10.98)	PRETTY WOMAN
23	25	23	5	LED ZEPPELIN ATLANTIC 82144 (54.98)	LED ZEPPELIN
24	20	17	11	WARRANT ▲ COLUMBIA 45487 (9.98 EQ)	CHERRY PIE
25	21	21	16	JON BON JOVI ▲ MERCURY 8464734 (10.98 EQ)	BLAZE OF GLORY/YOUNG GUNS II
26	50	—	2	GUY MCA 10115 (9.98)	THE FUTURE
27	28	57	3	STEVE WINWOOD VIRGIN 91405 (9.98)	REFUGEES OF THE HEART
28	29	56	3	SCORPIONS MERCURY 846 908 (9.98 EQ)	CRAZY WORLD
29	24	20	13	DEE-LITE ELEKTRA 60957 (9.98)	WORLD CLIQUE
30	31	34	62	JANET JACKSON ▲ ⁴ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
31	26	52	3	PAUL MCCARTNEY CAPITOL 94778 (24.98)	TRIPPING THE LIVE FANTASTIC
32	27	19	12	QUEENSRYCHE EMI 92806 (9.98)	EMPIRE
33	34	31	21	NELSON ● DGC 24290/GEFFEN (9.98)	AFTER THE RAIN
34	74	—	2	TESLA GEFFEN 24311 (9.98)	FIVE MAN ACOUSTICAL JAM
35	30	24	6	AL B. SURE! WARNER BROS. 26005 (9.98)	PRIVATE TIMES... AND THE WHOLE 9!
36	40	43	25	NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA 45129 (10.98 EQ)	STEP BY STEP
37	33	26	11	TOO SHORT ▲ JIVE 1348/RCA (9.98)	SHORT DOG'S IN THE HOUSE
38	42	44	37	DAMN YANKEES ● WARNER BROS. 26159 (9.98)	DAMN YANKEES
39	37	33	11	SOUNDTRACK WARNER BROS. 26316* (9.98)	TWIN PEAKS
40	39	32	4	EDIE BRICKELL & NEW BOHEMIANS GEFFEN 24304 (9.98)	GHOST OF A DOG
41	38	30	43	SLAUGHTER ▲ CHRYSALIS 21702* (9.98)	STICK IT TO YA
42	35	27	73	MICHAEL BOLTON ▲ ³ COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER
43	36	28	15	SOUNDTRACK ▲ VARESE SARABANDE 5276*/MCA (9.98)	GHOST
44	41	29	10	L.L. COOL J ● DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
45	45	40	11	PEBBLES MCA 10025 (9.98)	ALWAYS
46	57	55	29	TONY! TONI! TONE! ● WING 841 902/POLYDOR (8.98 EQ)	THE REVIVAL
47	54	54	7	CANDYMAN EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME
48	43	42	18	WINGER ● ATLANTIC 82103 (9.98)	IN THE HEART OF THE YOUNG
49	NEW ►	—	1	RALPH TRESVANT MCA 10116 (9.98)	RALPH TRESVANT
50	87	—	2	DEBBIE GIBSON ATLANTIC 82167* (10.98)	ANYTHING IS POSSIBLE
51	44	37	4	BIG DADDY KANE COLD CHILLIN' 26303/REPRISE (9.98)	TASTE OF CHOCOLATE
52	46	36	42	FAITH NO MORE ▲ SLASH 25878/REPRISE (9.98)	THE REAL THING
53	49	41	21	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
54	52	46	24	KEITH SWEAT ▲ VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
55	47	38	10	JUDAS PRIEST COLUMBIA 46891 (9.98 EQ)	PAINKILLER
56	75	75	10	CARRERAS - DOMINGO - PAVAROTTI ● LONDON 430433*/POLYDOR (9.98 EQ)	IN CONCERT
57	62	71	48	UB40 ● VIRGIN 91324 (9.98)	LABOUR OF LOVE II
58	60	59	19	MAXI PRIEST CHARISMA 91384 (9.98)	BONAFIDE
59	61	92	3	FREDDIE JACKSON CAPITOL 92217 (9.98)	DO ME AGAIN
60	66	70	15	TRIXTER MECHANIC 6389/MCA (9.98)	TRIXTER
61	53	47	11	RANDY TRAVIS WARNER BROS. 26310* (9.98)	HEROES & FRIENDS
62	64	85	4	VARIOUS ARTISTS CHRYSALIS 21799* (10.98)	RED HOT & BLUE
63	83	110	22	NEW KIDS ON THE BLOCK ▲ ² COLUMBIA 45280* (8.98 EQ)	MERRY MERRY CHRISTMAS
64	69	63	7	DARYL HALL JOHN OATES ARISTA 8614 (9.98)	CHANGE OF SEASON
65	65	60	32	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
66	51	39	8	MEGADETH CAPITOL 91935 (9.98)	RUST IN PEACE
67	63	103	3	VAN MORRISON MERCURY 847 100 (9.98 EQ)	ENLIGHTENMENT
68	48	35	8	IRON MAIDEN ● EPIC 46905 (9.98 EQ)	NO PRAYER FOR THE DYING
69	NEW ►	—	1	CINDERELLA MERCURY 848 018 (9.98 EQ)	HEARTBREAK STATION
70	55	51	5	LYNCH MOB ELEKTRA 60954* (9.98)	WICKED SENSATION
71	RE-ENTRY	—	15	YANNI PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION
72	72	68	34	HEART ▲ CAPITOL 91820 (9.98)	BRIGADE
73	56	50	36	DEPECHE MODE ▲ SIRE 26081/REPRISE (9.98)	VIOLATOR
74	58	45	4	PET SHOP BOYS EMI 94310* (9.98)	BEHAVIOR
75	78	69	14	JANE'S ADDICTION WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL
76	59	87	3	MORRISSEY SIRE 26221*/REPRISE (9.98)	BONA DRAG
77	NEW ►	—	1	NEW KIDS ON THE BLOCK COLUMBIA 46959* (9.98 EQ)	NO MORE GAMES/REMIX ALBUM
78	73	61	66	THE RIGHTEOUS BROTHERS ● VERVE 823 662*/POLYDOR (6.98 EQ)	THE RIGHTEOUS BROTHERS GREATEST HITS
79	70	64	9	CARLY SIMON ARISTA 8650 (9.98)	HAVE YOU SEEN ME LATELY?
80	92	140	3	K.T. OSLIN RCA 2365* (9.98)	LOVE IN A SMALLTOWN
81	113	—	2	BARRY MANILOW ARISTA 8644 (9.98)	BECAUSE IT'S CHRISTMAS
82	81	86	21	STEVIE B LMR 2307/RCA (9.98)	LOVE & EMOTION
83	80	65	9	INDIGO GIRLS EPIC 46820 (9.98 EQ)	NOMADS INDIANS SAINTS
84	82	82	18	BLACK BOX RCA 2221 (9.98)	DREAMLAND
85	68	72	4	JIMMY BUFFETT MCA 10022* (9.98)	FEEDING FRENZY
86	67	53	54	PHIL COLLINS ▲ ³ ATLANTIC 82050 (9.98)	... BUT SERIOUSLY
87	76	66	31	GARTH BROOKS ▲ CAPITOL 90897 (8.98)	GARTH BROOKS
88	71	62	14	PRINCE ● PAISLEY PARK 27493/WARNER BROS. (12.98)	GRAFFITI BRIDGE
89	79	73	13	LIVING COLOUR ● EPIC 46202 (9.98 EQ)	TIME'S UP
90	104	135	3	ELTON JOHN MCA 10110* (39.99)	TO BE CONTINUED...
91	90	83	21	HARRY CONNICK, JR. ● COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE
92	116	—	2	ROBERT PALMER EMI 93935* (9.98)	DON'T EXPLAIN
93	77	58	10	THE ROBERT CRAY BAND FEATURING THE MEMPHIS HORNS MERCURY 846 652 (9.98 EQ)	MIDNIGHT STROLL
94	99	88	8	THE SOUP DRAGONS BIG LIFE 842 985/MERCURY (8.98 EQ)	LOVEGOD
95	108	—	2	JULIO IGLESIAS COLUMBIA 46857 (9.98 EQ)	STARRY NIGHT
96	155	—	18	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1988 (9.98)	A FRESH AIRE CHRISTMAS
97	103	105	9	ROBERT JOHNSON COLUMBIA 46222 (11.98 EQ)	THE COMPLETE RECORDINGS
98	89	76	64	MOTLEY CRUE ▲ ³ ELEKTRA 60829 (9.98)	DR. FEELGOOD
99	96	96	60	AFTER 7 ▲ VIRGIN 91061 (9.98)	AFTER 7
100	85	80	12	REBA MCENTIRE ● MCA 10016 (9.98)	RUMOR HAS IT
101	94	89	52	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (9.98 EQ)	PICKIN' ON NASHVILLE
102	84	67	15	N.W.A RUTHLESS 7224/PRIORITY (6.98)	100 MILES AND RUNNIN'
103	91	79	11	NEIL YOUNG & CRAZY HORSE REPRISE 26315 (9.98)	RAGGED GLORY
104	88	77	27	CONCRETE BLONDE I.R.S. 82037*/MCA (9.98)	BLOODLETTING
105	98	91	20	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME
106	93	93	16	URBAN DANCE SQUAD ARISTA 8640 (9.98)	MENTAL FLOSS FOR THE GLOBE
107	100	102	74	DON HENLEY ▲ ² GEFFEN 24217 (9.98)	THE END OF THE INNOCENCE
108	102	99	20	ERIC JOHNSON CAPITOL 90517 (9.98)	AH VIA MUSICOM
109	95	90	6	INFORMATION SOCIETY TOMMY BOY 26258/REPRISE (9.98)	HACK

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested list price is for cassette and LP. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1990, Billboard/BPI Communications, Inc.

Billboard® Top Pop Albums™ continued

FOR WEEK ENDING DECEMBER 8, 1990

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
(110)	145	—	2	VARIOUS ARTISTS WINDHAM HILL 1098* (9.98)	A WINTER'S SOLSTICE III
111	107	100	37	ALAN JACKSON ● ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
112	97	74	7	SLAYER DEF AMERICAN 24307/GEFFEN (9.98)	SEASONS IN THE ABYSS
113	111	107	5	DEEP PURPLE RCA 2421 (9.98)	SLAVES AND MASTERS
114	110	95	24	BAD COMPANY ATCO 91371 (9.98)	HOLY WATER
115	106	78	7	STYX A&M 5327 (8.98)	EDGE OF THE CENTURY
(116)	131	134	3	THE OUTFIELD MCA 10111 (9.98)	DIAMOND DAYS
117	105	84	14	ANTHRAX MEGAFORCE 846480/ISLAND (9.98)	PERSISTENCE OF TIME
118	112	111	120	NEW KIDS ON THE BLOCK ▲ ⁸ COLUMBIA 40985 (9.98 EQ)	HANGIN' TOUGH
119	121	109	4	DWIGHT YOAKAM REPRISE 26344* (9.98)	IF THERE WAS A WAY
(120)	153	—	23	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1984 (9.98)	MANNHEIM STEAMROLLER CHRISTMAS
121	114	129	71	NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA 40475 (6.98 EQ)	NEW KIDS ON THE BLOCK
122	124	119	58	BILLY JOEL ▲ ³ COLUMBIA 44366 (9.98 EQ)	STORM FRONT
123	109	97	26	SNAP ● ARISTA 8536 (9.98)	WORLD POWER
124	119	101	63	AEROSMITH ▲ ⁴ GEFFEN 24254 (9.98)	PUMP
125	86	81	79	CLINT BLACK ▲ ² RCA 9668 (8.98)	KILLIN' TIME
126	122	175	3	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP
127	120	104	28	GEORGE STRAIT ● MCA 6415 (9.98)	LIVIN' IT UP
128	127	132	6	CHET ATKINS & MARK KNOPFLER COLUMBIA 45307* (8.98 EQ)	NECK & NECK
129	126	131	5	THE CHARLATANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98)	SOME FRIENDLY
130	129	—	2	LEVERT ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE
131	118	116	15	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS
132	115	108	6	10,000 MANIACS ELEKTRA 60962* (9.98)	HOPE CHEST
(133)	141	123	22	GARY MOORE CHARISMA 91369* (9.98)	STILL GOT THE BLUES
134	135	164	3	SOHO ATCO 91585 (9.98)	GODDESS
135	128	125	10	COCTEAU TWINS 4.A.D. 93669/CAPITOL (9.98)	HEAVEN OR LAS VEGAS
136	138	138	6	DAVID CASSIDY ENIGMA 7-73554* (9.98)	DAVID CASSIDY
137	134	137	10	THE PARTY HOLLYWOOD 60980*/ELEKTRA (9.98)	THE PARTY
138	101	98	18	LUKE FEATURING THE 2 LIVE CREW ● LUKE 91424/ATLANTIC (9.98)	BANNED IN THE U.S.A.
139	125	112	30	BILLY IDOL ▲ CHRYSLIS 21735 (9.98)	CHARMED LIFE
140	123	94	7	TESTAMENT MEGAFORCE 82143*/ATLANTIC (9.98)	SOULS OF BLACK
141	117	114	12	KATHY MATTEA MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
142	144	106	11	TAKE 6 REPRISE 25892 (9.98)	SO MUCH 2 SAY
(143)	157	143	3	SLAUGHTER CHRYSLIS 21816* (6.98)	STICK IT LIVE
144	139	133	14	DINO ISLAND 846481 (9.98)	SWINGIN'
(145)	154	145	53	KENNY G ▲ ARISTA 13-8613 (13.98)	LIVE
(146)	163	171	3	BOBBY MCFERRIN EMI 92048* (10.98)	MEDICINE MUSIC
(147)	NEW ►	1	1	LOOSE ENDS MCA 10044 (9.98)	LOOK HOW LONG
148	130	122	10	ALIAS EMI 93908* (9.98)	ALIAS
149	143	115	33	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING
(150)	158	152	12	STEELHEART MCA 6368 (9.98)	STEELHEART
151	136	147	99	SOUNDTRACK ▲ ² ATLANTIC 81933 (9.98)	BEACHES
152	152	136	17	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT
(153)	190	—	2	SISTERS OF MERCY ELEKTRA 61017* (9.98)	VISION THING
154	133	113	14	RATT ATLANTIC 82127 (9.98)	DETONATOR
155	147	139	72	THE 2 LIVE CREW ▲ LUKE 107 (9.98)	AS NASTY AS THEY WANNA BE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)*	TITLE
(156)	184	173	147	ORIGINAL LONDON CAST ▲ POLYDOR 831 273 (17.98 EQ)	PHANTOM OF THE OPERA
157	142	126	79	BOB MARLEY AND THE WAILERS ▲ ² TUFF GONG 422 846-210/ISLAND (9.98 EQ)	LEGEND
158	132	120	36	SINEAD O'CONNOR ▲ ² ENSIGN 21759/CHRYSLIS (9.98)	I DO NOT WANT WHAT I HAVEN'T GOT
159	167	154	6	JASMINE GUY WARNER BROS. 26021 (9.98)	JASMINE GUY
(160)	170	—	2	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 777* (9.98)	FRESH AIRE VII
161	146	117	6	HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)
162	137	130	87	BONNIE RAITT ▲ ² CAPITOL 91268 (8.98)	NICK OF TIME
163	156	160	5	KING'S X MEGAFORCE 82145*/ATLANTIC (9.98)	FAITH HOPE LOVE BY KING'S X
164	159	170	40	ORIGINAL LONDON CAST POLYDOR 8315631 (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS
(165)	RE-ENTRY	170	1	GEORGE WINSTON ▲ WINDHAM HILL 1025/A&M (9.98)	DECEMBER
166	148	148	29	PAULA ABDUL ▲ VIRGIN 91362 (9.98)	SHUT UP AND DANCE
167	169	176	4	EVERY MOTHER'S NIGHTMARE ARISTA 8633 (9.98)	EVERY MOTHER'S NIGHTMARE
168	172	177	5	HINDU LOVE GODS GIANT 24406/REPRISE (9.98)	HINDU LOVE GODS
(169)	RE-ENTRY	25	1	VARIOUS ARTISTS ▲ ² A&M 3911 (9.98)	A VERY SPECIAL CHRISTMAS
170	140	121	9	GRATEFUL DEAD ● ARISTA 8634 (19.98)	WITHOUT A NET
171	174	159	20	IGGY POP VIRGIN 91381 (9.98)	BRICK BY BRICK
172	160	150	9	VARIOUS ARTISTS NARADA 63095*/MCA (9.98)	THE NARADA WILDERNESS COLLECTION
173	168	149	125	PAULA ABDUL ▲ ⁷ VIRGIN 90943 (9.98)	FOREVER YOUR GIRL
174	161	144	8	HOUSE OF LORDS SIMMONS 2170/RCA (9.98)	SAHARA
175	151	118	9	THE REPLACEMENTS SIRE 26298* WARNER BROS. (9.98)	ALL SHOOK DOWN
176	177	157	6	MARY-CHAPIN CARPENTER COLUMBIA 46102* (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK
177	175	161	3	THE RIGHTEOUS BROTHERS CURB 77381* (6.98)	THE BEST OF THE RIGHTEOUS BROTHERS
178	166	156	12	BREATHE A&M 5320 (8.98)	PEACE OF MIND
(179)	NEW ►	1	1	RUN-D.M.C. PROFILE 1401 (9.98)	BACK FROM HELL
180	178	169	7	VARIOUS ARTISTS ELEKTRA 60940* (19.98)	RUBAIYAT
181	173	128	29	VAN MORRISON ● MERCURY 841 970 1 (9.98 EQ)	THE BEST OF VAN MORRISON
182	149	124	16	BOOGIE DOWN PRODUCTIONS ● JIVE 1358/RCA (9.98)	EDUTAINMENT
(183)	191	—	2	FATHER M.C. UPTOWN 1006/MCA (9.98)	FATHER'S DAY
184	181	181	5	THE CONNELLS TVT 2580 (8.98)	ONE SIMPLE WORD
185	164	142	12	RUSH MERCURY 838 936* (19.98 EQ)	CHRONICLES
186	162	141	10	JAMES INGRAM WARNER BROS. 25924 (9.98)	IT'S REAL
(187)	NEW ►	1	1	HI-FIVE JIVE 13281*/RCA (9.98)	HI-FIVE
188	179	180	12	DAN FOGELBERG FULL MOON 45059*/EPIC (9.98 EQ)	THE WILD PLACES
189	150	127	4	GO-GO'S I.R.S. 447 970 059*/A&M (9.98)	GO-GO'S GREATEST
190	183	197	4	JELLYFISH CHARISMA 91400* (9.98)	BELLY BUTTON
191	182	168	9	TEENA MARIE EPIC 45101 (9.98 EQ)	IVORY
(192)	NEW ►	1	1	FRANK SINATRA CAPITOL 94777 (59.98)	THE CAPITOL YEARS
193	188	195	4	ROSANNE CASH COLUMBIA 46079* (9.98 EQ)	INTERIORS
194	194	179	3	MONIE LOVE ETERNAL 26358/WARNER BROS. (9.98)	DOWN TO EARTH
195	187	167	37	TRAVIS TRITT ● WARNER BROS. 126094 (9.98)	COUNTRY CLUB
196	185	166	7	CARON WHEELER EMI 93497 (9.98)	UK BLAK
197	165	151	11	BOB DYLAN COLUMBIA 46794 (9.98 EQ)	UNDER THE RED SKY
198	176	178	119	AC/DC ▲ ¹⁰ ATLANTIC 16018 (6.98)	BACK IN BLACK
199	193	185	5	JOHN DENVER WINDSTAR 53334*/AMERICAN GRAMAPHONE (10.98)	FLOWER THAT SHATTERED THE STONE
200	199	163	26	THE JEFF HEALEY BAND ● ARISTA 8632 (9.98)	HELL TO PAY

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

10,000 Maniacs 132	Carreras - Domingo - Pavarotti 56	Kenny G 145	Janet Jackson 30	Paul McCartney 31	Poison 13	Twin Peaks 39	Red Hot & Blue 62
The 2 Live Crew 155	Rosanne Cash 193	Debbie Gibson 50	Alan Jackson 111	Reba McEntire 100	Iggy Pop 171	The Soup Dragons 94	Rubaiyat 180
Paula Abdul 166, 173	David Cassidy 136	Johnny Gill 65	Jane's Addiction 75	Bobby McFerrin 146	Maxi Priest 58	Steelheart 150	A Very Special Christmas 169
AC/DC 7, 198	The Charlatans U.K. 129	Vince Gill 105	Jellyfish 190	Megadeth 66	Prince 88	Stevie B 82	A Winter's Solstice III 110
Aerosmith 124	Cinderella 69	Go-Go's 189	Jellyfish 190	George Michael 10	Queensryche 32	George Strait 127	Vaughan Brothers 20
After 7 99	Cocteau Twins 135	Grateful Dead 170	Bette Midler 9	Bette Midler 9	Bonnie Raitt 162	Styx 115	Warrant 24
Alias 148	Phil Collins 16, 86	Guy 26	Monie Love 194	Gary Moore 133	Ratt 154	Al B. Sure! 35	Caron Wheeler 196
Anthrax 117	Concrete Blonde 104	Jasmine Guy 159	Eric Johnson 108	Morrissey 76	The Replacements 175	Surface 126	Whispers 152
Chet Atkins & Mark Knopfler 128	The Connells 184	Judas Priest 55	Robert Johnson 97	Van Morrison 67, 181	The Righteous Brothers 78, 177	Keith Sweat 54	Keith Whitley 131
Bad Company 114	Harry Connick, Jr. 91	Big Daddy Kane 51	Judas Priest 55	Motley Crue 98	The Robert Cray Band 93	Take 6 142	Hank Williams, Jr. 161
Anita Baker 53	The Cure 15	The Kentucky Headhunters 101	Big Daddy Kane 51	N.W.A 102	Run-D.M.C. 179	Tesla 34	Wilson Phillips 8
Beli Biv Devoe 14	Damn Yankees 38	The Jeff Healey Band 200	The Kentucky Headhunters 101	Neison 33	Rush 185	Testament 140	Winger 48
Black Box 84	Dee-Lite 29	Heart 72	M.C. Hammer 2	New Kids On The Block 36, 63, 77, 118, 121	Sinead O'Connor 158	Tony! Toni! Tone! 46	George Winston 165
The Black Crowes 21	Deep Purple 113	Don Henley 107	Heart 72	ORIGINAL LONDON CAST	Phantom Of The Opera 156	Too Short 37	Steve Winwood 27
Clint Black 18, 125	John Denver 199	Hi-Five 187	Hindu Love Gods 168	Phantom/Highlights 164	Slaughter 41, 143	Traveling Wilburys 11	Yanni 71
Michael Bolton 42	Depeche Mode 73	Hindu Love Gods 168	House Of Lords 174	Phantom/Highlights 164	Slayer 112	Randy Travis 61	Dwight Yoakam 119
Jon Bon Jovi 25	Dino 144	Living Colour 89	Whitney Houston 3	Robert Palmer 92	Snap 123	Ralph Tresvant 49	Neil Young & Crazy Horse 103
Boogie Down Productions 182	Bob Dylan 197	Loose Ends 147	Billy Idol 139	The Party 137	Soho 134	Travis Tritt 195	ZZ Top 6
Breathe 178	En Vogue 149	Luke Feat. The 2 Live Crew 138	Julio Iglesias 95	Pebbles 45	SOUNDTRACK	Trixter 60	
Eddie Brickett & New Bohemians 40	Every Mother's Nightmare 167	Lynch Mob 70	Indigo Girls 83	Pet Shop Boys 74	Beaches 151	Urban Dance Squad 106	
Garth Brooks 17, 87	Faith No More 52	Madonna 12	Information Society 109	Robert Palmer 92	Ghost 43	Vanilla Ice 1	
Jimmy Buffett 85	Father M.C. 183	Barry Manilow 81	James Ingram 186	The Party 137	Pretty Woman 22	VARIOUS ARTISTS	
Candyman 47	Dan Fogelberg 188	Mannheim Steamroller 96, 120, 160	Iron Maiden 68	Pet Shop Boys 74		The Wilderness Collection 172	
Mariah Carey 4		Teena Marie 191	Freddie Jackson 59				
Mary-Chapin Carpenter 176		Bob Marley And The Wailers 157					
		Kathy Mattea 141					

CRIMINAL CHARGES AGAINST BERRY DISMISSED

(Continued from page 7)

by former Berry employee Theresa Schmidt that she had overheard an assistant prosecuting attorney say, "One way or another, we're going to get that nigger," referring to Berry.

In a prepared statement, Berry said, "It feels great to be exonerated on these vicious, baseless charges. Sexual abuse of children is such a terrible problem today that it's hard to respond even to irresponsible accusations like the ones Mr. Hannah brought against me." Hannah's attorney had no comment.

Berry's attorney, Richard Schwartz, said, "The only shred of truth to the widely touted child porn charges was that probably one of the young women videotaped was under 17."

But Schwartz says Berry's reputation has been badly damaged. As a result, Schwartz says, Berry is considering filing another civil rights case against some of the St. Charles County law enforcement officials involved in the search of his home, and some of the other prosecuting attorneys involved in the case. The new complaint would charge that the parties involved "acted under color of state law to deprive [Berry] of his constitutional rights," says Schwartz.

Despite his contemplation of further litigation, Berry says, "This is now a closed chapter in my life. My new album is about two-thirds finished and now I can get back to working on it."

BRAZILIAN MUSIC AT HOME IN U.S.

(Continued from page 7)

and the Latin market don't go together, with rare and substantial exceptions such as singer Roberto Carlos (CBS) and that country's children's idol, the blonde Xuxa (Globo). Sales of some 25 midline compilations released in the last two years have been disappointing.

"The Latin distributors and retailers don't carry this music in bulk," says BMG's Mike Missile. The continuation of the series releases may very well hinge on the success of "Plural," the current Costa album, the first to be marketed to the jazz and world beat consumers.

Other labels getting into the fray are Columbia, which released new albums by Djavan and Milton Nascimento last year; Island/Mango, which has put out "Elegibo" by Margareth Menezes, who sang with David Byrne on the "Rei Momo" album and tour. The Menezes album remained at the top of the World Music Albums chart for several weeks. Mango also plans to release a compilation of music from Bahia; Blue Note/World Pacific, a revived label with albums by Toninho Orta, Djavan, Gonzaguinha, and Joao Gilberto; Elektra/Musician; Capitol/Intuition; Som Da Gente, a series of instrumental albums by artists such as Hermeto Pascoal, Amilson Godoy & Group, Cama de Gato, and Alemao; and Brazilioid.

The large volume of releases con-

tinues despite the fact that Brazilian music still does not fit into any traditional category in the U.S. market because of its diversity and the number of releases. While some of it—such as music by Tania Maria, Flora Purim, and Airto Moreira—can be classified as jazz, other artists fit better in the world-beat or adult contemporary categories.

However, the music has become more acceptable to the public as well as to some commercial radio stations, thanks to well-established Anglo acts such as Byrne, Basia, Manhattan Transfer, Herbie Mann, and (lately) Simon. Byrne, for instance, has put his name behind "O Samba" and "Belleza Tropical" (Fly/Sire), two compilations of some of the most representative Brazilian tunes of the last two decades, and two more will be released soon.

"Brazilian music has a very special place in America," says Mango director Jerry Rappaport. "It has been one of the first types of world music to make an inroad in the market."

NONCOMMERCIAL AIRPLAY

The decisive factor in the newfound popularity of Brazilian music has been the airplay given to it by noncommercial radio stations such as those of the National Public Radio network and college outlets. "Undoubtedly, Brazilian music wouldn't have had the success it has were it

BANNED MADONNA CLIP TO BE ISSUED AS VIDEO SINGLE

(Continued from page 1)

work, also deemed it too steamy to broadcast.

After MTV announced its decision Nov. 26, the label and Madonna decided to release the clip as a video single at \$9.98 through Warner Reprise Home Video.

Although Madonna is noted for her business savvy, label representatives deny that the MTV incident was a marketing ploy to create publicity for the video single.

"This was not a master plan on Madonna's part," says her spokeswoman, Liz Rosenberg.

"There were no plans whatsoever to release 'Justify My Love' as a video single," says Alisse Kingsley, director of publicity and promotion for Warner Reprise Home Video. "We

just decided to do it Tuesday (Nov. 27). It was a spur-of-the-moment reaction after MTV said they wouldn't play it." She adds that the division has no plans to release any other video singles.

Although MTV has never played clips with such clear sexual overtones, Rosenberg says the singer believed it would play her video.

"This really happened in a way that stunned Madonna, whether it was ridiculous for her to think MTV would run the clip or not," she says. "Madonna absolutely did this video to air on MTV. I was in Paris with her and I asked her if MTV would run it since it was pretty 'romantic.' And she said she thought they'd definitely run it; they wouldn't not run one of her videos."

Madonna retains complete control over her videos and generally does not allow them to be edited. MTV, which frequently asks artists to edit scenes, did not ask Madonna to recut the clip. According to an MTV spokesperson, it is the first time the channel has banned a clip by an artist of Madonna's magnitude.

"We love Madonna; we've had and will continue to have a terrific relationship with her," said MTV executives in a statement released by the channel. "We respect her work as an artist and think she makes great videos—this one is just not for us."

The black-and-white clip takes place in a Paris hotel with Madonna participating in or observing a fantasy sequence that includes bisexuality, mild sadomasochism, and exposed female breasts. It was directed by Jean-Baptiste Mondino, who filmed another controversial Madonna clip, "Open Your Heart."

ADVISORY STICKER

The unedited clip will be available to retail consumers, complete with a parental advisory sticker. At \$9.98, some retailers feel the price is a little too high for five minutes of film.

"Supposedly, WEA had Warner go

back to Madonna to see if she'd include some other material on here like some other songs, but she said no," says John Thrasher, VP of video purchasing and distribution for W. Sacramento, Calif.-based Tower Video. "For the consumer, it costs more than a buck-fifty per minute. That's pretty steep for five minutes even if it's five minutes of steam."

"It is real pricey," agrees a source at WEA, which distributes Warner/Reprise Home Video. "However, without getting into any details of [Madonna's] royalty situation, that's what it has to be."

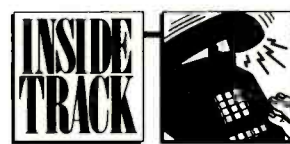
Retailers say the wholesale price is also high. According to one source, a special first-order price is \$5.69 per tape. Reorders will cost close to \$6.

Despite the costs, most record retailers say they will stock it. "We haven't viewed it yet, but there's a 99% chance we'll carry it," says Mitchell Imber, VP of purchasing and distribution for the 92-store Record World chain, based in Port Washington, N.Y.

Some other chains will carry it, but with an 18-to-purchase rule. "If it has an explicit sticker on it, you have to be 18 to buy it, whether it's audio or video," says Cindy Barr, director of purchasing and product management for the Florida-based Spec's chain.

Not surprisingly, Warner Reprise may run into some resistance from rackjobbers. "We haven't been approached yet, but it's something that we would absolutely stay away from," says Don Weiss, president of Solon, Ohio-based rackjobber Arrow Distributing. "We're dealing with the mass merchant primarily; we're not looking for any controversy. Things are touchy enough as it is."

At press time, Warner Reprise had not begun soliciting orders for the video and could not estimate the number it expects to ship. However, Thrasher says he expected to order between 1,500 and 2,000 copies for Tower's approximately 60 stores.



(Continued from page 94)

MUSIC MEET FACES NEW REALITIES

(Continued from page 4)

European Community must, if successful, inevitably lead to an upgrading of copyright law in harmony with current directives of the European Commission (Billboard, Dec. 1).

Two leading international retail chains, Tower and HMV, sent representatives to the conference, and there are indications that one of them may open a store here by the end of next year (see story, page 76).

Many Western delegates were impressed by the quality of the Eastern European acts in the showcases, with particularly high interest centering on Polish artist Gosia.

According to Peter Ende, managing director of EMI Publishing, Germany, what went on outside the panel discussions was at least as important as the seminars themselves. "It provided a great opportunity for making contacts," he said, "although I was a little surprised that there was not a great deal of traffic in exchange

ing demo tapes."

If, on the other hand, the efficacy of such an event can be judged by the business-card exchange rate, then Looking East & West was an unqualified success.

In the final report to the delegates made by the chairmen of the panels, there was general agreement on the need for greater input into the conference program by Eastern European delegates. They also called for the abandonment of the predatory and patronizing attitudes that have characterized some Western companies' approaches to the Eastern European market of 420 million people, and for a better understanding of how to overcome the fiscal problems that confront Western companies seeking to invest in Eastern Europe.

The event was co-sponsored by Billboard and Music & Media, and was organized by Tribute Productions of London.

in the theater's lobby, is said to move an average of 250 cassettes and 100 CDs after each show. Paul Hipp, who performs as Holly, appeared at the Macy's Thanksgiving Day parade in New York.

LUCKY 7'S? For the second time this year, **Rainbow Music** has done a deal anchored around the number seven. The San Francisco-based chain has sold seven stores to **Barney Cohen**, who owns **Valley Record Distributors** in Woodland, Calif. In August, Rainbow sold seven stores to **Camelot Music**.

RETIRED: **Gene Friedman**, **CBS Records'** much-admired and well-liked VP of customer financial relations, is retiring from the label in New York after 30 years, effective Nov. 30. VP of finance **Ted Bache**, to whom Friedman reported, expects to name a replacement soon. . . . On the other side of the Atlantic, **PolyGram's** European-based statistics maven, **Ton van Engelen**, is retiring after almost 35 years in the business. Known most recently for his extensive research on behalf of the compact disc, Van Engelen will be wished well by colleagues and friends at a special party in Baarn (the PolyGram HQ in Holland) Dec. 20. Officially, he leaves his post as head of the company's corporate market research and planning department at year's end.

DROPPING INDUSTRY AFFAIRS for the holiday

season, the monthly meeting of the music and performing arts unit of **B'nai B'rith** in New York Dec. 10 will offer writer **George Weiss'** return engagement with his sing-along performance of his "The Eight Days Of Hanukkah," along with **Pioneer LaserKaraoke** entertainment supplied by **Barry Hirschberg**. The place is the Sutton Place Synagogue, 225 E. 51st St. The time is 6 p.m.

IMAGO RECORDING CO. is the name of the new **Terry Ellis** label operating through **BMG**. Ellis and his new logo were presented to the trade by **BMG** at a luncheon Nov. 30 in New York.

A NEW U.K. entry in the entertainment PR stakes is London-based **Poole/Edwards Publicity**, formed by **Alan Edwards** (ex-Rogers & Cowan) and **Chris Poole** (previously of Immediate PR). Clients include **David Bowie**, **Robert Palmer**, the **Soup Dragons**, and the aforementioned **Imago Recording Co.** The firm is based at 16 Kings Ave., London N10; telephone: 81-442-1269.

SHOCK THE LONGBOX: **Geffen Records** has run off 150,000 copies of **Peter Gabriel's** new CD in a shrink-wrapped jewel box sans longbox or any other external package, says an informed source. Geffen expects 40% fewer orders than normal for the album, due Tuesday (4), because of the package.

MUSIC RETAILERS THANKFUL FOR SALES INCREASES

(Continued from page 1)

comparative-store sales increases in the double digits, whereas this holiday season only one chain—Beltsville, Md.-based Kemp Mill Music—reports growth of more than 10%. Other chains report increases in the low single digits.

At Kemp Mill, a 33-store chain, VP Howard Appelbaum says, "Thanksgiving business was terrific; we had comparative-store increases of about 15%." Comparative-store sales estimates are based on outlets that have been open for at least one year, as opposed to overall figures, which include new locations.

Appelbaum ascribes the sales surge to such stellar acts as Whitney Houston, M.C. Hammer, and Paul Simon, as well as to the temperate weather during the long weekend. "Weather is always a factor," he says, adding, "On Friday last year, our stores were closed for three quarters of the day, and that really hurt us."

At 278-store Camelot Enterprises, headquartered in North Canton, Ohio, VP Jim Bonk says, "For the Thanksgiving weekend, we were up slightly. We had a small, single-digit increase, but under the circumstances, to have a small, single-digit increase is pretty good."

Similarly, Joe Andrules, VP of

advertising at Miami-based Spec's Music & Video, a 57-store chain, says, "Based on how the year has gone, we were pleasantly surprised. I'd like to think that music and video are still inexpensive gift items, and that they will do well" even in a recessionary climate. Spec's Thanksgiving-weekend business, according to Andrules, "was up moderately over last year at this time."

Most retailers point to the SBK Records album by Vanilla Ice, "To The Extreme," as the clear winner in holiday weekend sales. Other top-selling product, they say, includes hit albums from Madonna, Mariah Carey, and Cinderella, as well as the successful Led Zeppelin boxed set on Atlantic Records, which Al Wilson, VP of purchasing at 150-store, Milford, Mass.-based Strawberries, describes as "a monster."

Indeed, a flurry of high-priced boxed sets from artists as diverse as the Byrds, Frank Sinatra, and Elton John have provided retailers with much-needed holiday business (see story, page 6).

Another factor in the success of music operations compared with other retail industries is price point. Several music retailers indicate that low-priced, high-value items like compact discs and prere-

corded videos will always fare better than such high-priced items as cars and electrical appliances.

Stan Goman, VP of the W. Sacramento, Calif.-based Tower Records chain, which operates approximately 60 stores, says, "I think our product is fairly recession-proof. People might not go out and buy a new car, but they'll buy new cassettes." Goman says Tower experienced a 5% increase in comparative-store sales over last year's Thanksgiving weekend.

Likewise, Peter Herd, VP of HMV USA, the 150-store, U.K.-based retailer that just opened two superstores in New York, says, "Obviously, there's a retail recession, and in a recession, the things that carry a high price and low value, like cars, give way to low-price, high-value items like CDs and videos. When times are hard, entertainment as an escape does very well."

However, other retailers note that shoppers, while they will continue to visit music retail stores even during an economic downturn, buy in smaller quantities when the economy is sluggish.

Steve Bennett, executive VP/GM at The Record Bar/Tracks, a Durham, N.C.-based chain that operates more than 170 stores, says, "A lot of overall un-

certainty is going to make people selective about what they buy." He notes that Record Bar's holiday sales "were up a little, but nothing to get excited about."

At Port Washington, N.Y.-based Record World, a 92-store chain, director of purchasing Steven Lerner points out that customers, "instead of buying four or five cassettes or CDs, are buying one and two at a time." Record World's comp-store business for the Thanksgiving weekend was down 8.3% from last year, according to VP of marketing Bruce Imber.

Retailers typically use Thanksgiving sales figures as an early indicator of Christmas business. Citing an increase of 8%-10% for the long weekend, Harold Guilfoil, head buyer at 139-store, Owensboro, Ky.-based Wax Works/Video Works, says, "We really look forward to this being a good holiday season. We believe it will be up over last year."

Bill Thom, VP of retail at Detroit-based Harmony House Rec-

ords & Tapes, a 32-store chain, is slightly less sanguine, despite claiming a 6% increase in comparative-store sales for the holiday weekend. "I don't know if it's going to hold up," he says, adding, "We're hoping that [the increase] is a sign that the entire month is going to be good, but the economy is real flat right now."

On a more positive note, Thom says he hopes parents who might "cut back on things for themselves will be reluctant to cut back on gifts for their children."

Tower's Goman also voices his optimism by indicating that, this year, Christmas Day falls on a Tuesday, allowing retailers "a whole extra day" to accommodate last-minute shopping. "Every year it's doom and gloom, but Christmas always comes through," he says.

Assistance in preparing this story was provided by Susan Nunziata in New York and Craig Rosen in Los Angeles.

VIDEO BUSINESS OFF TO SLOW YULE START

(Continued from page 1)

"Total Recall"—generating strong rentals as well.

There are nine major sell-through titles in the market, compared with five a year ago, yet none of them appear to be generating the kind of activity vendors had anticipated.

While some, notably "Pretty Woman" and "Total Recall," are strong rental titles, too, few retailers are ready to say that their rental performance has canceled out sell-through.

At the 130-store Palmer Video, Peter Margo, executive VP, reports that the two titles were No. 1 and 2 in rentals, yet did not perform as expected saleswise, leading him to speculate that manufacturer advertising has not yet translated to sales.

"Most retail suffered over the Thanksgiving weekend," says Beth Bornhurst, director of specialty merchandise at the Stamford, Conn.-based Waldenbooks chain, which has sell-through video in 1,000 of its 1,300 stores.

"Sales went up from the prior week," she says, "which is expected, but overall we didn't do as well as we had hoped. The weather was a big factor because it was too warm everywhere and people were not going into the malls as much. There was no sense that Christmas was coming. And let's face it, we're in a recession. It's affecting all of us."

"Sales on our top titles went up, but they didn't go up to the numbers that we had hoped they would," she adds. She indicates that "Pretty Woman" led the sales pack at the chain, followed by Christmas-related programming.

According to Ron Castell, VP at Blockbuster, the chain's numbers were "big and strong" in both rental and sell-through. Rental accounts for 88% of the chain's action.

"These doom-and-gloom guys give me high blood pressure," Castell says. "This is not a demand-driven

business like it was a few years ago when people just came into your store. You've got to market, and we're very much a marketing organization. We spend \$60 million on advertising."

A bright spot was the lively traffic reported in the larger discount stores such as K mart and Wal-Mart. Without daily reports, Handelman Co., the nation's largest rackjobber of such accounts, couldn't determine if sell-through home video benefited, a spokesman says. "But traffic was good."

Also reporting consumer gravitation to the larger discount outlets is Merrill Kirsch, president of Dart Records, which racks video in 1,500 outlets in seven states. "The traffic was in Target, Wal-Mart, Palmida," Kirsch says, and not as much in the smaller discount chains Dart racks—"at least from what we're seeing in reorders."

As for mall activity, Gary Ross, president of Suncoast Motion Picture Co., says, "I wish I could report more positive numbers. It was pretty flat."

Sales were up at all 176 Suncoast stores, though only modestly, Ross indicates. He adds that total sales aren't meaningful because the Musicland Group has opened so many Suncoast outlets this year.

Contrasting somewhat are the reports of two more predominantly mall chains, Camelot Music and Disc Jockey.

At 280-store Camelot Music, Pat Tidwell, video buyer, reports sell-through business "up a couple of points" compared to last Thanksgiving. Camelot's top four titles were "Pretty Woman," "The Rocky Horror Picture Show," "The Sound Of Music," and "Gone With The Wind."

Still another chain "very happy" with sell-through results over the weekend is 130-unit Disc Jockey, where Marilyn Ramsey, video buyer,

credits the showing of catalog video. Like Camelot and others, she also brags about the "Star Wars Trilogy Gift Pack."

Typifying those happy with increases compared with recent months is Bob Williams, president of 111-store Videotown, a Super Club subsidiary. "We were up 25%" over October weekends, he says, both in rental and sales, with the latter way up. "Any comparable-store analysis is meaningless because a year ago the chain had only 22 stores," Williams says.

Another chain reporting good results is 34-store Stars & Stripes, Decatur, Ill., where Mike Nicoson, VP of operations, describes "excellent" business while acknowledging that "we don't have a lot of really big titles. The theaters are getting a better punch right now."

Also among those reporting a rental uptick was 600-store West Coast Video/National Video, up "in high single digits," according to Harry Kalish, VP advertising.

Tower Records/Tower Video was up in laserdisc sales but not in other sell-through and was down in rental on a comparative-store basis, says John Thrasher, VP of video purchasing and distribution. Even though there are more sell-through items this year, "we did a little less business than last year, when we had 'Batman,' 'Wizard Of Oz,' and 'Land Before Time.'"

Looking to the whole fourth quarter, Thrasher notes, "We were barely ahead in October on a comparative basis. It ended up being up 5%. I'm hoping we end up somewhere between 3% and 5% up in November, but it might be tough. Our total rental picture is off right now."

Palmer's Margo says, "We were anticipating larger sales for the holiday and we didn't get them." Rental was up minimally.

BOXED SETS COMPETE FOR RETAIL \$\$

(Continued from page 81)

Record Bar, have taken a "wait-and-see" stance, since the packages do not offer the consumer any savings.

Others are optimistic that the concept will eventually take off. The Fan Packs will sell "when people become accustomed to buying videos [with CDs and cassettes]," says Kemp Mill's Appelbaum.

One problem that comes with the proliferation of boxed sets this season is the fact that there is not a universal package size. The Zeppelin and John collections, as well as Atlantic's Fan Packs, utilize the 12-by-12-inch vi-

nyl-LP-compatible format. Both Sinatra releases and the Johnson, Roy Orbison, and Byrds titles are packaged in approximately 5-by-12-inch boxes, which are more compatible with fixturing at CD-oriented retail outlets.

Many retailers are attempting to solve the problem by displaying all the boxed packages together at an endcap.

Assistance in preparing this story was provided by Susan Nunziata and Paul Verna in New York.

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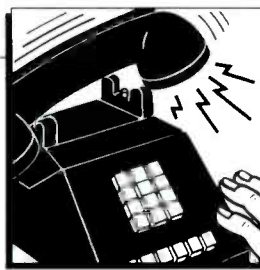
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INSIDE TRACK



Edited by Irv Lichtman

LAND OF CONFUSION: While retail chains continue to gear up for electronic piece-counting, it is unclear where they stand with the two data collection services, fielded by **Billboard** and **SoundScan**. SoundScan's **Mike Shalett** has reportedly been telling retailers that he has five or six of the major chains locked up, but it is unclear how many have actually signed consulting contracts. Two chains that were initially claimed by SoundScan, for example, are said to be undecided; and one that had earlier been in the **Billboard** column is leaning toward SoundScan. Meanwhile, with payments to retailers escalating, neither side knows how much the major labels will pay for the electronic sales information. Label sources say SoundScan expects its companies to pay $\frac{1}{10}$ of 1% of their annual revenues for its data. Based on list-value industry shipment figures for 1989, that would be in the range of \$6.5 million, four times as much as they now fork up for data gathered from store reports. According to **John Babcock Jr.**, president of **BPI Publications Group**, **Billboard's** parent, "We will be pricing our service well below what is being proposed by SoundScan, much more in keeping with what the industry is [now] paying." Shalett declined to comment on the grounds that **Billboard** is his direct competitor.

LOOK FOR A BIG executive upgrading for **SBK Records** senior VP of promotion **Daniel Glass**. He's slotted to be named executive VP/GM of the hot label.

STRONG DENIAL: **RCA Records** chief **Joe Galante** "vehemently denies" that any large reduction in label staffers is in store, as was suggested in a recent **Inside Track** item.

SOUNDS GOOD: With more than 20 albums in the **Atlantic** catalog, this year marks the 20th anniversary of the release of the first three "Environments" albums created and produced by **Irv Teibel** of **Syn- tonic Research**. "The Psychologically Ultimate Seashore" from Disc 1, in fact, is said to be the first digitally processed recording ever released to the public.

CLARIFICATION: **Collectables** has clarified reports of a deal it has with **Rhino Records** concerning **Collectables** reissues of oldies material (**Inside Track**, Dec. 1). **Collectables** will acquire the rights to release singles from the catalog of labels signed and distributed by **Rhino** and will market albums for those **Roulette** artists that are not released by **Rhino**. Contrary to the **Track** item, no albums from the **Sun** or **Bearsville** labels will be released.

COMMITTEE TIME: Without fanfare, the **Video Software Dealers Assn.** has organized a retailer advisory committee, a round-table similar to that organized by affiliate trade group **NARM** in 1982. The **VSDA** panel includes representatives from large chains, who, based on recent history, would have trouble getting elected to the group's board of directors. Among heavy hitters on the panel are **Bob McMahon** from **Target**, **Craig Odanovich** of Texas retail chain **HEB Video Distribution**, **Steve Berns**, head of **RKO Warner Video**, **Ron Castell** of **Blockbuster**, and **Darrell Baldwin**, who runs **Super Club**, along with recent board appointee **Richard Abt** of **West Coast Video/National Video**. Others include veteran board members and familiar **VSDA** names **Lou Berg**, **Brad Burnside**, **Ken Dorrance**, **Tom Keenan**, **VSDA** president **Jack Messer**, and **Lou Fogelman** of **Music Plus**, yet another large-chain representative. The new committee held its first meeting in Los Angeles following the recent **National Assn. of Recording Merchandisers' Wholesalers Conference**.

'ROBO' COPS RECORD: **Orion Home Video** booked orders for 360,000 copies of "RoboCop 2," making it the biggest-selling rental title in the company's history, according to president **Len White**. The title is the first of the two big December rental titles to ship, the other being **Disney's "Dick Tracy."**

THE BON AMI/MCA logo, guided by principals **Sylvia Robinson** and **Joey Robinson Jr.** in Englewood, N.J., is entering the marketplace with its first single by debut artist **King Mike See**, "Slamming Method." The cut is from an album, "Moment Of Truth," which is slated to be released Feb. 20. Other acts signed to **Bon Ami/MCA** are **4 Destiny**, **Johnny Wah**, and **Almighty G**.

SEE SHOW, BUY ALBUM: **Relativity/First Night** says it is doing "SRO" business with its U.K. cast album of "Buddy," the tribute to the late **Buddy Holly** now playing in New York. The album, on sale (Continued on page 92)

Navarre Corp. Suing Lieberman, LIVE

■ BY PAUL VERNA

NEW YORK—Confirming earlier reports, **Navarre Corp.**, a Minneapolis-based distributor and one-stop, is suing rackjobber **Lieberman Enterprises** and **Lieberman** parent **LIVE Entertainment**, a video distributor, for alleged breach of contract and tortious interference stemming from a planned acquisition of **Navarre** by **Lieberman** and **LIVE** (**Billboard**, Nov. 3).

According to **Navarre's** suit, the Jan. 5, 1990, merger agreement called for **Navarre's** principals to "share a combined payment of \$5 million and a contingent payment based upon the performance of **Navarre** from May 1, 1989, to April 30, 1990."

Navarre is charging **Lieberman** and **LIVE** with two counts of breach of contract: the first is for failing "to provide **Navarre** with necessary financing" and the second for failing to "continue the bonus program in place at **Navarre**." In addition, **Navarre** says the defendants breached "an implied covenant of good faith and fair dealing . . . by taking actions designed to prevent plaintiffs from realizing the benefits of the contract."

Furthermore, the suit charges **LIVE** with "tortious interference with contract . . . by coercing **Lieberman** to attempt to retract the calculation" of the contingent payment, the amount of which is a key dispute in the case.

According to correspondence presented as evidence, this payment was computed by **Lieberman** at \$819,905. However, **Navarre** shareholder **John F. Woodhead III**, in a July 20 letter to **Lieberman** acting president and CEO **Devendra Mishra**, estimated the amount "to be in excess of \$2 million."

Lieberman responded by reviewing the records and determining that, since **Navarre's** adjusted gross profit for the period in question was less than \$6.6 million, no contingent payment was due.

Navarre's principals claim that **Lieberman's** failure to provide financing as stipulated in the merger agreement resulted in a drop in the retail fill rate from approximately 85% to about 50% during the period of February-April 1990. Furthermore, they claim, "Lieberman discontinued **Navarre's** historical practice and commitment to its customers to change

titles in its customers' stores every 60 days." Discontinuation of this policy resulted in approximately \$1.2 million in lost sales, according to the filing.

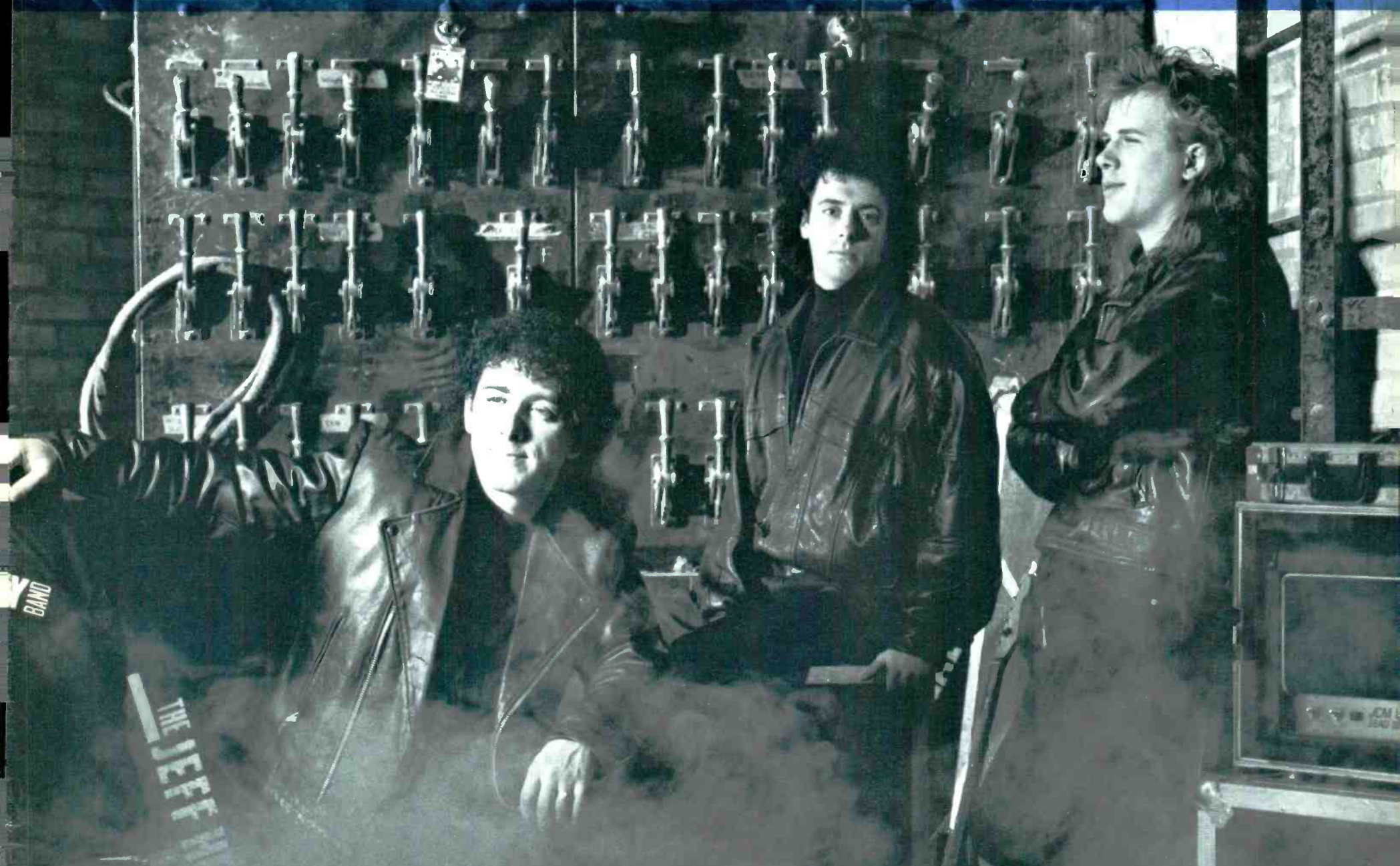
The suit also claims that, beginning Feb. 16, 1990, when **Navarre's** rack operation was taken over by **Lieberman**, "virtually no rack orders were shipped to **Navarre's** customers due to **Lieberman's** failure to set up the **Navarre** customers in its file."

Citing a conflict of interest because of his ties to **Lieberman**, where he is still employed, **Navarre** head **Eric Paulson** says he has no comment. However, he admits that "there may be an opportunity for me to reacquire the music operations of **Navarre**."

Mike White, senior VP/general counsel for **LIVE**, says, "We believe the suit is without merit and we're preparing a response." He refuses to elaborate, citing **LIVE's** policy of not commenting on pending litigation.

Navarre's shareholders—listed in the document as **Charles Cheney**, **Paulson**, **Arne Askjem**, **Woodhead**, **Dickinson Wiltz**, and **Clement D. Springer**—seek unspecified damages and "such other and further relief as may be just and equitable."

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12/8,9 Phoenix AZ
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