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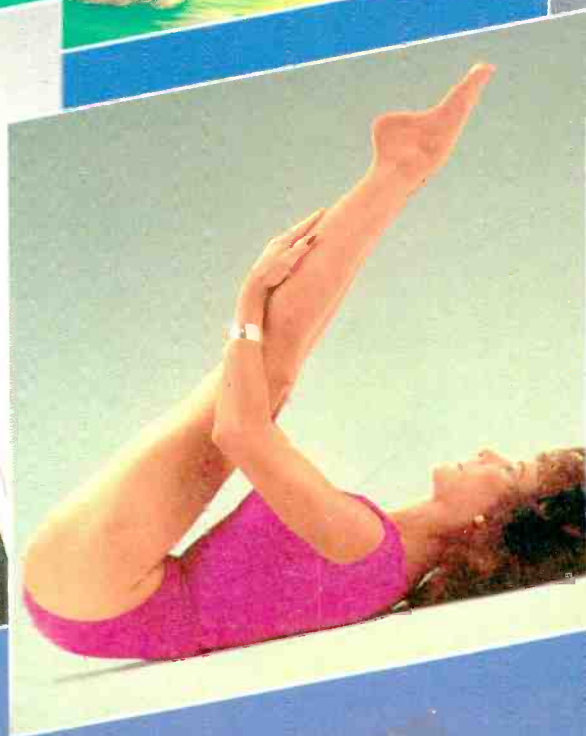
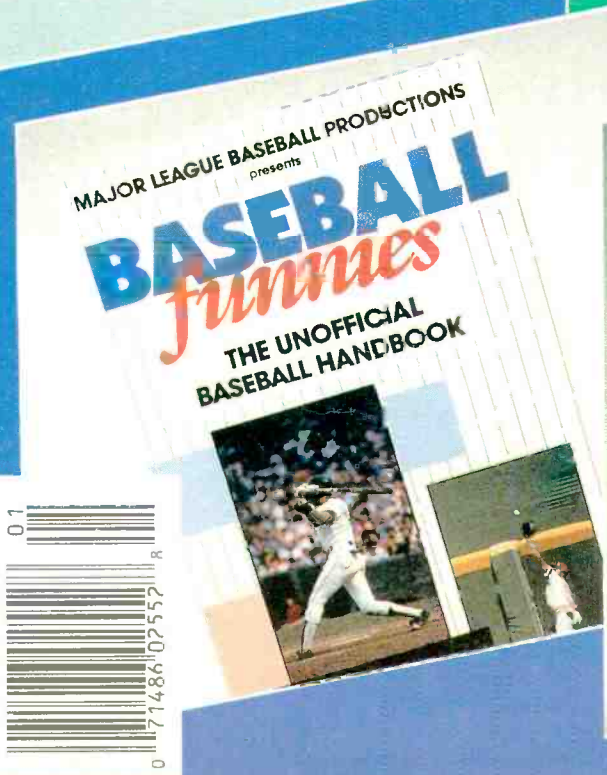
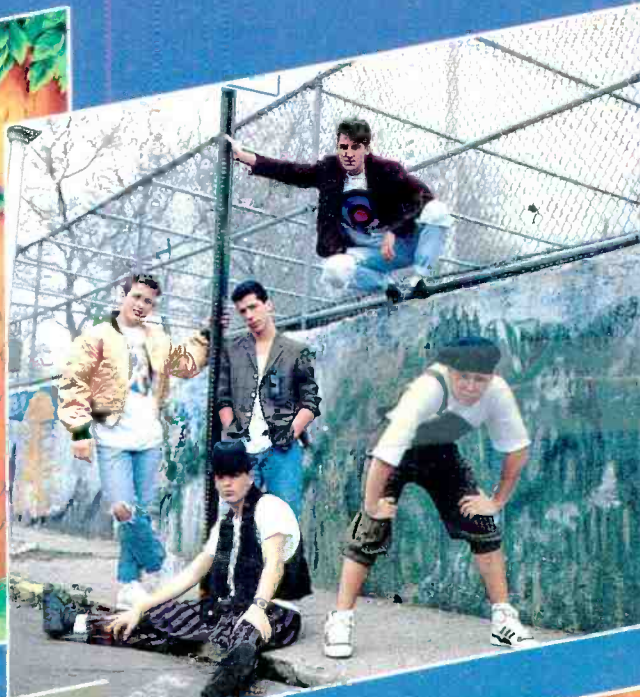
NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

JANUARY 5, 1991

Also In This Issue
Global Video

THE YEAR IN VIDEO 1990





Janet Jackson
Rhythm Nation
Compilation
Double Platinum

Why

Here's a dozen

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reasons not to.

your

Twelve hits.

ears

Six short months

have

and one name

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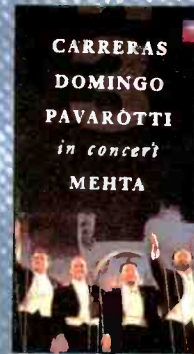
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fun.

Music that moves.



The Wall Live in Berlin
Triple Platinum



The Three Tenors
Platinum



Paul McCartney
Put It There
Platinum



Bon Jovi
Access All Areas
Double Platinum



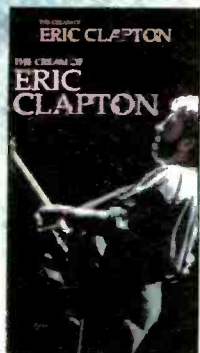
Kentucky Headhunters
Pickin' on Nashville
Gold



Rush Chronicles
Gold



Bob Marley
Bob Marley Story
Gold



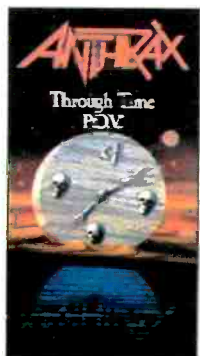
Eric Clapton
Cream of Clapton
Gold



Sinead O'Connor
Value of Ignorance
Gold



Cinderella
Tales From
The Gypsy Road
Gold



Anthrax Video
Anthrax Through
Time P.O.V.
Gold

PolyGram Music Video



WEA To Start No-Return Vinyl Policy In April

BY KEN TERRY

NEW YORK—In a move that seems likely to hasten the demise of vinyl, WEA Corp. has announced that, starting April 29, it will ship LPs on a one-way basis, without allowing returns. Sony Music Distribution (CBS) is already doing so on most of its new LP releases, and Uni (MCA) and RCA, a member of the BMG family, are both considering one-way policies on vinyl.

Meanwhile, some distribution executives are saying that LPs will be a dead issue within a year. "I predict that, by the end of 1991, we will not be putting out any [vinyl] albums at all," says Russ Bach, president of CEMA Distribution.

In a Dec. 28 letter to its ac-
(Continued on page 83)

HOLIDAY BIZ DEFIES ECONOMIC BLUES

Late Surge Boosts Music Sales . . .

This story was prepared by Ed Christman and Susan Nunziata in New York and Chris Morris in L.A.

NEW YORK—While their counterparts in general retailing are wailing the blues over a dismal holiday selling season, most music retailers bucked that trend and enjoyed strong sales through Christmas Day.

Music retailers that posted big same-store sales increases for December tended to be free-standing or in strip centers, while mall-based chains reported a late surge that salvaged the month, resulting in positive comparative-store numbers for those weeks.

The comp-store numbers for the month of December included the following increases:

- 24.8% from 21-unit, Chicago-based Flip Side.
- 16%-18% from 33-unit, Beltsville, Md.-based Kemp Mill Music.
- 16% from 102-unit, Pittsburgh-based National Record Mart.
- 15% from Buffalo, N.Y.-based

Record Theatre.

- 15%-20% from 28-unit, Chicago-based Rose Records.

- 9% from 33-unit, Troy, Mich.-based Harmony House.

- 5% through Dec. 14 and a prediction that the 62-unit, W. Sacramento, Calif.-based Tower Records will en-
(Continued on page 82)

Sell-Through Is Home-Video Champion

This story was prepared by Earl Paige in Los Angeles and Ken Terry and Irv Lichtman in New York.

LOS ANGELES—Video retailers report a surge in both rental and sell-through business just before Christmas, but they seem more excited about the results from sell-through.

During the week leading up to Christmas, says Ron Castell, senior VP of programming and merchandising for 1,500-unit Blockbuster Video, business for both the chain's comparable stores and its total system was up over the previous week and over the same period in 1989.

Sell-through and rental both exceeded the previous week and the same period in 1989 for company-owned stores, he adds. He estimates that 55% of Blockbuster's stores are company-owned.

Rental and sell-through business also bloomed late for New York-based RKO Warner Video, which saw both boom for 10-14 days before Christmas Day. "Before then we were flat," says RKO president Steve Berns. "I'm very pleased that we made up for a soft period several weeks before."

The video he "could not keep in the store" was Madonna's "Justify My Love," while other sell-through titles of note—other than the major chart-toppers—included the "Godfather I and II" collection, Frank Sinatra's three-volume set, and the "Three Tenors" video from PolyGram (Lon-
(Continued on page 82)

Rank, Suppliers To Test Limited-Play Videotapes

BY PAUL SWEETING

NEW YORK—After nearly two years of development, Rank Video Services America and five leading video suppliers will begin field-testing a limited-play videocassette in February.

The four-to-six-month test will

be conducted in the Sacramento, Calif., market in conjunction with two distributors, Video Products Distributors and Video Trend.

The object of the test is to determine whether retailers can be persuaded to increase their buying depth on rental titles by offer-
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RIAA Pushes For Performance Royalty For Labels, Artists

BY PAUL VERNA

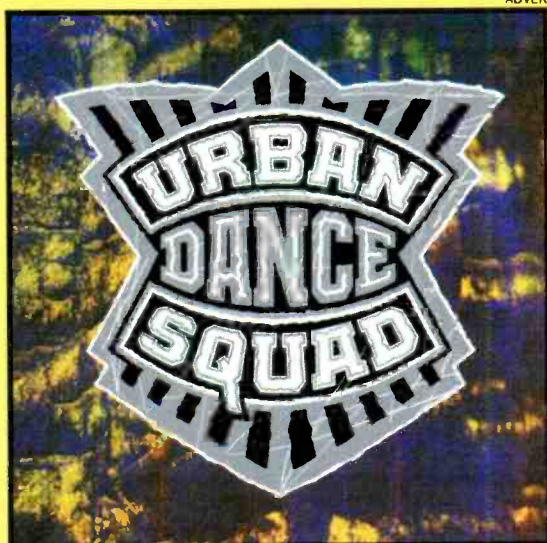
NEW YORK—The Recording Industry Assn. of America is actively lobbying for a performance royalty on all sound recordings, according to RIAA executive VP Hilary Rosen.

The performance right, which the RIAA and others have sought in vain for decades, would enable labels and artists to receive royalties for radio, TV, and cable broadcasts of sound recordings. Currently, only publishers and songwriters receive fees from broadcasters.

In a filing with the U.S. Copyright
(Continued on page 83)

No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ JUSTIFY MY LOVE	(SIRE)
MADONNA	
TOP POP ALBUMS	
★ TO THE EXTREME	(SBK)
VANILLA ICE	
HOT R&B SINGLES	
★ LOVE ME DOWN	(CAPITOL)
FREDDIE JACKSON	
TOP R&B ALBUMS	
★ I'M YOUR BABY TONIGHT	(ARISTA)
WHITNEY HOUSTON	
HOT COUNTRY SINGLES	
★ I'VE COME TO EXPECT IT FROM YOU	(MCA)
GEORGE STRAIT	
TOP COUNTRY ALBUMS	
★ PUT YOURSELF IN MY SHOES	(RCA)
CLINT BLACK	
TOP VIDEO SALES	
★ PRETTY WOMAN	(TOUCHSTONE HOME VIDEO)
TOP VIDEO RENTALS	
★ ANOTHER 48 HRS.	(PARAMOUNT HOME VIDEO)



Urban Dance Squad will be the breakthrough story of 1991. Featuring the hit single "DEEPER SHADE OF SOUL" #75 from their acclaimed debut album MENTAL FLOSS FOR THE GLOBE. Urban Dance Squad—The mission continues! ARISTA



When former football star Mike Reid tackled songwriting, he won 2 Grammys plus ASCAP's "Songwriter of the Year" award. Now Mike goes the whole nine yards with TURNING FOR HOME, featuring the country smash, "Walk On Faith." On Columbia 46141.

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SONY CLASSICAL

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SONY MUSIC VIDEO ENTERPRISES

SONY MUSIC PUBLISHING

Michael Schulhof Chairs Sony Music Exec Remains Sony USA Vice Chairman

BY KEN TERRY

NEW YORK—Michael P. Schulhof has been named chairman of Sony Music Entertainment Inc., effective Tuesday (1). He was previously president of Sony USA and remains its vice chairman.

Until Schulhof's appointment, Norio Ohga, president and CEO of the Tokyo-based Sony Corp., had been chairman of CBS Records Inc. (now Sony Music) since the Japanese electronics firm acquired it in 1988. Walter Yetnikoff

was president of the record company until his resignation in September.

The presidential post will not be filled for now, although a Sony spokesman says "it's certainly possible" it will be later. He notes that "nothing has changed" since Ohga announced that the Sony board was looking for a successor to Yetnikoff.

Sony has also appointed Masaaki Morita, a member of its board of directors, as executive vice chairman and chief operating officer of Sony USA, the umbrella firm for the company's American operations.

Reporting to Schulhof are Tommy Mottola, president of Sony Music (USA); Robert Summer, president of Sony Music International; and Neil Keating, chairman of Columbia House, Sony Music's direct-marketing arm. Schulhof also remains chairman of Digital Audio Disc Corp., the

CD-manufacturing unit in Terre Haute, Ind. But CBS/Sony, the Japanese record company, still reports to Ohga, and Summer will continue to supervise the Austrian branch of DADC.

Sony Music Entertainment, which has 13,000 employees, claims to be the largest marketer of prerecorded music in the world. For the fiscal year ended March 31, record division sales (including those of CBS/Sony and DADC) rose to \$2.9 billion, comprising 15.8% of Sony's total volume.

Commenting on Schulhof's ap-

pointment in a prepared statement, Ohga explained, "The continued growth of both CBS Records and Sony's worldwide business has created additional demands on my time. It has become increasingly difficult for me to dedicate sufficient time to Sony Music Entertainment's operations."

Ohga added that "Sony Music Entertainment is a U.S.-based company directed by U.S. management," and in a memo to label staffers, Mottola noted that Sony has always stressed that CBS Records will remain under

(Continued on page 80)

Stephen Swid Reportedly To Buy Nelson Entertainment

BY DON JEFFREY

NEW YORK—Stephen Swid, the investor who was part-owner of SBK Entertainment before it was sold in 1989 to Thorn-EMI, has reportedly agreed to purchase ailing home video and film production company Nelson Entertainment Group Inc. for \$30 million in cash and notes and assumption of \$186 million in debt.

The move would give Swid, who previously had made at least two unsuccessful attempts to buy other entertainment companies, home video distribution rights to more than 800 films in the Nelson library,

including hits like "When Harry Met Sally..." and the current "Misery."

In addition to the \$30 million in cash and notes to acquire Nelson, Swid has agreed to make a capital investment of \$30 million in the Beverly Hills-based company. A definitive agreement is scheduled to be signed Feb. 4. A letter of intent was signed in December.

Swid and Nelson executives were unavailable for comment on the buyout at press time because their offices were closed for the holidays. The deal was reported in The Wall Street Journal Dec. 26.

(Continued on page 66)

CBS/Fox Video Gets Media Home Titles

Link Is Part Of New Distrib Pact; Layoffs Follow

BY JIM McCULLAUGH

LOS ANGELES—Media Home Entertainment, one of the few remaining independent video suppliers of substance, will see its titles flowing through CBS/Fox Video effective Tuesday (1) as the result of a four-year theatrical and home-video sales and distribution deal with 20th Century Fox.

In light of the development,

about one-third of Media's staff of 75 has been let go. More layoffs are expected shortly as the company shifts away from distribution to focus on production and acquisitions. Media is expected to retain a marketing department to interact with CBS/Fox.

Media Home Entertainment, founded in 1978 and now owned by Heron International, distributes the "Nightmare On Elm Street"

series. Media's library contains approximately 1,200 titles.

The company also has a high-profile children's label called Hi-Tops, which distributes the popular "Baby Songs" series, and an active sports division that distributes NFL Films titles.

Handleman Co. and its wholly owned subsidiary, Video Treasures, will continue to retain rights to Media Home Entertainment sell-through product, the result of a previous deal.

Media had been seeking a theatrical distributor for films it now intends to co-finance with two foreign partners—Japan's Gaga Communications and England's Rank Films. Both of these co-financing arrangements have just been set.

Under the terms of the distribution arrangement, 20th Century Fox will get theatrical and TV rights to Media acquisitions and productions, and CBS/Fox Video will get home-video distribution rights.

Prior to its discussions with 20th Century Fox, Media talked with both Paramount and MCA/Universal about a similar arrangement.

Among newer Media titles that CBS/Fox Video is now involved with are David Lynch's "Wild At Heart," "Shrimp On The Barbie," "Delta Force 2," and "I Come In Peace."

A company press release announcing Salvaneschi's resignation states that "vice-chairman Scott Beck will continue as chief operating officer."

Having helped the chain achieve "explosive growth" from 40 units to more than 1,500, the 61-year-old Salvaneschi decided it was time to move on. "I've been with the company for three years, and it has been wonderful going," he says. "The company has been set the right way, with the right values and the right systems."

In a statement, Blockbuster chairman and CEO H. Wayne Hui-

(Continued on page 82)



They're Just Wild About Harry. Columbia recording artist Harry Connick Jr. receives plaques commemorating his gold album, "We Are In Love"; his two top five jazz albums, "We Are In Love" and "Lofty's Roach Souffle"; and his overall career achievements, including 13 sold-out performances on Broadway and two gold albums ("We Are In Love" and "When Harry Met Sally"). Shown, from left, are Ann Marie Wilkins, Connick's manager; Columbia Records president Don Ienner; Connick; model Jill Goodacre; Sony Music president Tommy Mottola; and Dr. George Butler, VP of progressive and jazz music A&R, Columbia Records.

EXECUTIVE TURNTABLE

BILLBOARD. Jim Beloff is named national sales director, and Jodie Levitus is named western advertising manager/video for Billboard in New York and Los Angeles, respectively. They were, respectively, national sales director, music and pro audio, for Billboard, and an account executive for the Daily News in Los Angeles.

RECORD COMPANIES. Michael P. Schulhof is named chairman of Sony Music Entertainment Inc. (previously CBS Records Inc.) in New York. He was president of Sony USA. (See story, this page.)

Rick Blackburn is promoted to VP of operations and GM of Atlantic Re-



LEVITUS



BLACKBURN



KATZ



BORCHARD

cords in Nashville. He was VP of operations for the label.

Lawrence H. Katz is appointed VP/general manager, West Coast, for SBK Records and VP/general manager of operations, West Coast, for EMI Music Publishing in Los Angeles. He was VP of business affairs for SBK Records.

Capitol Records promotes Julie Borchard to director of international artist development in Los Angeles and Tawanda Godwin to regional promotion manager in New York. They were, respectively, product manager and promotion assistant, black music division, for the label.



PROIETTO



GLENDINNING



GRAY



QUARLES

Julio Proietto is named VP of finance and business administration for Private Music in Los Angeles. He was VP of finance for domestic television distribution at Warner Bros. Television.

Steve Glendinning is appointed senior director of A&R at I.R.S. Records. He was an associate of I.R.S. chairman Miles Copeland's management company.

Delicious Vinyl Records in Los Angeles names David Gray national director of black promotion and marketing, Tony Bennett director of club/pool and crossover promotion, and Sharon Carroll urban promotion coordinator. They were, respectively, regional R&B promotion manager for A&M Records, head of national club promotion at Delicious Vinyl, and office manager at Delicious Vinyl.

DISTRIBUTION. Larry Feldstein is named sales manager for BMG in New York. He was a salesman for the company.

Uni Distribution Corp. in Los Angeles names Joey Quarles senior director of product development/black music, Diana Flaherty director of merchandising, and Mavis Takemoto director of advertising. They were, respectively, regional sales and marketing manager/Southeast for Geffen Records, senior marketing coordinator for CEMA Distribution, and national marketing manager for MCA Records.

RELATED FIELDS. Ben Liss is promoted to president and CEO of Ticketron in Landover, Md. He was chief operating officer of the company.

Blockbuster's Salvaneschi Exits Post To Hit The Books

NEW YORK—Luigi Salvaneschi has resigned his post as president of Fort Lauderdale, Fla.-based Blockbuster Entertainment Corp., the nation's largest video retail operation, to pursue academic interests.

"There is no word of appointing a new president as of now," says Salvaneschi, explaining that his departure, effective Feb. 1, will not bring about any changes in the company's corporate structure. Furthermore, he says, he will continue to serve on Blockbuster's board of directors and remain involved in the firm's "corporate planning" and executive training.

A company press release announcing Salvaneschi's resignation states that "vice-chairman Scott Beck will continue as chief operating officer."

Having helped the chain achieve "explosive growth" from 40 units to more than 1,500, the 61-year-old Salvaneschi decided it was time to move on. "I've been with the company for three years, and it has been wonderful going," he says. "The company has been set the right way, with the right values and the right systems."

In a statement, Blockbuster chairman and CEO H. Wayne Hui-

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ATLANTIC DROPS 40 DANCE-RECORD POOLS

After much thought, Atlantic Records is cutting by more than half the number of record pools it has been servicing with 12-inch singles. And several other major labels may follow suit. Larry Flick assesses the situation in the Dance Trax column. Page 29

THE 'FIFTH CONFIGURATION' GAINS ONE

In a move that mirrors increased interest by record labels in the laserdisc format, Warner Reprise has formed its own laser imprint through which it will release music videos. Chris McGowan has the story. Page 41

FOR INDIES, GRASS LOOKS GREENER IN '91

Though talk of tepid sales continues, many independent record companies are expressing cautious optimism when predicting the condition of the marketplace in '91. Deborah Russell reports in this week's Grass Route column. Page 56

SUPER CLUB PURCHASES MOVIELAND

Super Club has acquired the 20-unit Movieland video rental chain, which will eventually fall under the Alfafa fold. In a separate move, the company has pulled the plug on Jordan Entertainment, Barrie Bergman's start-up record label. Ed Christman reports. Page 66

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CLASSIFIED/REAL ESTATE

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Euro Author Groups Band Together Form New Unit To Protect Copyrights

BY MIKE HENNESSEY

BRUSSELS, Belgium—The musical authors' societies of the 12 member states of the European Community have created a new body—Groupeement Europeen des Societes d'Auteurs et Compositeurs (GESAC)—to represent their interests in the context of a single European market.

The initiative is a response to the European Commission's show of de-

termination to achieve a uniformly high level of copyright protection throughout the community. GESAC will aim to present cross-border, unified arguments for authors' rights as the commission finalizes legislation.

At GESAC's inaugural meeting here Dec. 21, Jean-Loup Tournier, director general of French authors' society SACEM and president of European mechanical rights bureau BIEM, was appointed president of

the new organization.

He says, "In view of the recent developments in the commission's program for upward harmonization, it was felt essential to create a group comprising societies of the member states. GESAC provides a specific link between the societies and their members which they don't have with societies outside the European Community.

"However, we are in no way dissociating ourselves from the international body CISAC [Confederation of International Societies of Authors and Composers]. In fact, GESAC will apply for membership of CISAC as a body representing a territory with its own integrity, and will become a full member of the European committee of CISAC, which covers the totality of Europe.

"We shall be inviting the general secretary of CISAC to attend our meetings and will also be engaging, as our legal representative in Brussels, Maitre Jean-Louis Dutaret, who is a CISAC lawyer.

"In view of the existing and forthcoming community directives concerning copyright, the community's societies needed specific representation in Brussels. We felt it was time to show our European spirit and to lend our collective support and cooperation to the commission in achieving the best possible conditions for rights owners and in vigorously opposing any attempts to undermine copyright or downgrade the levels of protection. Up to now, the societies

(Continued on page 83)

Billboard Broadens Coverage Of Intl. Music, Video Market

LONDON—Billboard is significantly expanding its coverage of the international music and home video marketplace in 1991, effective with this issue.

The editorial and charts expansion is part of a drive to better fulfill the needs of Billboard's growing European circulation. The publication is now available on newsstands in the U.K. (more than a dozen cities, including London), Germany (Berlin, Cologne, Frankfurt, Hamburg, Munich), France (Paris), Italy (Milan), the Netherlands (Amsterdam), and Sweden (Stockholm). Worldwide, Billboard has subscribers in about 90 countries.

Among the improvements for 1991:

- An additional page of editorial and charts in the magazine's International section.

- Increased coverage of the U.K. market, spearheaded by Billboard's European news editor, Jeff Clark-Meads, who was previously news editor of U.K. trade paper Music Week.

- In-depth reporting of worldwide home video markets, led by Clark-Meads and contributing editor Peter Dean, a U.K. business writer who was named Trade Journalist of the Year in 1989 by the British Videogram Assn.

- A series of special reports throughout 1991, focusing on European business developments.

(Continued on page 80)

Canada OKs 7% Goods & Services Tax Music & Video Hit During Economic Downturn

BY KIRK LAPOINTE

OTTAWA—The Canadian Parliament has approved the controversial 7% Goods and Services Tax, which should result in retail price increases of 50 cents-75 cents on sound recordings and of 20 cents-30 cents on home video rentals.

The broadcasting business is expected to largely escape the GST woes because of rebates for advertising agencies, although many of the services that radio stations purchase will now include a 7% levy. Such music-industry aspects as legal fees will face the tax, while concert tickets and other staples of the business also will be caught up in the tax net.

"We are disappointed," says Brian Robertson, president of the Canadian Recording Industry Assn. "There's no doubt about it, this tax is going to hurt our business."

"It's going to be a nightmare," says Stan Kulin, president of Warner Music Canada, the largest label in the country.

"There will be increases in prices, no doubt about that," predicts Don Kollar, president of BMG Music Canada Ltd.

Retailers have been tight-lipped about the impact of the tax, but industry observers say the initial price increases could be more modest than they will be further down the line. That's because many record companies are trying to lower compact disc prices and keep cassette price increases to a minimum; account deals

for early 1991 are also expected, keeping the impact on front-line product small for the time being.

The record business faces a triple whammy nevertheless.

First, even though the 13.5% federal tax on manufacturers disappears New Year's Day, the savings there are being offset by increases in the mechanical rate negotiated only weeks ago by the business.

"It's not really a wash, but al-

most," comments Joe Summers, president of A&M Records Canada.

Second, the Canadian economy is in a fairly severe recession. Economic results have been bad throughout 1990, and the downturn is expected to be sustained throughout 1991. Only a banner Christmas season—something that, at press time, was not being reported—would avert a decline in revenue for the industry in 1990.

(Continued on page 80)

Assault On 1st Amendment Stirred Industry To Action

BY BILL HOLLAND

WASHINGTON, D.C.—Ted Haik. Jean Dixon. Jan Brewer. Ron Gamble. Do these names ring a bell?

How about Oswald DeCuir? Joseph Arnall? Judith Toth?

The names of these state legislators probably are not as familiar as those of more publicized

obscenity fighters such as Sen. Jesse Helms or U.S. District Court Judge Jose Gonzalez, but collectively, along with more than a dozen others, these local lawmakers

caused plenty of havoc within the music community this past year by introducing legislation requiring enforced record labeling in state capitals all over the country.

Before this issue emerged, these back-home representatives, without exception, were unknown outside their respective states or even their home districts. But within the first three months of 1990, they forged what was the most serious assault on First Amendment rights in the history of the music business.

During the last part of '89 and into early '90, lawmakers in 18 states either put forward or announced they were planning to in-

(Continued on page 81)

Jan. Releases Mark Comeback Bids McGuinn, Knack, Estefan On Schedule

■ BY LARRY FLICK

NEW YORK—"Comeback" is the operative word to use when describing much of the music scheduled for release in January.

A number of acts are making a bid for career revival, while others are following successful albums after an extended absence from the public eye.

Jan. 8 marks the return of former Byrd Roger McGuinn, who offers his first album in more than a decade with "Back From Rio," on Arista. Several veterans are aboard, including Elvis Costello, former Byrds band mates David Crosby and Chris Hillman, and Tom Petty, who co-

wrote the set's first single, "King Of The Hill."

Gloria Estefan makes a comeback of a different sort when "Into The Light," on Epic, hits the stores Jan. 29. Following 1989's double-platinum "Cuts Both Ways," this is Estefan's first recording since her near-fatal accident earlier in 1990. The set's first single, "Coming Out Of The Dark," ships to radio Jan. 15.

Sting's first album since 1987, "The Soul Cages" on A&M, has already generated controversy due to an alternative CD package that will be phased in for the release (Billboard, Dec. 1). Musically, the former Policeman is said to be striking a more hard-edged rock'n'roll stance than he

did in his earlier, jazz-influenced solo work.

Heavy metal showman David Lee Roth stays true to flashy form with "A Little Ain't Enough" on Warner Bros. (Jan. 15). Roth fronts a new four-piece band including ex-Alice Cooper guitarist Steve Hunter on the Bob Rock-produced album. A world tour is planned to kick off in early February.

After selling more than 8 million records with early-'80s hits "My Sharona" and "Good Girls Don't," the Knack quickly disappeared from public view. The pop quartet re-emerges with a Don Was-produced Charisma debut titled "Serious Fun." The album and first single, "Rocket O' Love," are due in stores Jan. 15.

Although Boy George has been releasing singles in Europe over the past year under the pseudonym Je-

(Continued on page 81)



A Project Of Love. Mike Love of the Beach Boys, left, thanks President Bush for his support of Love's project, Starserve, at a White House ceremony. The Starserve program, which has been designated a Points of Light Foundation initiative, sent educational packets to nearly 100,000 schools across the country. These materials will enable teachers of fourth through 12th grade to integrate community service activities into their daily lesson plans. The program, which is underwritten by the Kraft General Foods Foundation in partnership with the Love Foundation and United Way of America, is being supported by a wide variety of TV stars, musicians, and athletes.

Winans Are Stellar: Group Captures 4 Gospel Awards

■ BY JANINE McADAMS

NEW YORK—Contemporary gospel superstars the Winans took home four trophies Dec. 21 at the sixth annual Stellar Awards ceremony. While the ceremony is usually staged in Los Angeles, this year's well-produced, exciting program was held in New York at the Apollo Theatre.

The Stellar Awards, which pay tribute to the year's best black gospel performers, were initiated by Don Jackson, president of Central City Productions. Jackson says he founded the program when he became

aware that although gospel is recognized on many music-awards programs, such as the Gospel Music Assn.'s Dove Awards, music grounded in the African-American Christian tradition did not have a program to honor its performers.

The ceremony was taped for television by Chicago-based Central City for syndication by Tribune Entertainment and will be broadcast in approximately 100 markets during prime time between Jan. 11 and Jan. 27. Jackson says the number of syndicating stations is up this year from 75 in

(Continued on page 81)

U.S. Announces Plans For Piracy Probe In Thailand

■ BY THOM DUFFY

NEW YORK—U.S. trade officials have announced an investigation into record and film piracy in Thailand that industry groups say is responsible for \$60 million in lost sales annually.

Ambassador Carla Hills, United States Trade Representative, announced Dec. 24 that an investigation would be launched following a petition filed jointly Nov. 15 by the Recording Industry Assn. of America and the Motion Picture Export Assn. of America through the Inter-

national Intellectual Property Alliance.

If the Thai government fails to take action against counterfeiting rings within its borders, under Section 301 of the U.S. trade law, the USTR has the power to order retaliatory action such as imposing high tariffs or a complete ban on imports from Thailand. The office of the USTR has one year to conduct its investigation and may impose sanctions at any time during the period.

"I am pleased that Ambassador Hills has accepted our petition and

(Continued on page 81)

Dawning Of Night Records Label To Focus On Live Music

■ BY DAVE DIMARTINO

LOS ANGELES—Night Records, a new label devoted solely to live music, will be officially launched by Virgin in January with four releases by well-known jazz artists.

The label, founded by noted producer Joel Dorn and his associate, Bernard Drayton, will bow with live recordings by saxophonists Rahsaan Roland Kirk, Cannonball Adderley, and Eddie Harris, and pianist Les McCann.

Despite its jazz-leaning debut, however, Dorn says Night Rec-

ords will be releasing live recordings of music from many different musical genres, including, he says, "pop music from a variety of eras, certain seminal rock music, and music from New Orleans, which will be a specialty for us. It's not a jazz label, it's a live label—and we'll have lots of stuff."

According to Dorn, who says he "essentially retired" from production after producing the Neville Brothers' "Fijo On The Bayou" album for A&M in 1980, the "well" from which live recordings will be

(Continued on page 62)

Will Simpsons' Success Make Ice Blue? 'Wolves' Soundtrack Dances Up Charts

VANILLA ICE vs. the Simpsons? That's shaping up as the first major chart showdown of 1991, as Ice's phenomenal debut album, "To The Extreme," seeks to defend its No. 1 ranking against "The Simpsons Sing The Blues." The latter album streaks from No. 42 to No. 10 in its second week on the Top Pop Albums chart, becoming the fastest-breaking album keyed to a TV show since the "Miami Vice" soundtrack, which bolted from No. 28 to No. 7 in its second week on the chart in October 1985. Both shows are groundbreaking cult favorites that took on mainstream hits. "The Simpsons" goes head-to-head with "The Cosby Show"; "Miami Vice" vied with "Falcon Crest" and "Dallas."

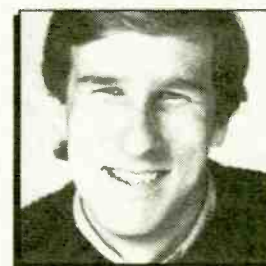
Ice's album tops the chart for the ninth straight week. It's the first time in eight years that a debut album has monopolized the No. 1 spot over the Christmas-New Year's holiday. Men At Work's "Business As Usual" achieved the feat in 1982-83. Men At Work's album spawned back-to-back No. 1 singles; so, almost certainly, will Ice's. "Ice Ice Baby" hit No. 1 in November; "Play That Funky Music" jumps from No. 23 to No. 14 this week.

FEMALE POWER was one of the major pop stories of 1990, and two women are keeping up the pace as we kick off 1991. Madonna lands her ninth No. 1 hit on the Hot 100 with "Justify My Love," which puts her ahead of Whitney Houston as the female solo artist with the most No. 1 singles. Houston has had eight.

And Janet Jackson becomes the first female artist to land seven top 10 singles from one album. She achieves the feat as "Love Will Never Do (Without You)" jumps from No. 11 to No. 7 on the Hot 100. Only two other albums have yielded seven top 10 hits: brother Michael Jackson's "Thriller" and Bruce Springsteen's "Born In The U.S.A."

Jackson's "Rhythm Nation 1814" album was certified for U.S. sales of 5 million copies Dec. 14, according to the Recording Industry Assn. of America. That's a home-run by anyone's standards, but consider: "Born" had been certified for U.S. sales of 10 million copies by the time it spawned its seventh top 10 single. And "Thriller" had done even better than that by the time it yielded its seventh top 10 hit.

FAST FACTS: The "Civil War" TV soundtrack jumps from No. 171 to No. 103 in its second week. The PBS series was last year's most acclaimed TV production.



by Paul Grein

The "Dances With Wolves" soundtrack high-steps from No. 198 to No. 120 in its second week. The film is the front-runner to take Oscars for best picture and best director.

"Lifelines: The Jimi Hendrix Story" enters the chart at No. 193. It's the 17th Hendrix album to hit the chart since the guitarist's death in 1970. While he was living, Hendrix released just seven albums.

M.C. Hammer shoots for his fourth straight top 10 pop hit as "Here Comes The Hammer" enters the Hot 100 at No. 85. A lavish, \$1 million video for the song will premiere this month.

Surface lands its second top 10 pop hit as "The First Time" jumps from No. 16 to No. 9. The group's "Shower Me With Your Love" reached No. 5 in 1989.

Freddie Jackson lands his ninth No. 1 hit on the Hot R&B Singles chart with "Love Me Down." But the single is nowhere to be found on the Hot 100. For all of Jackson's R&B success, he has scored just three top 30 pop hits—all from his 1985 debut album.

WE GET LETTERS: Adam Hammond of Bay City, Mich., notes that Bette Midler's "Beaches" is the first soundtrack to log 100 weeks on the pop albums chart since "The Big Chill," which was released in 1983. That Motown album amassed 161 weeks on the chart; "Beaches" is in its 103rd chart week. Only two other soundtracks from the past two decades have reached the 100-week benchmark: the Bee Gees' "Saturday Night Fever" (120 weeks) and Neil Diamond's "The Jazz Singer" (115 weeks).

Michael Boyles of Henderson, Nev., took us to task for insinuating that the reason for the lackluster showing of Fleetwood Mac's "Behind The Mask" was the defection of Lindsay Buckingham. "Don't you think a more likely explanation is the current trend away from mainstream rock to more dance-oriented music?" Boyles writes. He's right, of course, though a creative talent like Buckingham might have helped the group better navigate these more challenging commercial waters.

And Frank Beeson of Veeblonics Records Productions in West Los Angeles notes that the French independent label New Rose Records issued an album in 1986 along the lines of Elektra's "Rubaiyat"—with current label artists updating older songs associated with the company. "Play New Rose For Me" was designed to honor the label's sixth year.





THESE ARE THE QUESTIONS...



According to
Billboard's year-end charts...

A) Which label had the most
dramatic chart rise in
Pop music in 1990?

B) When dividing the total
number of chart points by the
total number of releases,
which label ranked
Number One in Pop overall?



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COMMENTARY

Could Force Government To Keep Promise

EC MAY COMPEL U.K. TO ADOPT LEVY

■ BY JEREMY HANLEY, M.P.

During the 1987 general election campaign in the United Kingdom, Parliamentary candidates running on the Conservative line received a series of briefing sheets explaining future policy should the party be re-elected to power. Whenever a fast ball was thrown, the candidate could dive into this store of knowledge and come up safely with a pledge that would be kept.

One such promise was that the government would introduce a levy on blank tape. This seemed noncontroversial; in a debate in the House of Commons a few months earlier, the spokesmen of each of the major parties had stated that they agreed with the principle of the levy. "It was fair, justified, and necessary," said one M.P. The Conservative government was then returned to office with another massive majority, and the much-awaited legislation on copyright was introduced.

Imagine the surprise of all those who thought the battle was won when the new Secretary of State for Trade and Industry, Lord Young, announced that he did not want to be responsible for "a new tax." This statement showed that the principles we all thought were now taken for granted were, in fact, still horribly misunderstood. No one doubted the contribution that the record industry made to the British economy or to Britain's cultural reputation, but the failure to support the overwhelming arguments in favor of a levy—especially after the election pledge—was disappointing in the extreme.

It might well be thought, therefore, that the levy on blank tape is a "dead duck" in the U.K., even

though nearly 90 million blank tapes were imported here last year and 90% of them were used to copy music. Evidence shows that not even 20% of home taping comes from tapes or records that have already been purchased; millions of hours, therefore, have been taken without compensation from the owners of the original music. It is estimated that at least one-third of recording in the home directly replaces sales from stores.

er Martin Bangemann decided to raise the issue of private copying of tape in the EC. The subject came as quite a surprise to the U.K. government, especially when it was said that the Commission was going to propose a directive for the introduction of royalty schemes on blank tape throughout the EC during 1991. After all, France has a level of 24 cents per unit; West Germany charges 6 cents; and Portugal and Spain both have the legislation in

vised. The European Commission was apparently undecided until quite recently that a Communitywide royalty was desirable and was also not too sure whether to make it voluntary or mandatory for member states. It now seems that the binding route is to be taken, and we expect it to be made official when the Commission's program for 1991 is published.

It is also not certain whether the European law to be proposed will need a unanimous vote or merely majority support. It looks as if the latter route will be chosen, as it is the most common one for items affecting the European "single market." This would mean that, although the U.K. government would oppose the levy, it might be forced into accepting it, and it is just possible that the U.K. government might use this particular matter to show that they are really "good Europeans" and not always out on a limb or in a minority of one. After all, any suspected unpopularity in the introduction of the levy could be blamed on those horrible foreigners! In any event, with Austria, Finland, Hungary, and Iceland also charging a blank-audiocassette levy, the principle has at last become more accepted in the broader European context.

There is a great deal of discussion and negotiation still ahead. Although it now seems that the levy issue, as far as the United Kingdom is concerned, has risen from the grave, it is by no means full of life as yet. The informal nature of Commissioner Bangemann's plan will need to be converted into hard policy. The Channel Tunnel is not the only place where there has been a breakthrough in Europe!



'One-third of home taping replaces sales from stores'

Jeremy Hanley is a Member of the United Kingdom Parliament and a former Vice Chairman of the Trade and Industry Committee.

But "God works in a mysterious way his wonders to perform," and the U.K. government has to remember that it is now part of the European Community. Through its "1992 program," the EC is trying to create a level playing field for trade throughout the community, which means reducing the differences in trade practice. The removal of physical, technical, and fiscal barriers are essential to create a "single market."

It was therefore interesting that, at a Council of Ministers meeting held Sept. 17, European Commission-

place for a levy, although the actual amount is yet to be decided.

The U.K. minister who immediately leapt to his feet to complain was John Redwood, one of the brightest and best of the U.K. government. He spoke about the outflow of money to the U.S. and also the unfairness to the legitimate users of blank tape. Against the first argument, I would say that, if you own the property you should be paid for it; to the second, I would say that the rights of 90% do not deserve to be overridden by the remaining 10%, especially since rebate schemes could be de-



WHERE'S TIPPER?

I am writing this to express my anger at the way Warrant's "Cherry Pie" was released. I went to a department store here in Cumberland to buy a copy; when I took it home, I discovered (much to my surprise) that "Ode To Tipper Gore" was not on it.

I feel that I got ripped off. I believe this was an unconstitutional move by somebody and a form of censorship. Even the ads for this album said the title had 12 tracks on it. What I got was 11. What fake advertising! It should have warned me of the possibility of buying the 11-track version. I even called other stores for the uncensored tape, but the ones I contacted (Camelot and Disc Jockey) said they do not carry it because of the sticker. If that isn't censorship, what is?

I feel that since I am a paying customer, I am entitled to get what I wanted to pay for. I feel that I got less than what I bargained for.

I have written to Columbia in the hope of trading my copy for the uncensored one. If the label respects rock fans like myself, it should reply

to my request. If not, I am left with a less-than-complete Warrant tape.

Debbie L. Crawford
 Cumberland, Md.

GRAMMY AWARDS' FLAWS

Now that Milli Vanilli has been stripped of its Grammy, equal time should be given to how the Grammys are awarded in the first place.

As an independent journalist specializing in hard rock and heavy metal, I was appalled when the first-ever heavy-metal Grammy was awarded in 1989 to Jethro Tull.

Although Tull has a track record of excellence in rock, the group certainly did not deserve to beat out such heavy-metal luminaries as AC/DC and Metallica. In fact, many questioned whether the band should have been nominated in the heavy-metal category at all, since, even in the '60s, Jethro Tull was not a forerunner of metal in the same way as Jimi Hendrix and Led Zeppelin were.

Now we find that the best-new-artist Grammy for 1990 was awarded to two performers who never sang a word on their album. At first blush, this would appear to be entirely different from the Jethro Tull scenario—but is it really?

Granted, NARAS may have never intended to position the Grammys on

the cutting edge of the music scene, but rather, as a barometer of public taste. However, in its seemingly endless attempt to outmainstream the mainstream, NARAS consistently makes choices that are anachronistic at best, dead-wrong at worst. The ironic result is that the Grammy Awards invariably lose the respect of the very public they seek to mirror.

Perhaps it is finally time for NARAS, the recording academy, to expand its criteria for judging artistic merit far beyond the number of units moved. The worst that can happen is that a few Grammys might actually be awarded to true artists who are still relatively obscure. So what? It sure beats the hell out of lip-synching.

Sharon Broyde
 Brooklyn, N.Y.

RUNNER-UP DESERVES GRAMMY

In regard to NARAS' decision to not award the best-new-artist Grammy to any of the runners-up: Why should other artists who gave an honest and fair effort for the same nomination be excluded along with Milli Vanilli? If I were Edie Brickell, the Indigo Girls, etc., I'd be very upset. In most other contests, there is usually a runner-up to take over in

case such an event happens. Why should all others be deprived of the chance for the award?

I think NARAS should revise some of its policies, because this can easily happen again. Mike Greene, please consider this.

Mark Sandifer
 Dallas

VINYL MARKET LIVES

I understand there is a recession, or at least a drop in record business, at the present time. Can it be because, with the murder of the LP format, we have decided to cater to only half of the market?

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Bob Koester
 Jazz Record Mart
 Chicago

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All Not Quiet On Tampa's Radio Front Market Weathers Influx Of Format Changes

BY SEAN ROSS

NEW YORK—A year after "Power Pig" WFLZ's stunning 2.6-11.6 12-plus showing in the fall Arbitron, Tampa, Fla., is slightly more peaceful. But it is not any quieter.

Market observers say the hand-to-hand street warfare that affected not just WFLZ and rival WRBQ (Q105) but also the market's two rock stations has tapered off slightly. And WFLZ's outrage level may have decreased, depending on whom you ask.

Yet, 1990 saw more station flux than anybody in this once-stable market is used to. Q105 made a controversial decision to fight WFLZ for its 18-34 audience, rather than defending its 25-54s, then made another one to move morning man Cleveland Wheeler to its AM. WKRL gave up its position as the market's only classic rocker, becoming hard-driving WXTB (98 Rock). AC WNLT repositioned itself as WMXT (Mix 96), despite a strong summer book. And at least five local AMs have changed format.

As Tom Marshall, PD of incumbent album rocker WYNF puts it, "We're one of the few stations in the market that haven't become the new something or other."

WXTB PD Greg Mull notes, "This market is still in flux . . . Things are still settling in. It's going to take another year of consistency before we see what's happening here."

At this writing, with the second fall Arbitron released and the fall '90 results several days away, the market leader is country WQYK-FM, up to a 9.4 from a 9.1 in the summer book. WFLZ is second with an 8.4, up slightly from the previous month. Soft AC WWRM is up 7.4-8.0, followed by mainstream AC WUSA (6.2-7.6) and album WYNF (6.2-6.1), home of the market's current morning leaders, Ron Diaz & Ron Bennington. Q105, meanwhile, is at a 5.4, down from a 5.9 in summer 1990 and an 8.8 in winter 1989.

THE PIGLET AGES

Because WFLZ has not sustained the double-digit success of its first full book, some format observers write it off as a phenomenon whose time has already passed. Others blame WFLZ for the transformation of top 40 to "shock 40" and, by inference, for top 40's overall problems in 1990. As PD Marc Chase says, "The Power Pig rarely gets positive press. It's easier to say something really bad about it."

Much has happened to alter Chase's game plans since January 1990. Q105's moves were, by GM Mike Horne's admission, meant to

keep WFLZ from pursuing older demos. And 18-34, which, Chase says, WFLZ had initially hoped to have to itself, is now served not only by Q105, but also WXTB and "WYNF lowering their target slightly to defend against WXTB."

Yet, WFLZ is No. 2 in the market. It is the format leader. And Chase has better numbers than many of his critics. "The Power Pig is still very strong," says Marshall. "They're not perceived as brash and rude like they were when they first came on. They've

You can't win a radio war by intimidating your competitor

softened up the edges. They've remained very focused in their music."

In recent months, Chase has started playing a handful of pop records, although his music still leans urban. He now uses the liner "Tampa Bay's Radio Station," Q105's slogan for much of the '80s. And he is concentrating on building WFLZ's mornings, which are currently at a 7.4, down from an 8 share a year ago.

"Right now Ron & Ron are the best thing in town," he says. "They're fun to listen to. They're unpredictable. Little by little [our morning show] will get better. [Jacor VP] Randy Michaels spent some time working with us. Tom Owens from [co-owned] WEBN Cincinnati spent some time with us. Scott Shannon had been in town listening for a week [and gave us] an outside perspective."

"The Pig was successful before it was good. We were not a great station a year ago. We were just having so much fun it didn't matter. Now we're getting to be a much better station. I don't think the people here have peaked with what they're capable of doing."

THE Q REGROUPS

Not surprisingly, Chase slaps off Q105's decision to fight him for 18-34, saying things like, "They tried to beat us at our own game, it's tough to wallow in the mud and beat a pig," or, "If you had called Jacor and asked to trade 18-34 for 25-54, I guarantee you that we would have accepted."

But other Tampa Bay PDs are uniformly uncharitable toward WRBQ. Even with the market's highest cume, Q105 is no longer a factor, they say. Asked what people are saying about Q105, WQYK PD Tom Rivers says, "The problem is what you don't hear about them. They're just not an issue. With Cleveland on the AM, any

reason people used to have to listen or to be loyal is gone."

"Power Pig is the dominant young female station. Q105 really doesn't come up in conversation anymore. They're so far gone that it doesn't even matter at this point," says Mull. "The general consensus is that they shot themselves in the foot, particularly by exiling Cleveland," says Marshall. "They're essentially having to rebuild that radio station."

Which is exactly what Horne says he had in mind, replacing Wheeler with WOMX Orlando, Fla.'s Mike Elliott during the fall, then hiring KLUC Las Vegas MD Jay Taylor as PD in December. "Our goal when we initiated these changes was to reposition the station and begin a recruiting process that would provide us with people to take Q105 into the '90s," he says.

"The station is more focused right now. It's not a station that tries to be the favorite of teens and their grandparents. From an internal standpoint, we've accomplished what we wanted to accomplish. We've been successful in recruiting an all-star cast of the most successful people in the business."

"There's still a lot of work externally because the market is confused about what's going on, not just here, but everywhere else in town. Everything we've done thus far has been focused on our own cume; we will definitely take the message beyond our cume in 1991."

"We're in a terrific position to see a quick turnaround because we still have the market's biggest cume. The challenge is to convince people to listen longer . . . We've contested through the year, but most of what we've done was just to maintain the contest image."

WHO HAS THE MONEY?

One ironic aspect of Q105's decision to fight for 18-34 is the concurrent move by almost every other top 40 station to follow the advertising money to 25-54. Horne cites a Miller-Kaplan report showing Q105 as the market's top biller for 1990 to date, controlling 16% of the local ad revenue. But he admits that WRBQ controlled "a great deal more" of Tampa Bay's revenue in 1989.

Chase, meanwhile, claims that in November, WFLZ and N/T sister WFLA were the No. 1 combo in Tampa, something Horne disputes. He also denies his rivals' claims that WFLZ's image still keeps advertisers away. "All we had to do was get people to listen and they knew that we weren't the big-fanged hairy monster that everybody said we were. There was a

(Continued on next page)



Sons Of The Desert. Pictured at left, KLOS Los Angeles morning men Brian Phelps, left, and Mark Thompson broadcast from Dharhan, Saudi Arabia, Dec. 18 wearing regulation G.I. gear provided by the military's Joint Information Bureau. Meanwhile, during his visit to Saudi Arabia, KMOX St. Louis host Bob Hardy, pictured at right, spoke with servicepersons from the St. Louis area and fielded questions from listeners at home. Hardy is pictured during his Dec. 10 broadcast with Col. Lynn Chapman.

Best Friends Produce Rival L.A. Morning Shows

BY CRAIG ROSEN

LOS ANGELES—Producer Nicole Sandler is a crucial part of the top-rated morning show at album rock KLOS. She lines up guests, helps keep the stars—Mark Thompson and Brian Phelps—in line, sets up remotes, and gives the often-male-oriented morning show a female perspective.

Given her power, the strange experience of traveling to Saudi Arabia for the show's Dec. 18 remote broadcast had to be even stranger for Sandler. Before traveling to Saudi Arabia, where women are treated as second-class citizens, Sandler was presented with a list of things women cannot do in that country.



BROWN



SANDLER

"I have a whole book of rules and regulations and there is a whole section on women," she says. "If you are a woman, you have to dress in a certain manner. You are excluded from some places. You have to ride in the back of the bus."

In radio, thankfully, there are no such rules. In fact, Sandler isn't the only female morning-show producer in Los Angeles. Her best friend, Laura Brown, produces mornings at modern rock rival KROQ Los Angeles. That show, hosted by Kevin Ryder and Gene "Bean" Baxter, is often compared to Mark & Brian.

Brown has been with Kevin & Bean since their start at KROQ a year ago. Sandler came to KLOS last July. By that time Mark & Brian had secured their spot as kings of L.A.'s morning drive.

Brown and Sandler met at CBS O&O KODJ (Oldies 93) Los Angeles, where Sandler was hired as a morning-show co-host back when

the station was KNX-FM, and later moved to promotion director. At KODJ, Brown produced mornings, served as news director, public affairs director, and morning co-host.

Both have extensive radio backgrounds. Sandler produced mornings at WPLJ New York from 1985-87 and at crosstown WMCA from 1982-85. Brown, a former television commercial actress, worked with Rick Dees at KIIS, and Al Lohman, Roger Barkley, and Gary Owens at KFI, before going to KNX-FM. From there she joined Scott Shannon at KQLZ before going to KROQ in January 1990.

After Brown left Pirate for KROQ, she tipped off Sandler that KLOS was looking for a new morning-show producer. Brown says that she had discussions with KLOS GM Bill Sommers, but was offered the KROQ job first.

How do female producers react to male morning teams whose material is often risqué? Sandler admits that Mark & Brian could be offensive to her if she didn't have a sense of humor. "There are some women who are very puritanical and can't laugh," she says. "But I have a good sense of humor, so we get along great. They have fun sometimes telling off-color jokes, but I do too. I never have had a problem with anything they have said."

"We never offend her," says Phelps. "She never offends us when she does female jokes, and believe me, she has a potty mouth."

Although Sandler and Brown are best friends, they both work such long hours that they rarely have time to get together. They did recently spend a weekend together, and they found it hard to discuss work.

"When we do get together we have to speak in generalities. We'll say, 'I've got this thing going on or maybe if this thing happens, I can't go out on Friday,'" says Sandler.

"We talk about boyfriends," (Continued on next page)

ALL NOT QUIET ON TAMPA'S RADIO FRONT

(Continued from preceding page)

list of 50 clients that wouldn't have anything to do with us at first. That's down to one or two."

Chase says that since its frequently outrageous sign-on, WFLZ has become "less blatantly obnoxious except for [night jocks] Tim & Thom, and that's just them. You may listen and hear 20 minutes of normal top 40, then you're looking at your radio going 'I can't believe they did that' again."

Chase says WFLZ has mellowed. Marshall says WFLZ has mellowed. And yet in 45 minutes of monitoring the Power Pig, you can still hear p.m. driver B.J. Harris doing a bit about how Santa's elves keep getting caught in his zipper, or a promo in which a little girl on a life-support system begs listeners to buy a Power Pig T-shirt before her time runs out. Its recent "attitude liners" include "We Came, We Saw, We Came Again" and "The More You Listen, The Longer It Gets." And you can hear Tim & Thom playing novelties with such titles as "Boobs A Lot" or "Blow Me . . . A Kiss."

One alternate explanation is that after a year, Tampa may be used to outrage as a radio programming tool. "I don't think anything shocks this market anymore, at least nothing that's being done presently," says Mull. Even Chase admits, "If we were still on the air saying 'eat me,' people would be tired of it. If you just keep saying something, they become numb to it."

STREETS OF FIRE

Notably, WFLZ continues to attack Q105 by name on the air, using such liners as "Q105 Still Sucks," although WRBQ has long lost its monolith status of 18 months ago. The attacks, Chase says, "are not planned" but resurface "whenever there's a reason for them. We might talk about them two or three times a day, or we may not mention them every day."

But most market observers agree that the ugliness of the format battle's first six months—during which WFLZ and WRBQ clashed in Q105's parking lot and Q105 allegedly tried to pawn off false New Kids On The Block tickets on its rival—has subsided. So has the street warfare between

WXTB and WYNF. "The market has been very quiet for the last month or so," says Horne. "It's kinda eerie."

"There's a lot less hot blood in the marketplace," says WQYK's Rivers. "After the initial splash you have to worry about building the best product. You can't expect to win a radio war just by intimidating your competitor."

Rivers also notes that most stations have increased their street presence over the last year, including ACs WUSA and WWRM. Having everybody on the streets means there is "less focus on just the CHRs and AORs."

WHO BENEFITS?

WRBQ, at its peak, was not just Tampa's top 40 station. It was also,

as Chase notes, "the top 40, news/talk, traffic, contest, and fun station." It had listeners well outside the top 40 core audience, listeners who were shaken loose by the Power Pig, then by its decision to supersede 18-34. Listeners who, presumably, turned up at other stations, especially in mornings.

Yet, no Tampa PD wants to admit that his audience gains depended entirely on Q105 refugees. WQYK's Rivers says that had something to do with it, but so did the station's 20th anniversary and country's increasing popularity. WYNF's Marshall claims that Q105's Morning Zoo "was already over, even before the Power Pig attack. It was certainly headed in that direction, according to our research."

WXTB's Mull says the rise of Ron & Ron correlates directly with the WFLZ/Q105 battle. "Their big bump was a year ago when WFLZ came on, Cleveland left on vacation for several months, and people were sent out looking for a morning show. They settled on WYNF because it had a great morning show, Q105 didn't have a morning show any more, and WFLZ hadn't developed one yet."

Mull, like Chase, feels that WYNF initially reacted to WXTB by skewing younger—something it has since reversed. Marshall claims that any changes were merely a function of product availability, and that "all our research shows that our audience doesn't perceive us as having changed position."

BEST FRIENDS PRODUCE RIVAL L.A. MORNING SHOWS

(Continued from preceding page)

adds Brown. "I can't tell her what I'm doing [at KROQ] and she can't tell me what she's doing."

Often, in fact, the two will be dueling with each other for exclusives with personalities.

Brown and Sandler share some characteristics. "We are both strong-willed, the get-what-we-want type. Neither one of us takes no for an answer," says Sandler.

Sandler says her sex has "no bearing at all" on her job. Phelps and Thompson agree. "Nicole came to this position extremely highly recommended from her years in New York," says Thompson. "And she was very, very connected," adds Phelps.

Thompson says that the fact that Sandler had worked for ABC and CBS O&O's was also a plus. "[We were looking for] someone that can deal with not only the shit that Mark & Brian throw at her, but also the shit that ABC management can throw at her. There is a lot of paper work and you have to deal with budgets, which is the way with all big companies."

Brown, who was hired at KROQ for her vast experience, is allowed to do more at the station than she was elsewhere. "She had experience with a lot of shows in this town," Ryder says. "But it seems that they weren't using her full abilities."

Since Ryder and Baxter are a new morning team, Brown is often the guiding force behind the show, drawing on her years of working mornings.

Unlike Sandler, Brown says that being a woman is a plus. "I think overall being a woman helps, but I don't think a lot of women would want to hear that. When you work with men, if you are charming, a woman, and attractive, they will talk to you longer."

Brown adds that the fact that she is a woman likely helped her get impromptu interviews with basketball star "Magic" Johnson and actor Arnold Schwarzenegger. When Brown approached Schwarzenegger at a gym where he was working out, she was wearing a short black shirt and workout pants. "I'm sorry, men can't wear that, because men don't have

breasts," she says.

As for other women, Brown says they "respect other women who are businesslike and professional, but also warm and friendly."

On the air Kevin & Bean refer to Brown as "the most powerful woman in Hollywood." "We kind of started that as a joke," says Ryder. "But she can really make things happen. It's really a tribute in addition to being tongue-in-cheek."

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POWER PIG

Afternoons: Tony! Toni! Tone!, "Feels Good"; Seduction, "You're My One And Only"; Johnny Gill, "Rub You The Right Way"; Poison, "Something To Believe In"; Whitney Houston, "I'm Your Baby Tonight"; Whispers, "Innocent"; Dino, "Gentle"; Madonna, "Justify My Love"; Maxi Priest, "Close To You"; Pebbles, "Giving You The Benefit."

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Business Nets: And Now There Is One; Dixon Out At WKXX; WLOL To Classical

AFTER SEVERAL YEARS as a full-fledged 24-hour programming service, the Anaheim, Calif.-based Money Radio Network has announced that it will cease satellite programming at the end of 1990. Only flagship KMNY Pomona, Calif., will continue to run the format on a 24-hour basis; Money's remaining affiliates will receive individual programs on tape or via phone line. The move leaves the Colorado-based Business Radio Network as the only full-time player in a field where there were, at one time, three programming networks. Current Money affiliate WMTR Morristown, N.J., will pick up BRN on Tuesday (1).

PROGRAMMING: WLOL SHOCKER!

Emmis Broadcasting has announced the sale of its WLOL Minneapolis to Minnesota Public Radio. By spring, MPR will move its classical FM, KSJN, to 99.5 FM, displacing WLOL's top 40/dance format and staff. MPR's N/T AM, KNOW, will move to KSJN's current frequency, 91.1. KNOW's frequency will be sold. Emmis hopes to place its format, or at least its staffers, with another area station.

Citing a disagreement with his station's new management, VP/programming **Mason Dixon** is out at top 40 WKXX (Kix 106) Birmingham, Ala. He can be reached at 205-980-9599. **Brian Christopher** stays on as PD.

Former WPGC-FM Washington, D.C., PD **Dr. Dave Ferguson** is the new PD at churban KSFM (FM102) Sacramento, Calif., replacing **Brian White** ... **Rick Summers**, PD of top 40 KFTZ (Z103) Idaho Falls, Idaho, is the new PD at top 40 KZHT (Hot 94.9) Salt Lake City replacing **Lou Simon**, who becomes director of market planning for RCA Records.

Longtime St. Louis easy outlet KEZK-FM finished its transition to "soft favorites" AC Dec. 26 under PD **Steve Jankowski**. KEZK will keep its call letters but the easy format will move to its AM, WCEO, which will become KEZK-AM (Easy 590). WCEO had been a Business Radio Network affiliate.

KEZK's parent company, Adams Communications, is in the process of buying top 40 WZZG Charlotte, N.C. That station is now oldies WGKL-FM (Kool 95.1) under new OM **Craig Hayden**, formerly the operations assistant for Adams' Kool Gold Network. **John Columbus**, ex-CEO of CR Broadcasting, was announced as VP/GM last week, replacing owner/GM **Frank Tenore**. WZZG PD **Duane Ward** (704-570-6100) and **MD Ray Mariner** (704-841-1843) are gone. Sister AM WAES, formerly a Satellite Music Network Z-Rock affiliate, picks up the Kool Gold Network as WGKL-AM; **Mike Caudle** is PD.

United Broadcasting now says that its WDJY Washington, D.C., will keep the jazz/urban AC format that it had segued into over the last few months, becoming WJZE (Jazzy 100) Tuesday (1). The change means that WDJY's current staff, including PD **Beej Johnson**, will stay on. It effectively ends UBC's plans to go hot AC as WTKZ—call letters that had been

filed for on two occasions. Still undetermined at this point is the fate of **Phil Conrad**, who had been tapped as WTKZ PD several months ago, and three other staffers who had been hired for WTKZ.

Quincy McCoy is out as PD of adult standards WNEW-AM New York. His duties are being assumed by OM **Gary Brandt** and new consultant **Tom Langmeyer** from WSYR/WYYY Syracuse, N.Y. Also gone are McCoy's assistant **John Mullin** and assistant MD **Lenny Triola**. And "Make Believe Ballroom" midday host **Les Davis** is gone and has been replaced on-air by production director **Jim Harlan**. Across town, **Jeri Love-Graves**, ND of N/T WINS, is leaving radio; no replacement is named.

As predicted in December, country



by Sean Ross with Craig Rosen & Phyllis Stark

KNTF San Bernardino, Calif., is now bright AC KRZE (The Breeze) under new PD/midday man **Dave Clarke**—he replaces **Kevin O'Neil**. Another country FM, KWDJ did become AC KQLH (Q-Lite) on Christmas Day.

The good news for fans of jazz WBBY Columbus, Ohio, is that the station, which was set to go dark on Monday (31) is again appealing the FCC decision not to renew its license, which gives the station another 4-5 months on the air. The bad news is that GM **Jim Pidcock** and PD **Mike Perkins** are resigning to cut expenses. Business manager **Ardeth Frizzell** adds station manager duties; MD **Brian Karshner** is set to take over the PD slot ... Across town, PD **Bobby Hatfield** adds OM stripes at full-service AC WTVN.

Alan Zee has returned to N/T KGU Honolulu as PD. Zee, who was OM/PD from 1986-88, currently publishes the Hawaiian Broadcast Insider ... **Trevor Stern**, last with AC KLYV Dubuque, Iowa, is the new OM at oldies WEMP Milwaukee, replacing **Michael Clemons** ... Oldies KLTE Oklahoma City has applied for the calls KOQL; look for it to become Kool 102 soon after Tuesday (1).

Adult standards KJLA Kansas City, Mo., off the air since June, will return to the air shortly as a Unistar adult standards affiliate following its sale to builder **L. Robert McLaughlin**. **Spike Santee** from KHUM Topeka, Kan., will be the new GM ... Simulcast urban/AC WWIN Baltimore is now gospel. **Harold Pompey** is PD for WWIN-AM-FM. Part-timer **Ronnie Baker** becomes MD.

Lots of news regarding SMN's Z-Rock format this week. Country gold outlet WBVE Cincinnati, after an all-day "They're Coming To Take Me Away, Ha-Ha" marathon, went Z-Rock as WZRQ under new OM **Bri-**

an Lewis from co-owned WIOT Toledo, Ohio. **Diane Palmer** and the country staff are out. Also, Houston loses its Z-Rock AM at the end of January when KKZR becomes simulcast top 40 KRBE-AM. PD **Fred Klokonos** and the rest of the staff are out. And CE **Mark Johnson** has been upped to OM at Z-Rock's KGRX Phoenix.

WQSR Baltimore PD **Lorna Ozmon** returns to Chicago as PD of AC WTMX replacing **Mike Philips**. That gives parent company Sconnix two major openings following the resignation of **WMXJ** Miami promotion director **Linda Thornton**. Also, crosstown WYTTZ (Z95) PD/midday man **Brian Kelly** leaves for mornings at rival AC WFYR. He will be replaced for middays only ... After a little more than a year as PD of AC WHTX Pittsburgh, **Dave Dillon** is the new PD of AC KODA Houston.

Soft AC KLTN Las Vegas switches this week to a male AC format similar to that used by co-owned WMMO Orlando, Fla. **Mike Reinhart** stays on as OM; the station will hire a MD. Bolton Research is consulting. **DeAnne Sheehan** is the new GM from crosstown KUDA. Americom regional VP/GM **Ken Sutherland** replaces her there. Elsewhere in Vegas, **Richard Meecham** resigns at classic rock KKLZ to become GSM at KSL Salt Lake City. **Rick Denton** returns to the market from KOZZ Reno, Nev., as GM of adult alternative KEYV, replacing **Jeri Winter**.

In the equally busy Albuquerque, N.M., market, KMYI (My 107) has dropped its AC format and is now simulcasting satellite adult-standards outlet KDEF. Also, KKOB-AM-FM GM **Art Schreiber** is the new VP/GM at crosstown oldies/AC combo KQEO/KMGA (Magic 99). His KKOB replacement is **Bill Irwin** from AC WCAS Raleigh, N.C. At co-owned WCAS, GSM **Rich Whitley** becomes station manager. Also within the Osborn chain, GM **Mike Cohen** is out at classic rock WIOI Jacksonville, Fla.

Olympia Radio president **Rick Dames** is now doubling as the owner/GM at WCEZ Columbia, S.C. Currently a Unistar Special Blend soft AC outlet, WCEZ will go local, with a new handle, in the next few weeks. **Chuck McKay**, who programmed Dames' KKBB Bakersfield, Calif., is the new PD. KKBB station manager **Jennifer McDonald** joins as GSM. WCEZ PD **John George** stays on as PD of N/T WVOC.

Easy KJOI Fresno, Calif., becomes the latest station to make the soft AC transition, becoming Lite FM 98.9 under consultants **Bob Lowery** and **Bonneville**. **Scott Mosely** remains GM/PD ... Top 40 WVAF (V100) Charleston, W.Va., has dropped its top 40 product and segued back to AC ... After a brief run with a hot AC format, KZSP (Z95) Brownsville, Texas, becomes an SMN Pure Gold affiliate as Oldies 95 ... Look for simulcast album rock outlet WRXK-AM Fort Myers, Fla., to switch to tourist information as WVTI about now.

Some legendary Burlington, Vt., call letters move to FM this week.

newslines...

FRANK WOOD, former president of Jacor, has been named managing director of Rich Communications. That company's David Rich is transferring to the co-owned Rich Foundation. He is replaced as chairman by Robert Rich, chairman of parent Rich Products, and as president by Rich Baseball executive VP Melinda Rich. **Jim Meltzer**, VP/GM of WWKB/WKSE Buffalo, N.Y., and senior VP/radio for parent Price Broadcasting, is named executive VP/GM of Rich's WGR-AM-FM Buffalo.

IT PAYS TO BE GREEN, OR WISE: Bob Green has been named station manager at Cox's WSB-AM-FM Atlanta; he will assume some duties from GM Bob Neil, now a regional VP as well. Green was VP/GM at WYAY/WYAI Atlanta, where he is replaced by PD Bill Wise. Also, at Cox, Gregg Lindahl has replaced Denny Rosman as GM of KKWM Dallas; he was GM of WSOB Charlotte, N.C., where he is replaced by WSUN/WWRM Tampa, Fla., GSM Todd Leiser. KKWM PD Mike Wade is out.

CARL WAGNER has announced his retirement as president of Great American Broadcasting, effective May 1, 1991.

TERRY COLES, president of CKLW/CKMR Detroit, will reassume GM duties at those stations following the departure of Sandy Davis.

Oldies WDOT—a Unistar affiliate—is now simulcasting on what had been SMN Pure Gold outlet WSBH. **Joel Najman** from the AM is now OM for both stations. Former FM OM **John McCall** stays on for some engineering work.

PEOPLE: MIAMI, TWICE

Look for **Paul Castronovo**, last with WZRR (Rock 99) Birmingham, Ala., to become the new morning host at album WSHE Miami as **Garth Hemp** moves to afternoons. Across town, **Julio Vergara** returns to mornings at Spanish-language soft AC WQBA-FM. He replaces **El Super** who moves to mornings on Spanish N/T WQBA. Vergara is the ID voice for the Telemundo network.

Former WROR Boston p.m. driver **Paul Perry** is the new morning man at oldies WWBB (B101) Providence, R.I., where he is teamed with **Daria Bruno**. He replaces **Dick McDonough** ... At oldies WKSG Detroit, morning man **Rod Prahn** exits for mornings at WCRZ Flint, Mich. Also, local legend **Lee Allen** joins for weekends.

After more than 30 years, **WJR** Detroit sportscaster **Ernie Harwell** is out as the voice of the Detroit Tigers ... **Bill Murphy**, formerly with KHYI Dallas, is the new morning man for SMN's Classic Rock format ... **KKDA** (Soul 73) Dallas continues to add celebrity part-timers. The latest are comedienne **Shirley Hemphill** ("What's Happening Now") and flutist **Bobbi Humphries**.

Connecticut radio veteran **Paul Resnick** goes from part-time to overnights at rock/AC WMMO Orlando, Fla., replacing **Greg Wells**. **Lisa** moves from overnights to nights ... Former KHTK St. Louis night jock **Mike Shannon** goes to nights at top 40 WDJX Louisville, Ky. **Chris Randolph** moves to p.m. drive. "Southside" **Jim Parker** heads for WZPL Indianapolis to do swing, for now.

Scott Drake leaves KXOA-FM Sacramento, Calif., for mornings at KXLT Denver, where he'll be joined by WEGX Philadelphia ND **Karen Klauss** ... **Dave LaPorte**, last with Monday Morning Replay, joins churban KGGI (99.1) Riverside, Calif., as research director ... **Jackie White** leaves the morning show at country WUBE (B105) Cincinnati, but will continue to work weekends there.

At top 40 KLVV Salt Lake City,

Tom Timmons joins for afternoons from crosstown KCPX as PD **Chuck Jackson** moves to middays. Also, the station's live-on-tape experiment with WBSB (B104) Baltimore morning team **Beck & Call** has ended. In-house consultant **Jim Sumpter** is doing mornings under the name **Donald Trump** and looking for a replacement. Across town, **Dean Myers & Roger Beatty** are out of mornings at album KRSP-FM (Rock 103). Night jock **Evan Lake** replaces them.

Country WJKX (Kix 102) Laurel, Miss., has a new lineup under new PD/morning man **Jim Lucas**. **Jerry Broadway** is the MD/p.m. driver. **Ron West** joins for middays from rival WBBN. **Dave Dallas** is doing nights. Former MD **Phil Stevens** is out ... Former WWYZ (Country 92.5) Hartford, Conn., jock **John Scott** joins oldies KDES-FM Palm Springs, Calif., for nights.

STATIC: TROUPERS & TROUPERS

N/T WGN Chicago traffic reporter **Mike Mathis** will be officially reassigned to other duties in the Cook County Sheriff's Department on Friday (4) following several months of public complaints about him and state trooper **Linc Hampton** being on the public payroll (Billboard, Oct. 6). WGN GM **Dan Fabian**, who says the station now pays its traffic reporters directly, says a decision about Hampton is forthcoming.

New York Newsday reports that the Gay & Lesbian Alliance Against Defamation, usually an adversary of **WXRK** New York morning man **Howard Stern**, has found itself allied with Stern over the FCC's \$6,000 fine of WXRK and Stern's two other Infinity Broadcasting affiliates. GLAAD takes issue with the FCC's finding that the broadcast dwelled "on sexual matters, including sexual intercourse, orgasm, masturbation, lesbianism, homosexuality" and so forth. GLAAD is upset about the inference there that lesbianism and homosexuality are indecent *per se*.

In a novel promotion, AC WLW Cincinnati is trying to discourage listeners from driving drunk over the holidays by offering to pay for their funerals if they kill themselves. Listeners are being given a number to call and leave the name and number of their next-of-kin.



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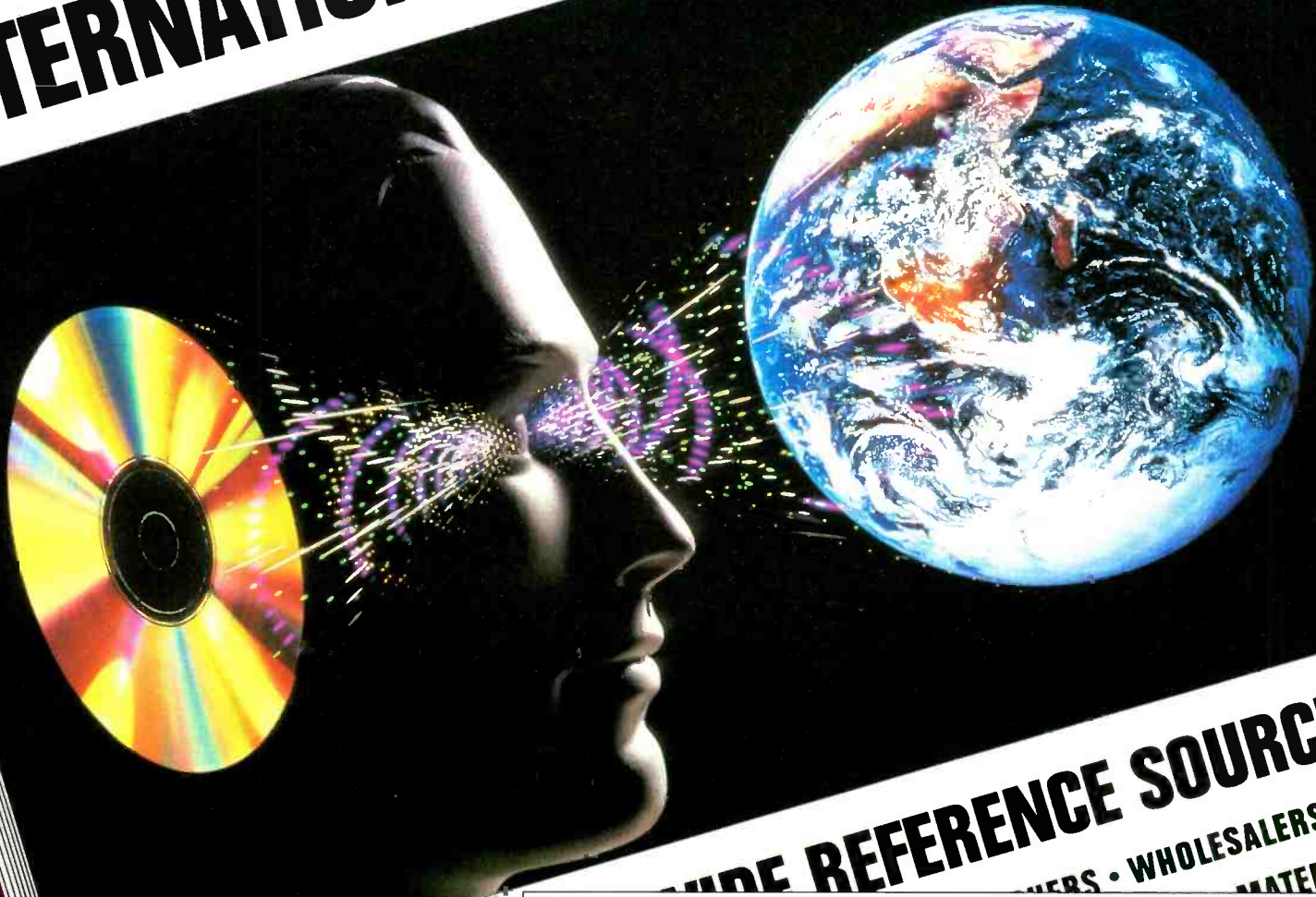
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Stations Getting Some Serious Promotions From 'Funniest' Show

NEW YORK—The ABC television show "America's Funniest People" has been providing stations across the country with instant promotions and, in some cases, national exposure for air staff since its September debut. Each week, the show's half-hour of material is generated mainly through aggressive tie-ins with radio.

The show's segment producers travel to 20-30 cities every few weeks. In each market, they team up with the ABC-TV affiliate and one radio station, which both invite their audiences to audition. Phyllis Chotin, the show's publicist,

says they generally choose radio stations skewing 18-49 that have a "wacky morning drive team." Format is less important; "AFP" has worked with several formats, including country, classic rock, and AC.

As for material, Chotin says, "we look for things that haven't been on the show before, anything that makes our people laugh, anything funny or unusual, anything and everything." Included in the show's format are jokes, unique impressions, sound effects, animal antics and tricks, commercial parodies, lip-syncing, unusual physical

comedy, and novel singing and dancing routines.

Each station's morning show is also welcome to audition for possible inclusion in the show and Chotin estimates that about 30% choose to do so. Although two staffers at KRXY (Y108) Denver auditioned when "AFP" worked with the station last fall, PD Mark Bolke says neither has appeared on the show yet. Ironically, cross-town oldies KXKL (Kool 105) morning team member Rick "The Coach" Marshall's impressions, taped while the show was in town and working with Y108, earned

Promotions & Marketing



by Phyllis Stark

him \$10,000 when the segment aired in October and Marshall was voted that week's funniest person by the audience.

"We try to make media events out of this," Chotin says. "But the stations have a great deal of flexibility in how they put the promotion together. They know their markets and their listeners." To date, the show has worked with more than 50 stations, including

WAVA Washington, D.C., WLOL Minneapolis, and WNCI Columbus, Ohio, with many more already scheduled for the next few weeks.

Chotin says the show's publicists take care of contacting all of the press in each market they visit, although most stations also do their own promoting. There are also cross promotions with the TV affiliate. In turn, the radio station commits to a minimum of 60 mentions in the week before the taping.

Most of the stations that have been involved with the show have done it as a live morning show remote broadcast. Most say the major benefit has been having their call letters mentioned on the television show. In addition to calls,

(Continued on next page)

Billboard's PD of the week

B.J. Wexler
WKY Oklahoma City



WKY OKLAHOMA CITY was not the first AM to target listeners disenfranchised by the loss of an easy listening FM. But it was the first dramatic success story. This summer, WKY was up 3.8-6.5 12-plus. Crosstown KKNB, which was as high as an 11.4 share two books ago, was down 8.0-5.9 in its first full soft AC book.

So why did it work in Oklahoma City if it hasn't worked in, say, Indianapolis or Minneapolis, two markets where moving easy to AM was a prelude to junking it altogether? "I'm a firm believer that if you're going to do something, you have to promote it," says GM Jim Fisher. "There are so many stations where the only people who know you've changed are those who were listening before. Normally [you change when you're] on the verge of being broke . . . We've made it very well known that we were changing formats. We had billboards, more than 100 bus benches, and 850 rating points of TV during July."

The other difference is that WKY, which switched from country June 30, kept a lot of its full-service elements. "WKY has a long on-air tradition as the community service and news leader," says PD B.J. Wexler. "Unlike a lot of easy stations, we have a full-time news director and a full-time staff meteorologist, this being tornado alley. [That] coverage . . . makes us a little different from [other] easy stations."

Wexler programmed KKNB for five years. While the easy-to-soft-AC transition may have taken 12-18 months at some stations, at KKNB the decision and the change happened over the course of a few months, he says. "I don't know whether [new owner] Wilkes-Schwartz was ever committed to the format. As they saw the major stations jumping ship around the country, they got nervous about their debt service."

And because KKNB previously had switched syndicators from Bonneville to Carson, which played "a good smattering of new age and electronic music and more contemporary vocals," Wexler says KKNB management "may not have seen it as that big a jump."

"From the audience's perception, however, it was a gigantic jump . . . People were disappointed not so much with the format change, but with having it happen suddenly with no explanation on or off the air. Our switchboard operator was also my secretary and the executive secretary, and she was expected to handle all the calls. People were disappointed that they couldn't talk to their radio station."

That aspect of the change notwithstanding, Wexler and Fisher are otherwise diplomatic about KKNB. For one thing, Fisher called KKNB and got permission to approach Wexler—who says he otherwise would have stayed to do soft AC—when WKY changed. And by the time WKY picked up the format, Fisher says, "they were grateful to us for taking a lot of the heat off them."

Fisher—who says he was waiting for any format he could have exclusively to open up—has received 700 let-

ters to date as well as calls from electronics stores who report that people are asking for AM stereos and antennas for their offices.

So with WKY having roughly two-thirds of KKNB's usual easy share, who has not made the transition to AM yet? Only those people who don't know about the format change, Fisher says. "With all the advertising we've done, I wonder how anybody could not know. But every day we'll hear from somebody who just discovered us. Bob Carson [whose format WKY picked up] warned me that it would take a year for everybody to make the change."

"Anybody in the business understands the difference between AM and FM," Wexler adds. "But except for the Chryslers and some foreign cars with AM stereo, most people are listening on smaller radios in their offices or on speakers in hallways, and they're just glad to have the music. Only one out of every 100 letters or comments will mention that we're on AM. It's the last thing on their minds."

Some of the new AM easy listening outlets have deliberately gone to a traditional, string-driven version of the format, in hopes of placating listeners unhappy about moving to AM. WKY's Carson format has plenty of instrumental covers but few strings, something Wexler attributes to the fact that most of his target audience grew up with contemporary music.

This is a sample of WKY: Tim Weisberg, "Castaways"; Linda Ronstadt & Aaron Neville, "Don't Know Much"; Suzanne Ciani, "Driving"; Paul Simon, "April Come She Will"; Patrick O'Hearn, "Chattahoochee Field Day"; Elton John, "Your Song"; Yanni, "The Rain Must Fall"; Carly Simon, "Coming Around Again"; Chet Atkins, "Daydream"; Alan Ainsworth, "Never Knew Love Like This Before"; Fleetwood Mac, "Everywhere"; and Caravelli, "Woman."

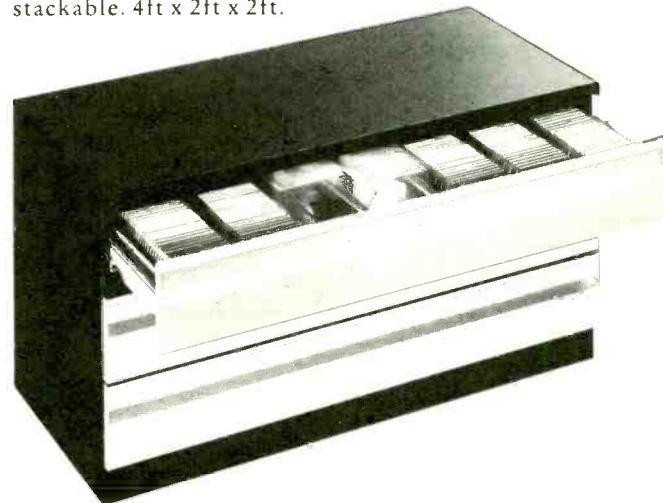
As for whether WKY has been able to make money with a 6.5 when KKNB was unhappy with the 8-11 share range, Fisher says, "On AM, no matter what your format is, the audience is going to be predominantly 35-plus. So all easy did was increase those numbers dramatically . . . We had a couple of advertisers who didn't think this format would fit. They were mainly country-and-western clothing stores, and we always got the smallest piece of their pie anyway."

Fisher says WKY has 30 new accounts—all of them local, all but three through agencies. His national business remains minimal, he says. With Oklahoma having "been in a recession since 1982," he says, what little national business there is still tends to go to one of the AM/FM combos.

For that reason, Fisher says he isn't worried about doing well enough to lure some FM competition. "This format is not going to bill enough to make an FM happy. But if it makes a very small profit for an AM, who's going to argue when 75% of them lose money every year."

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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	1	1	11	MY HEAD'S IN MISSISSIPPI WARNER BROS. LP CUT	ZZ TOP 5 weeks at No. 1
2	3	3	11	IF YOU NEEDED SOMEBODY ATCO 4-98914	BAD COMPANY
3	4	4	11	TELEPHONE SONG EPIC LP CUT	VAUGHAN BROTHERS
4	2	2	14	HARD TO HANDLE DEF AMERICAN 4-19668/GEFFEN	THE BLACK CROWES
5	8	8	7	SIGNS GEFFEN 4-19653	TESLA
6	7	7	10	DISAPPEAR ATLANTIC 4-87784	INXS
7	6	6	8	SHELTER ME MERCURY 878 700-4	CINDERELLA
8	5	5	9	MONEYTALKS ATCO 4-98881	AC/DC
9	12	12	9	IT'S LOVE MEGAFORCE LP CUT/ATLANTIC	KING'S X
10	11	11	10	TEASE ME, PLEASE ME MERCURY 878 634-4	SCORPIONS
11	16	16	5	RUNAWAY WARNER BROS. LP CUT	DAMN YANKEES
12	10	10	8	YOU'RE AMAZING EMI 50338	ROBERT PALMER
13	14	14	7	RIGHTEOUS CAPITOL LP CUT	ERIC JOHNSON
14	15	15	9	JUST THE WAY IT IS, BABY ATCO LP CUT	THE REMBRANDTS
15	9	9	10	ONE AND ONLY MAN VIRGIN 4-98892	STEVE WINWOOD
16	17	17	8	FULL CIRCLE ARISTA LP CUT	THE JEFF HEALEY BAND
17	13	13	10	FOR YOU MCA 53935	THE OUTFIELD
18	18	18	6	REAL REAL GONE MERCURY 879 202-4	VAN MORRISON
19	19	19	6	I SAW RED COLUMBIA 38-73597	WARRANT
20	34	34	3	GIVE IT UP WARNER BROS. LP CUT	ZZ TOP
21	26	26	5	LET ME LOVE YOU TOO COLUMBIA LP CUT	TOMMY CONWELL
22	22	22	8	LOVE CAN MAKE YOU BLIND ARISTA LP CUT	EVERY MOTHER'S NIGHTMARE
23	23	23	17	STILL GOT THE BLUES CHARISMA LP CUT	GARY MOORE
24	21	21	14	MILES AWAY ATLANTIC 4-87824	WINGER
25	28	28	4	BIG LIE CHARISMA LP CUT	RIK EMMETT
				★ ★ ★ POWER TRACK ★ ★ ★	
26	40	40	3	INSIDE OUT WILBURY LP CUT/WARNER BROS.	TRAVELING WILBURYS
27	43	43	4	REMEMBER MY NAME SIMMONS 2736/RCA	HOUSE OF LORDS
28	20	20	11	SHE'S MY BABY WILBURY 4-19523/WARNER BROS.	TRAVELING WILBURYS
29	30	30	5	BEST I CAN EMI LP CUT	QUEENSRYCHE
30	29	29	12	BEEN CAUGHT STEALING WARNER BROS. 4-19574	JANE'S ADDICTION
31	32	32	6	SPEND MY LIFE CHRYSALIS 23605	SLAUGHTER
32	38	38	5	CONSEQUENCES MERCURY LP CUT	THE ROBERT CRAY BAND
33	36	36	9	CANDY VIRGIN 4-98900	IGGY POP WITH KATE PIERSON
34	33	33	8	WICKED SENSATION ELEKTRA LP CUT	LYNCH MOB
35	37	37	7	PRODIGAL BLUES CHRYSALIS 23603	BILLY IDOL
36	42	42	5	OVER AND OVER REPRISE 4-19483	NEIL YOUNG & CRAZY HORSE
37	49	49	3	IT AIN'T OVER YET EPIC LP CUT	ALLMAN BROTHERS BAND
38	25	25	14	SOMETHING TO BELIEVE IN ENIGMA 44617/CAPITOL	POISON
				★ ★ ★ FLASHMAKER ★ ★ ★	
39	NEW ▶	1	1	FIRE IN THE BASEMENT RCA LP CUT	DEEP PURPLE
40	24	24	10	THE ROAD I.R.S. LP CUT	THE ALARM
41	48	48	4	THE ONLY ONE I KNOW BEGGAR'S BANQUET 2451/RCA	THE CHARLATANS UK
42	27	27	8	MAMA HELP ME GEFFEN 4-19658	EDIE BRICKELL & NEW BOHEMIANS
43	31	31	10	LOVE THAT NEVER DIES COLUMBIA LP CUT	THE BYRDS
44	35	35	23	CLIFFS OF DOVER CAPITOL LP CUT	ERIC JOHNSON
45	44	44	18	HIGH ENOUGH WARNER BROS. 4-19595	DAMN YANKEES
46	NEW ▶	1	1	ANOTHER DEAL GOES DOWN VIRGIN LP CUT	STEVE WINWOOD
47	45	45	7	AFTER THE RAIN DGC 4-19667	NELSON
48	47	47	18	CAN'T FIND MY WAY HOME SIMMONS LP CUT/RCA	HOUSE OF LORDS
49	NEW ▶	1	1	GIVIN' YOURSELF AWAY ATLANTIC LP CUT	RATT
50	41	41	10	NEW YORK MINUTE GEFFEN 4-19660	DON HENLEY

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

RADIO

PROMOTIONS

(Continued from preceding page)

KLOS Los Angeles had morning men Mark & Brian mentioned by name.

An added benefit, promotion directors say, is seeing their listeners featured on the show. KLOS promotion director Steve Smith recognized a man who caught hard-boiled eggs in his mouth from 50 feet away as a KLOS listener.

Two promotions directors, KTFM (Hot 103) San Antonio, Texas' Sid Farbstein and WRIF Detroit's Scott Brown, were disappointed at the turnout for the remote. Both had about 150 people show up but were expecting many more. Farbstein had provided breakfast for 300.

Brown says, "I thought there would be a hell of a lot more people who would want to be an idiot on TV." A similar WRIF remote with Ted Nugent had attracted about 1,000 listeners.

Overall, however, most of the promotion directors were impressed with both the local press coverage the event generated and the cooperation of the show's producers, who provided their hosts for telephone interviews and also provided the show's theme music for bits and promotional spots. Farbstein, for one, plans to do it again when the show's producers come back to town. The second time, however, he says it will be "on a grander scale [and held] in front of a San Antonio landmark."

IDEA MILL: BUCKLING UP

AC KEX Portland, Ore., paid people to wear seat belts during the holiday season in an effort to make people aware of the state's new mandatory seat belt law. Station staffers distributed \$20 to drivers wearing seat belts and \$10 to passengers who buckled up.

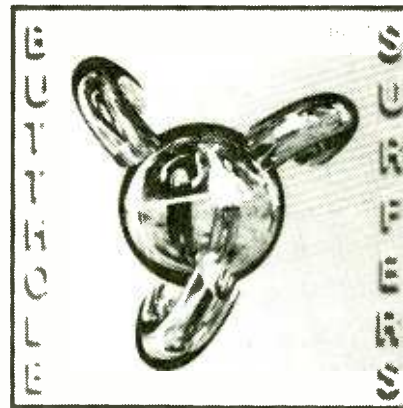
Throughout basketball season, oldies KJR Seattle is giving listeners a chance to become part of the official rooting section for the co-owned Seattle Supersonics. For each game, one winner and 17 friends become the "rafter rooters," and are outfitted with tickets to the game and KJR "rafter rooters" T-shirts. They are also recognized on the Sonics scoreboard. Promotions coordinator Mike Kelly says the winners are given seats high up in the stands so they can truly be called "ceiling fans."

Country/urban combo WCAO/WXYV Baltimore is conducting a literacy campaign in which listeners actually learn to read and spell by listening to the radio. The program runs in 11-week cycles. Interested listeners sign up before the start of the cycle and are sent a cassette and a sound symbol chart that they use to follow the 15-minute lesson on the radio each Sunday morning. Tutoring is also made available. For more information, call WCAO public affairs director Brenda Bissett.

Album WMMR Philadelphia's effort to have a section of land in the city's Fairmount Park turned into "Strawberry Fields," in memory of the late Beatle John Lennon, has been approved by the park commission. The designated area will be developed and maintained by the radio station.

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	1	1	8	MORE ELEKTRA 4-64923	SISTERS OF MERCY 4 weeks at No. 1
2	5	5	7	PICCADILLY PALARE SIRE LP CUT/REPRISE	MORRISSEY
3	6	6	6	KINKY AFRO ELEKTRA LP CUT	HAPPY MONDAYS
4	4	4	11	THEN BEGGAR'S BANQUET 2451/RCA	THE CHARLATANS UK
5	2	2	9	NIGHT AND DAY CHRYSALIS LP CUT	U2
6	3	3	9	STONE COLD YESTERDAY TVT 2581	THE CONNELLS
7	10	10	5	TOMORROW NEVER KNOWS SIRE LP CUT/WARNER BROS.	DANIELLE DAX
8	14	14	4	SWEETNESS AND LIGHT 4.A.D. LP CUT/4AD	LUSH
9	8	8	8	ONLY TONGUE CAN TELL GODISCS LP CUT/POLYDOR	THE TRASH CAN SINTRAS
10	9	9	15	BEEN CAUGHT STEALING WARNER BROS. 4-19574	JANE'S ADDICTION
11	11	11	7	HEAVEN OR LAS VEGAS CAPITOL LP CUT	COCTEAU TWINS
12	12	12	10	DISAPPEAR ATLANTIC 4-87784	INXS
13	13	13	6	ENLIGHTEN ME SIRE LP CUT/WARNER BROS.	ECHO AND THE BUNNYMEN
14	7	7	12	DON'T ASK ME VIRGIN LP CUT	PUBLIC IMAGE LTD.
15	17	17	4	SOMEONE TAKE THE WHEEL SIRE LP CUT/REPRISE	THE REPLACEMENTS
16	19	19	4	HANDS ACROSS THE OCEAN MERCURY LP CUT	THE MISSION U.K.
17	15	15	13	CELEBRATE ATLANTIC LP CUT	AN EMOTIONAL FISH
18	18	18	5	TRAGEDY (FOR YOU) EPIC 34-73594	FRONT 242
19	23	23	3	UP & DOWN LONDON LP CUT	THE HIGH
20	NEW ▶	1	1	WICKED GAME REPRISE 4-19704	CHRIS ISAAK
21	16	16	10	THE ROAD I.R.S. 67039	THE ALARM
22	20	20	3	IT MAKES NO DIFFERENCE COLUMBIA LP CUT	THE DARLING BUDS
23	22	22	16	NEVER ENOUGH ELEKTRA 4-64928	THE CURE
24	28	28	3	COME TOGETHER WARNER BROS. 4-26384	PRIMAL SCREAM
25	26	26	3	THAT IS WHY CHARISMA LP CUT	JELLYFISH
26	NEW ▶	1	1	THE SUNNY SIDE OF THE STREET ISLAND LP CUT	THE POGUES
27	24	24	9	MAMA HELP ME GEFFEN 4-19658	EDIE BRICKELL & NEW BOHEMIANS
28	21	21	12	DIG FOR FIRE ELEKTRA 2-66596	PIXIES
29	25	25	16	CANDY VIRGIN 4-98900	IGGY POP
30	27	27	7	THE OBVIOUS CHILD WARNER BROS. 7-19549	PAUL SIMON

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

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Starting Over, John Lennon, GEFLEN
2. More Than I Can Say, Leo Sayer, WARNER BROS.
3. Love On The Rocks, Neil Diamond, CAPITOL
4. Lady, Kenny Rogers, LIBERTY
5. Hungry Heart, Bruce Springsteen, COLUMBIA
6. Every Woman In The World, Air Supply, ARISTA
7. Guilty, Barbra Streisand & Barry Gibb, COLUMBIA
8. The Tide Is High, Blondie, CHRYSALIS
9. Hit Me With Your Best Shot, Pat Benatar, CHRYSALIS
10. Tell It Like It Is, Heart, EPIC

POP SINGLES—20 Years Ago

1. My Sweet Lord/ Isn't It A Pity, George Harrison, APPLE
2. One Less Bell To Answer, Fifth Dimension, BELL
3. Knock Three Times, Dawn, BELL
4. The Tears Of A Clown, Smokey Robinson & The Miracles, TAMLA
5. Black Magic Woman, Santana, COLUMBIA
6. I Think I Love You, Partridge Family, BELL
7. Does Anybody Really Know What Time It Is?, Chicago, COLUMBIA
8. Stoned Love, Supremes, MOTOWN
9. Domino, Van Morrison, WARNER BROS.
10. Gypsy Woman, Brian Hyland, UNI

TOP ALBUMS—10 Years Ago

1. Double Fantasy, John Lennon/ Yoko Ono, GEFLEN
2. Guilty, Barbra Streisand, COLUMBIA
3. Hotter Than July, Stevie Wonder, TAMLA
4. Back In Black, AC/DC, ATLANTIC
5. Crimes Of Passion, Pat Benatar, CHRYSALIS
6. Eagles Live, Eagles, ASYLUM
7. Greatest Hits, Kenny Rogers, LIBERTY
8. Zenyatta Mondatta, Police, A&M
9. The Jazz Singer, Neil Diamond, CAPITOL
10. Gaucho, Steely Dan, MCA

TOP ALBUMS—20 Years Ago

1. All Things Must Pass, George Harrison, APPLE
2. Abraxas, Santana, COLUMBIA
3. Stephen Stills, ATLANTIC
4. The Partridge Family Album, BELL
5. Live Album, Grand Funk Railroad, CAPITOL
6. Greatest Hits, Sly & the Family Stone, EPIC
7. Jesus Christ Superstar, Various Artists, DECCA
8. Close To You, Carpenters, A&M
9. Led Zeppelin III, ATLANTIC
10. Pendulum, James Taylor, FANTASY

COUNTRY SINGLES—10 Years Ago

1. One In A Million, Johnny Lee, ASYLUM
2. I Think I'll Just Stay Here And Drink, Merle Haggard, MCA
3. Lovers Live Longer, Bellamy Brothers, WARNER/CORB
4. A Bridge That Just Won't Burn, Conway Twitty, MCA
5. I Love A Rainy Night, Eddie Rabbitt, ELEKTRA
6. The Best Of Strangers, Barbara Mandrell, MCA
7. That's All That Matters To Me, Mickey Gilley, EPIC
8. Giving Up Easy, Leon Everette, RCA
9. Texas In My Rear View Mirror, Mac Davis, CASABLANCA
10. Down To My Last Broken Heart, Janie Fricke, COLUMBIA

SOUL SINGLES—10 Years Ago

1. Celebration, Kool & the Gang, DE-LITE
2. Love T.K.O., Teddy Pendergrass, P.I.R.
3. Master Blaster, Stevie Wonder, TAMLA
4. Keep It Hot, Cameo, CHOCOLATE CITY
5. United Together, Aretha Franklin, ARISTA
6. Heartbreak Hotel, The Jacksons, EPIC
7. Fantastic Voyage, Lakeside, SOLAR
8. Remote Control, Reddings, BELIEVE IN A DREAM
9. When We Get Married, Larry Graham, WARNER BROS.
10. Agony Of Defeat, Parliament, CASABLANCA

Will CBS Score Or Strike Out With Decision To Charge Affiliates Cash For Baseball, Football?

LOS ANGELES—"We could give you a list of 10 different reasons why we are doing what we are doing," says CBS Radio Networks VP/GM Robert P. Kipperman of the recent announcement that CBS will start charging affiliates cash for its NFL and Major League Baseball coverage beginning in 1991 (Billboard, Dec. 22).

At the top of Kipperman's list is the fact that CBS has not sold out all of its network inventory for its sports programming and does not expect to in 1991. "It is a very soft marketplace this year," Kipperman explains. "And a very soft economy. With the spiraling costs, we really had to go to affiliates and say that we need their help."

What CBS needs is cash payments on top of the regular network spot load. According to Kipperman, the rates per each package will depend on the size of the affiliate's market. CBS will not give a number, but one major-market station puts the fees at \$15,000 for baseball or football, \$25,000 for both.

And how will affiliates react to paying for something they once received strictly on a barter basis? Early calls by Billboard to affiliates revealed that the GMs of affiliates were surprised by the news. Some GMs indicated that they wouldn't pay for the sports package.

"We made a number of phone calls [in mid-December]," Kipperman says. "I personally spoke to a number of affiliates and not one of them was shocked. A handful were concerned that we were charging them. We have not done this before. Overall, [the affiliates] that we spoke to ... recognize a partnership between stations and CBS and they are willing to participate."

Local radio stations often pay huge fees for the rights to broadcast their home team's games, but the move by CBS to charge affiliates for network sports is a first.

Kipperman defends the decision, which was made in early December. "Radio broadcasting has changed over the last few years," he says. "Just because it was not done in the past doesn't mean it is not applicable in the future ... We can't build based on past philosophies and policies."

He also points out that the fees CBS is charging for its football and baseball coverage, which includes such "jewels" as the Super Bowl and the World Series, is "insignificant" compared with the fees major-market stations pay for the broadcast rights to local sports.

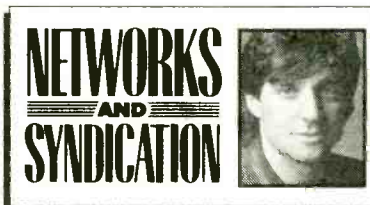
It remains to be seen if other networks will follow CBS in an attempt to help defray the cost of huge rights fees by charging affiliates cash for their sports packages. Kipperman declined to predict if others would follow, asserting that "the bottom line is that no other network out there has sports of any consequences."

In addition to the huge rights fees for professional sports, Kipperman notes that CBS has significant other costs, including talent and production. "We broadcast the best in radio sports and it costs money to do that."

According to Kipperman, in a recent board meeting of network affiliates, the overwhelming message was

sent out to CBS that affiliates want the network to continue to broadcast football and baseball. "We basically responded to the request of the affiliate body," Kipperman says. That meeting, however, was held a few months prior to the announcement that affiliates will now have to put their money where their mouth is.

"There will be some attrition," Kipperman says. "A handful of affiliates, for whatever reason, will decide



by Craig Rosen

not to partake in this package, but then again the turnover in sports is quite high, especially in smaller markets ... Some stations will use this as a reason not to continue with sports."

"I had some stations say that it may be a problem, but then they call back the next day and say we can make this work."

"It is an unfortunate situation," says Kipperman, but he promises that "CBS will continue to provide first-class coverage."

COMPETITORS REACT

"I don't know if it is going to work," says Westwood One VP of sports sales Joe Hildebrand of the CBS move. "The rights for baseball and 'Monday Night Football' have certainly accelerated to the point where we weren't interested in it, because we frankly couldn't make any money on it." Hildebrand says the rights fees for professional sports "may be reaching a point of no return."

WW1 Sports, over the Mutual Broadcasting System, airs two NFL games each Sunday, for a total of 34 over the season. WW1 also broadcasts 72 college football games.

PIA Radio Sports VP of sales Larry Grossman says he doesn't think affiliates will pay cash for CBS sports. "I don't know that the programming they are offering is so

overwhelming and compelling that they need it. But if it is good, they will pay for it." Grossman adds that PIA, which broadcasts National Basketball Assn. and college football games, "would certainly love to be paid for our programming, but I don't think the marketplace is ready for that yet."

"Stations, in all probability, are not going to pay cash if they are giving up commercial inventory," says Ron Hartenbaum, chairman of Media-America, which recently announced its entry into the sports game with World League of American Football package and PGA reports. "They [CBS] are trying to spread [the cost] out," adds Hartenbaum, "but to go to stations and say 'we need cash because we negotiated a lousy deal a couple of years ago' is unfair to the affiliates."

AROUND THE INDUSTRY

Speaking of sports, WW1's Hildebrand aims his company has the exclusive national radio rights to the PGA Players Championship and the Tour Championships, not Media-America (Billboard, Dec. 1), and PGA officials have told Media-America to cease and desist from referring to their golf coverage as "The PGA Tour Radio Network."

CBS-TV personality Jack Buck has been tapped as the new host of Olympia Radio Networks' "Sports Flashback," a daily 90-second feature that is heard on more than 225 stations across the country. Buck replaces Bob Costas, who has hosted the show since its debut in 1985. Costas, however, will continue to host Olympia's live two-hour Sunday night "Costas Coast To Coast" and the daily two-minute feature "Inside Sports Magazine."

Nelson twins Matthew and Gunnar will host "American Top 40" for the vacationing Shadoc Stevens Jan. 13-14 ... Unistar will honor the King with the four-hour "The Elvis Presley Birthday Tribute," which runs Jan. 4-8. The show is hosted by WCBS New York air personality Ron Lundy ... The ABC Direction Network has signed on N/T WRRC Washington, D.C., effective March 25.



American Media Wins. Syndicator American Media won one of the recent CEBA (Communications Excellence to Black Audiences) awards for its radio series, "Martin Luther King Scrapbook." Pictured at the New York ceremony, from left, are American Media president Frank Williams, Daphne & Tim Reid, and Ivan Burwell of sponsor Coors Brewing Co.

Hot Hits in Tokio

Week of December 16, 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 Love Will Never Do Janet Jackson
- 2 Ice Ice Baby Vanilla Ice
- 3 Fairweather Friend Johnny Gill
- 4 Justify My Love Madonna
- 5 Because I Love You Stevie B
- 6 Sweet As Your Feeling Shots
- 7 Sensitivity Ralph Tresvant
- 8 I Wanna Get With U Guy
- 9 Serious Duran Duran
- 10 From A Distance Bette Midler
- 11 Anything Is Possible Debbie Gibson
- 12 I'll Do 4 You Father M.C.
- 13 Impulsive Wilson Phillips
- 14 Love Me Tender Lou Rawls
- 15 I'm Your Baby Tonight Whitney Houston
- 16 After The Rain Nelson
- 17 Crying In The Rain A-ha
- 18 Disappear Inxs
- 19 Heaven Knows Cool Down Zone
- 20 You're Amazing Robert Palmer
- 21 Feels Good Tony! Toni! Toné!
- 22 Special Kind Of Fool Basic Black
- 23 Love Takes Time Mariah Carey
- 24 Missing You Soul II Soul
- 25 One And Only Man Steve Winwood
- 26 Little Brother Blue Pearl
- 27 Without You Debbie Gibson
- 28 So Close Daryl Hall & John Oates
- 29 Bonds Of Love Anna Domino
- 30 The First Time Surface
- 31 Wiggle It 2 In A Room
- 32 Miracle Jon Bon Jovi
- 33 Concrete And Steel ZZ Top
- 34 I Don't Want To Say Goodbye Planet 3
- 35 B.B.O. (I Thought It Was Me?) Bell Biv DeVoe
- 36 Mangetu No Fortune Tumi Matsutoya
- 37 Channel J Al B. Sure!
- 38 Shaking The Tree Peter Gabriel
- 39 Something Happened On The Way To Heaven Phil Collins
- 40 UK Blak Caron Wheeler
- 41 I'm Not In Love Will To Power
- 42 Love The Dream Academy
- 43 You Don't Have To Worry En Vogue
- 44 So Hard Pat Shop Boys
- 45 Play M.C. Hammer
- 46 Step Back In Time Kylie Minogue
- 47 Freedom George Michael
- 48 Unchained Melody The Righteous Brothers
- 49 Groove Is In The Heart Deee-Lite
- 50 Romeo Dina

J-WAVE
81.3FM

POWERPLAYLISTS™

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

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

PLATINUM

New York P.D.: Steve Kingston
1 2 Madonna, Justify My Love
3 DNA Featuring Suzanne Vega, Tom's Din
4 Janet Jackson, Love Will Never Do (Wi)
5 Stevie B, Because I Love You (The Pos)
6 Jon Bon Jovi, Miracle (From "Young Gu)
7 Poison, Something To Believe In
8 Deee-Lite, Groove Is In The Heart
9 Bette Midler, From A Distance
10 Debbie Gibson, Anything Is Possible
11 C&C Music Factory Feat. Freedom Willi
12 Wilson Phillips, Impulsive
13 Damyan, Knockin' Boots
14 New Kids On The Block, Games
15 Tevin Campbell, Round And Round
16 Whitney Houston, All The Man That I N
17 A.I.A. Featuring Suzanne Vega, Tom's Din
18 I Wanna Get With You
19 Bart Simpson, Do The Bartman
20 Phil Collins, Hang In Long Enough
21 Vanilia Ice, Play That Funky Music
22 The Outfield, For You
23 Cher, The Shoop Shoop Song (It's In H
24 Daryl Hall John Oates, So Close
25 Madonna, Justify My Love
26 Warrant, I Saw Red
27 Poison, Something To Believe In
28 Janet Jackson, Love Will Never Do (Wi)
29 New Kids On The Block, Games
30 Deee-Lite, Groove Is In The Heart

New York P.D.: Tom Cuddy
1 Stevie B, Because I Love You (The Pos)
2 Bette Midler, From A Distance
3 Madonna, Justify My Love
4 Wilson Phillips, Impulsive
5 Whitney Houston, I'm Your Baby Tonigh
6 George Michael, Freedom
7 Jon Bon Jovi, Miracle (From "Young Gu)
8 Damyan, Knockin' Boots
9 Janet Jackson, Love Will Never Do (Wi)
10 Debbie Gibson, Anything Is Possible
11 C&C Music Factory Feat. Freedom Willi
12 Poison, Something To Believe In
13 Warrant, I Saw Red
14 Cathy Dennis, Just Another Dream
15 Will To Power, I'm Not In Love
16 DNA Featuring Suzanne Vega, Tom's Din
17 Phil Collins, Hang In Long Enough
18 Winger, Miles Away
19 Nelson, After The Rain
20 Ralph Tresvant, Sensitivity
21 Surface, The First Time
22 Heart, Stranded
23 Warrant, I Saw Red
24 George LaMond (Duet With Brenda K. St)
25 Whitney Houston, All The Man That I N
26 Bart Simpson, Do The Bartman
27 The Outfield, For You
28 Cher, The Shoop Shoop Song (It's In H
29 Daryl Hall John Oates, So Close
30 Deee-Lite, Groove Is In The Heart

Los Angeles P.D.: Bill Richards
1 Stevie B, Because I Love You (The Pos)
2 Bette Midler, From A Distance
3 Surface, The First Time
4 Madonna, Justify My Love
5 Janet Jackson, Love Will Never Do (Wi)
6 Ralph Tresvant, Sensitivity
7 Wilson Phillips, Impulsive
8 Whitney Houston, I'm Your Baby Tonigh
9 DNA Featuring Suzanne Vega, Tom's Din
10 After 7, Heat Of The Moment
11 Debbie Gibson, Anything Is Possible
12 Deee-Lite, Groove Is In The Heart
13 Heart, Stranded
14 C&C Music Factory Feat. Freedom Willi
15 Guy, I Wanna Get With U
16 Bart Simpson, Do The Bartman
17 Phil Collins, Hang In Long Enough
18 Vanilia Ice, Play That Funky Music
19 Will To Power, I'm Not In Love
20 L.L. Cool J, Around The Way Girl
21 TONY! TONI! TONI!, Feels Good
22 Mariah Carey, Someday
23 Debbie Gibson, Anything Is Possible
24 Mariah Carey, Love Takes Time
25 Poison, Something To Believe In
26 A.B. Sunset, Misunderstanding
27 Tevin Campbell, Round And Round
28 Depeche Mode, World In My Eyes
29 Keith Sweat, I'll Give All My Love To
30 Guys Next Door, I've Been Waiting For
31 Whitney Houston, All The Man That I N
32 A
33 George Michael, Waiting For That Day
34 CeLine Dion, Where Does My Heart Beat
35 INXS, Disappear

Boston P.D.: Sunny Joe White
1 Pat & Mick, Use It Up And Wear It Out
2 Madonna, Justify My Love
3 C&C Music Factory Feat. Freedom Willi
4 Depeche Mode, World In My Eyes
5 Janet Jackson, Love Will Never Do (Wi)
6 Cathy Dennis, Just Another Dream
7 Bette Midler, From A Distance
8 Phil Collins, Hang In Long Enough
9 Wilson Phillips, Impulsive
10 Elton John, You Gotta Love Someone
11 Cher, The Shoop Shoop Song (It's In H
12 Oleta Adams, Get Here
13 Breathe Featuring David Glasper, Does
14 Depeche Mode, World In My Eyes
15 L.L. Cool J, Around The Way Girl

MIX 107.3

Washington P.D.: Lorrin Palagi
1 2 Mariah Carey, Love Takes Time
2 6 Whitney Houston, I'm Your Baby Tonigh
3 3 Wilson Phillips, Impulsive
4 4 Daryl Hall John Oates, So Close
5 5 Heart, Stranded
6 7 Concrete Blonde, Joey
7 8 UB40, The Way You Do The Things You D
8 9 Steve Winwood, One And Only Man
9 10 Steve B, Because I Love You (The Pos)
10 12 Phil Collins, Hang In Long Enough
11 11 Don Henley, New York Minute
12 11 Bette Midler, From A Distance
13 13 Jon Bon Jovi, Miracle (From "Young Gu
14 15 George Michael, Freedom
15 16 Damyan, Knockin' Boots
16 17 DNA Featuring Suzanne Vega, Tom's Din
17 14 Alias, More Than Words Can Say
18 19 Cher, The Shoop Shoop Song (It's In H
19 20 Elton John, You Gotta Love Someone
20 21 Surface, The First Time
21 12 Phil Collins, Hang In Long Enough
22 25 Rod Stewart, I Don't Want To Talk Ab
23 29 Whitney Houston, All The Man That I N
24 30 Jude Cole, House Full Of Reasons
25 26 Debbie Gibson, Anything Is Possible
26 22 Nelson, After The Rain
27 27 James Ingram, I Don't Have The Heart
28 CeLine Dion, Where Does My Heart Beat
29 A
30 CeLine Dion, Where Does My Heart Beat

Boston P.D.: Steve Rivers
1 Stevie B, Because I Love You (The Pos)
2 Madonna, Justify My Love
3 Deee-Lite, Groove Is In The Heart
4 Wilson Phillips, Impulsive
5 DNA Featuring Suzanne Vega, Tom's Din
6 Damyan, Knockin' Boots
7 C&C Music Factory Feat. Freedom Willi
8 UB40, The Way You Do The Things You D
9 Janet Jackson, Love Will Never Do (Wi)
10 Surface, The First Time
11 Ralph Tresvant, Sensitivity
12 Will To Power, I'm Not In Love
13 Keith Sweat, I'll Give All My Love To
14 Vanilia Ice, Play That Funky Music
15 Oleta Adams, Get Here
16 Cathy Dennis, Just Another Dream
17 Nelson, After The Rain
18 Whitney Houston, All The Man That I N
19 Bart Simpson, Do The Bartman
20 George Michael, Freedom
21 Black Box, I Don't Know Anybody Else
22 Breathe Featuring David Glasper, Does
23 Whitney Houston, All The Man That I N
24 Warrant, I Saw Red
25 Whitney Houston, I'm Your Baby Tonigh
26 Phil Collins, Hang In Long Enough
27 Timmy T., One More Try
28 Urban Dance Squad, Deeper Shade Of So
29 CeLine Dion, Where Does My Heart Beat
30 EX

Pittsburgh P.D.: Danny Clayton
1 2 Damyan, Knockin' Boots
2 3 Stevie B, Because I Love You (The Pos)
3 1 Winger, Miles Away
4 6 After 7, Can't Stop
5 7 Nelson, After The Rain
6 4 Information Society, Think
7 15 2 In A Room, Wiggle It
8 11 Steve Winwood, One And Only Man
9 4 James Ingram, I Don't Have The Heart
10 16 Madonna, Justify My Love
11 DNA Featuring Suzanne Vega, Tom's Din
12 Janet Jackson, Love Will Never Do (Wi)
13 The Outfield, For You
14 Poison, Something To Believe In
15 Daryl Hall John Oates, So Close
16 13 Heart, Stranded
17 Debbie Gibson, Anything Is Possible
18 C&C Music Factory Feat. Freedom Willi
19 INXS, Disappear
20 Vanilia Ice, Play That Funky Music
21 Will To Power, I'm Not In Love
22 Phil Collins, Hang In Long Enough
23 Depeche Mode, World In My Eyes
24 After 7, Heat Of The Moment
25 C&C Music Factory Feat. Freedom Willi
26 Warrant, I Saw Red
27 Whitney Houston, I'm Your Baby Tonigh
28 CeLine Dion, Where Does My Heart Beat
29 A

Philadelphia P.D.: Todd Fisher
1 3 Alias, More Than Words Can Say
2 4 TONY! TONI! TONI!, Feels Good
3 5 Stevie B, Because I Love You (The Pos)
4 6 Wilson Phillips, Impulsive
5 7 Whitney Houston, I'm Your Baby Tonigh
6 8 2 In A Room, Wiggle It
7 1 Deee-Lite, Groove Is In The Heart
8 2 Vanilia Ice, Ice Ice Baby
9 10 Bette Midler, From A Distance
10 11 Mariah Carey, Love Takes Time
11 12 Madonna, Justify My Love
12 14 Heart, Stranded
13 16 Damyan, Knockin' Boots
14 C&C Music Factory Feat. Freedom Willi
15 Nelson, After The Rain
16 Bart Simpson, Do The Bartman
17 Jon Bon Jovi, Miracle (From "Young Gu
18 Daryl Hall John Oates, So Close
19 Wilson Phillips, Impulsive
20 Surface, The First Time
21 Debbie Gibson, Anything Is Possible
22 Ralph Tresvant, Sensitivity
23 Will To Power, I'm Not In Love
24 INXS, Disappear
25 Janet Jackson, Love Will Never Do (Wi)
26 DNA Featuring Suzanne Vega, Tom's Din
27 Steve Winwood, One And Only Man
28 Keith Sweat, I'll Give All My Love To
29 Whitney Houston, All The Man That I N
30 Warrant, I Saw Red
31 CeLine Dion, Where Does My Heart Beat

Tampa P.D.: Marc Chase
1 Bart Simpson, Do The Bartman
2 Janet Jackson, Love Will Never Do (Wi)
3 Madonna, Justify My Love
4 Surface, The First Time
5 After 7, Heat Of The Moment
6 Stevie B, Because I Love You (The Pos)
7 Ralph Tresvant, Sensitivity
8 Whitney Houston, I'm Your Baby Tonigh
9 TONY! TONI! TONI!, Feels Good
10 Johnny Gill, Fairweather Friend
11 D'Niro, Gentle
12 Elina Fiorillo, On The Way Up
13 Wilson Phillips, Impulsive
14 Will To Power, I'm Not In Love
15 Cathy Dennis, Just Another Dream
16 2 In A Room, Wiggle It
17 Keith Sweat, I'll Give All My Love To
18 C&C Music Factory Feat. Freedom Willi
19 Candymen, Melt In Your Mouth
20 Timmy T., One More Try
21 Damyan, Knockin' Boots
22 Vanilia Ice, Play That Funky Music
23 Pebbles, Love Makes Things Happen
24 Poison, Something To Believe In
25 UB40, The Way You Do The Things You D
26 Bette Midler, From A Distance
27 Special Generation, Love Me Just For
28 Debbie Gibson, Anything Is Possible
29 CeLine Dion, Where Does My Heart Beat
30 Cher, The Shoop Shoop Song (It's In H
31 Phil Collins, Hang In Long Enough
32 L.L. Cool J, Around The Way Girl
33 Tricia Leigh Fisher, Let's Make The T
34 M.C. Hammer, Here Comes The Hammer
35 Black Box, I Don't Know Anybody Else

MIX 107.3

Detroit P.D.: John McFadden
1 Stevie B, Because I Love You (The Pos)
2 Mariah Carey, Love Takes Time
3 Madonna, Justify My Love
4 Damyan, Knockin' Boots
5 Nelson, After The Rain
6 Jon Bon Jovi, Miracle (From "Young Gu
7 TONY! TONI! TONI!, Feels Good
8 Warrant, I Saw Red
9 Concrete Blonde, Joey
10 Whitney Houston, I'm Your Baby Tonigh
11 UB40, The Way You Do The Things You D
12 Phil Collins, Hang In Long Enough
13 Depeche Mode, World In My Eyes
14 Janey Jackon, Love Will Never Do (Wi)
15 Winger, Miles Away
16 Bart Simpson, Do The Bartman
17 Information Society, Think
18 UB40, The Way You Do The Things You D
19 Bette Midler, From A Distance
20 Heart, Stranded
21 DNA Featuring Suzanne Vega, Tom's Din
22 The Party, I Found Love
23 Alias, More Than Words Can Say
24 Donny Osmond, My Love Is A Fire
25 George LaMond (Duet With Brenda K. St)
26 AC/DC, Moneytalks
27 Candyman, Melt In Your Mouth
28 Depeche Mode, World In My Eyes
29 EX
30 EX

Detroit P.D.: Rick Gillette
1 Madonna, Justify My Love
2 Stevie B, Because I Love You (The Pos)
3 Janet Jackson, Love Will Never Do (Wi)
4 Vanilia Ice, Play That Funky Music
5 Poison, Something To Believe In
6 Too Short, The Ghetto
7 Whitney Houston, I'm Your Baby Tonigh
8 Mariah Carey, Love Takes Time
9 Bart Simpson, Do The Bartman
10 D'Niro, Gentle
11 George Michael, Freedom
12 Ralph Tresvant, Sensitivity
13 Depeche Mode, World In My Eyes
14 C&C Music Factory Feat. Freedom Willi
15 Jon Bon Jovi, Miracle (From "Young Gu
16 Damyan, Knockin' Boots
17 CeLine Dion, Where Does My Heart Beat
18 Znu, This Is Ponderous
19 The Righteous Brothers, Unchained Mel
20 Mazi Priest, Close To You
21 The Party, I Found Love
22 Whitney Houston, All The Man That I N
23 EX
24 EX

Detroit P.D.: Gary Berkowitz
1 Rod Stewart, I Don't Want To Talk Ab
2 Steve Winwood, One And Only Man
3 Mariah Carey, Love Takes Time
4 Whitney Houston, I'm Your Baby Tonigh
5 Wilson Phillips, Impulsive
6 Bette Midler, From A Distance
7 Elton John, You Gotta Love Someone
8 Stevie B, Because I Love You (The Pos)
9 Heart, Stranded
10 Alias, More Than Words Can Say
11 The Outfield, For You
12 Don Henley, New York Minute
13 Phil Collins, Something Happened On T
14 Phil Collins, Hang In Long Enough
15 Cher, The Shoop Shoop Song (It's In H
16 Jude Cole, House Full Of Reasons
17 Oleta Adams, Get Here
18 Sara Hickman, I Couldn't Help Myself
19 CeLine Dion, Where Does My Heart Beat
20 EX
21 EX

Minneapolis P.D.: Greg Strassell
1 Stevie B, Because I Love You (The Pos)
2 Whitney Houston, I'm Your Baby Tonigh
3 Janet Jackson, Love Will Never Do (Wi)
4 Cathy Dennis, Just Another Dream
5 UB40, The Way You Do The Things You D
6 Deee-Lite, Groove Is In The Heart
7 Surface, The First Time
8 Elina Fiorillo, On The Way Up
9 After 7, Heat Of The Moment
10 Ralph Tresvant, Sensitivity
11 The Time, Shake! I
12 Madonna, Justify My Love
13 2 In A Room, Wiggle It
14 C&C Music Factory Feat. Freedom Willi
15 Tevin Campbell, Round And Round
16 TONY! TONI! TONI!, Feels Good
17 Candymen, Knockin' Boots
18 Natural Selection, Do
19 Bart Simpson, Do The Bartman
20 L.L. Cool J, Around The Way Girl
21 Will To Power, I'm Not In Love
22 TKA Featuring Michelle Visage, Crash
23 George Michael, Freedom
24 Depeche Mode, World In My Eyes
25 INXS, Disappear
26 Debbie Gibson, Anything Is Possible
27 Keith Sweat, I'll Give All My Love To
28 Vanilia Ice, Play That Funky Music
29 Whitney Houston, All The Man That I N
30 DNA Featuring Suzanne Vega, Tom's Din
31 Black Box, I Don't Know Anybody Else
32 EX
33 EX
34 EX

MIX 107.3

Minneapolis P.D.: Brian Phillips
1 Stevie B, Because I Love You (The Pos)
2 Elina Fiorillo, On The Way Up
3 Poison, Something To Believe In
4 Madonna, Justify My Love
5 Damyan, Knockin' Boots
6 Nelson, After The Rain
7 Jon Bon Jovi, Miracle (From "Young Gu
8 TONY! TONI! TONI!, Feels Good
9 Warrant, I Saw Red
10 Concrete Blonde, Joey
11 Whitney Houston, I'm Your Baby Tonigh
12 UB40, The Way You Do The Things You D
13 Bart Simpson, Do The Bartman
14 Mariah Carey, Love Takes Time
15 Wilson Phillips, Impulsive
16 DNA Featuring Suzanne Vega, Tom's Din
17 Ralph Tresvant, Sensitivity
18 Heart, Stranded
19 After 7, Heat Of The Moment
20 Debbie Gibson, Anything Is Possible
21 Nelson, After The Rain
22 Whitney Houston, All The Man That I N
23 Warrant, I Saw Red
24 CeLine Dion, Where Does My Heart Beat
25 AC/DC, Moneytalks
26 Candyman, Melt In Your Mouth
27 Depeche Mode, World In My Eyes
28 EX
29 EX

Detroit P.D.: Rick Gillette
1 Madonna, Justify My Love
2 Stevie B, Because I Love You (The Pos)
3 Janet Jackson, Love Will Never Do (Wi)
4 Vanilia Ice, Play That Funky Music
5 Poison, Something To Believe In
6 Too Short, The Ghetto
7 Whitney Houston, I'm Your Baby Tonigh
8 Mariah Carey, Love Takes Time
9 Bart Simpson, Do The Bartman
10 D'Niro, Gentle
11 George Michael, Freedom
12 Ralph Tresvant, Sensitivity
13 Depeche Mode, World In My Eyes
14 C&C Music Factory Feat. Freedom Willi
15 Jon Bon Jovi, Miracle (From "Young Gu
16 Damyan, Knockin' Boots
17 CeLine Dion, Where Does My Heart Beat
18 Znu, This Is Ponderous
19 The Righteous Brothers, Unchained Mel
20 Mazi Priest, Close To You
21 The Party, I Found Love
22 Whitney Houston, All The Man That I N
23 EX
24 EX

Detroit P.D.: Gary Berkowitz
1 Rod Stewart, I Don't Want To Talk Ab
2 Steve Winwood, One And Only Man
3 Mariah Carey, Love Takes Time
4 Whitney Houston, I'm Your Baby Tonigh
5 Wilson Phillips, Impulsive
6 Bette Midler, From A Distance
7 Elton John, You Gotta Love Someone
8 Stevie B, Because I Love You (The Pos)
9 Heart, Stranded
10 Alias, More Than Words Can Say
11 The Outfield, For You
12 Don Henley, New York Minute
13 Phil Collins, Something Happened On T
14 Phil Collins, Hang In Long Enough
15 Cher, The Shoop Shoop Song (It's In H
16 Jude Cole, House Full Of Reasons
17 Oleta Adams, Get Here
18 Sara Hickman, I Couldn't Help Myself
19 CeLine Dion, Where Does My Heart Beat
20 EX
21 EX

Dallas P.D.: Randy Kabrich
1 Stevie B, Because I Love You (The Pos)
2 Whitney Houston, I'm Your Baby Tonigh
3 After 7, Can't Stop
4 Madonna, Justify My Love
5 Poison, Something To Believe In
6 Maxi Priest, Close To You
7 DNA Featuring Suzanne Vega, Tom's Din
8 Debbie Gibson, Anything Is Possible
9 Nelson, After The Rain
10 Mariah Carey, Love Takes Time
11 Robert Palmer, You're Amazing
12 Bette Midler, From A Distance
13 Damyan, Knockin' Boots
14 Steve Winwood, One And Only Man
15 Winger, Miles Away
16 Will To Power, I'm Not In Love
17 C&C Music Factory Feat. Freedom Willi
18 Nelson, After The Rain
19 Bell Biv DeVoe, B.B.D. (I Thought I
20 Surface, The First Time
21 Vanilia Ice, Play That Funky Music
22 Keith Sweat, I'll Give All My Love To
23 C&C Music Factory Feat. Freedom Willi
24 INXS, Disappear
25 CeLine Dion, Where Does My Heart Beat
26 Debbie Gibson, Anything Is Possible
27 Phil Collins, Hang In Long Enough
28 AC/DC, Moneytalks
29 Jam Society, Reflections
30 Whitney Houston, All The Man That I N
31 Breathe Featuring David Glasper, Does
32 Warrant, I Saw Red
33 Black Box, I Don't Know Anybody Else
34 Bette Midler, From A Distance
35 Urban Dance Squad, Deeper Shade Of So
36 EX

MIX 107.3

Chicago P.D.: Rick Lippincott
1 Bette Midler, From A Distance
2 DNA Featuring Suzanne Vega, Tom's Din
3 Whitney Houston, I'm Your Baby Tonigh
4 Stevie B, Because I Love You (The Pos)
5 Wilson Phillips, Impulsive
6 Mariah Carey, Love Takes Time
7 Nelson, After The Rain
8 Jon Bon Jovi, Miracle (From "Young Gu
9 TONY! TONI! TONI!, Feels Good
10 George Michael, Freedom
11 2 In A Room, Wiggle It
12 Deee-Lite, Groove Is In The Heart
13 Heart, Stranded
14 Ralph Tresvant, Sensitivity
15 Poison, Something To Believe In
16 Nelson, After The Rain
17 Surface, The First Time
18 Bart Simpson, Do The Bartman
19 Slaughter, Spend My Life
20 Debbie Gibson, Anything Is Possible
21 Candyman, Knockin' Boots
22 Maxi Priest, Close To You
23 EX Whitney Houston, All The Man That I N
24 EX Cathy Dennis, Just Another Dream
25 EX Vanilia Ice, Ice Ice Baby
26 EX Mariah Carey, Love Takes Time
27 EX Robert Palmer, You're Amazing
28 EX Pebbles, Giving You The Benefit
29 EX Steve Winwood, One And Only Man
30 EX Winger, Miles Away
31 EX Will To Power, I'm Not In Love
32 EX C&C Music Factory Feat. Freedom Willi
33 EX

Providence P.D.: Paul Cannon
1 Bette Midler, From A Distance
2 Will To Power, I'm Not In Love
3 Madonna, Justify My Love
4 Wilson Phillips, Impulsive
5 Whitney Houston, I'm Your Baby Tonigh
6 Poison, Something To Believe In
7 UB40, The Way You Do The Things You D
8 Jon Bon Jovi, Miracle (From "Young Gu
9 Vanilia Ice, Ice Ice Baby
10 C&C Music Factory Feat. Freedom Willi
11 Damyan, Knockin' Boots
12 Stevie B, Because I Love You (The Pos)
13 Ralph Tresvant, Sensitivity
14 Elina Fiorillo, On The Way Up
15 Bette Midler, From A Distance
16 Nelson, After The Rain
17 Bell Biv DeVoe, B.B.D. (I Thought I
18 Surface, The First Time
19 Vanilia Ice, Play That Funky Music
20 Keith Sweat, I'll Give All My Love To
21 C&C Music Factory Feat. Freedom Willi
22 INXS, Disappear
23 CeLine Dion, Where Does My Heart Beat
24 Debbie Gibson, Anything Is Possible
25 Phil Collins, Hang In Long Enough
26 AC/DC, Moneytalks
27 EX Jam Society, Reflections
28 EX Whitney Houston, All The Man That I N
29 EX Breathe Featuring David Glasper, Does
30 EX Warrant, I Saw Red
31 EX Black Box, I Don't Know Anybody Else
32 EX Bette Midler, From A Distance
33 EX Urban Dance Squad, Deeper Shade Of So
34 EX Tricia Leigh Fisher, Let's Make The T
35 EX Timmy T., One More Try
36 EX Cinderella, Shelter Me

Hartford P.D.: Tom Mitchell
1 3 Madonna, Justify My Love
2 2 2 In A Room, Wiggle It
3 1 Whitney Houston, I'm Your Baby Tonigh
4 7 Janet Jackson, Love Will Never Do (Wi)
5 4 George Michael, Freedom
6 6 Bette Midler, From A Distance
7 8 Ralph Tresvant, Sensitivity
8 15 Pat & Mick, Use It Up And Wear It Out
9 9 Stevie B, Because I Love You (The Pos)
10 9 Wilson Phillips, Impulsive
11 10 Mariah Carey, Love Takes Time
12 13 Johnny Gill, Fairweather Friend
13 14 Cathy Dennis, Just Another Dream
14 16 Elina Fiorillo, On The Way Up
15 18 C&C Music Factory Feat. Freedom Willi
16 11 TONY! TONI! TONI!, Feels Good
17 12 Vanilia Ice, Ice Ice Baby
18 20 Phil Collins, Hang In Long Enough
19 21 UB40, The Way You Do The Things You D
20 23 Keith Sweat, I'll Give All My Love To
21 24 Surface, The First Time
22 25 Vanilia Ice, Play That Funky Music
23 26 Will To Power, I'm Not In Love
24 30 Bart Simpson, Do The Bartman
25 27 Debbie Gibson, Anything Is Possible
26 27 Deee-Lite, Groove Is In The Heart
27 19 Daryl Hall John Oates, So Close
28 32 L.L. Cool J, Around The Way Girl
29 31 Breathe Featuring David Glasper, Does
30 33 After 7, Heat Of The Moment
31 34 George LaMond (Duet With Brenda K. St)
32 37 Whitney Houston, All The Man That I N
33 15 Pebbles, Love Makes Things Happen
34 22 Steve Winwood, One And Only Man
35 29 Cynthia & Johnny O, Dream Boy/Drea
36 38 CeLine Dion, Where Does My Heart Beat
37 39 Debbie Gibson, Anything Is Possible
38 40 Mariah Carey, Someday
39 INXS, Disappear
A01 Bell Biv DeVoe, When Will I See You S
A Timmy T., One More Try
A Oleta Adams, Get Here

Houston P.D.: Dene Hallam
1 Stevie B, Because I Love You (The Pos)
2 Mariah Carey, Love Takes Time
3 Alias, More Than Words Can Say
4 Deee-Lite, Groove Is In The Heart
5 Madonna, Justify My Love
6 Heart, Stranded
7 Vanilia Ice, Ice Ice Baby
8 DNA Featuring Suzanne Vega, Tom's Din
9 Bette Midler, From A Distance
10 Will To Power, I'm Not In Love
11 Jon Bon Jovi, Miracle (From "Young Gu
12 Wilson Phillips, Impulsive
13 Candyman, Knockin' Boots
14 Surface, The First Time
15 2 In A Room, Wiggle It
16 C&C Music Factory Feat. Freedom Willi
17 Znu, This Is Ponderous
18 Poison, Something To Believe In

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B104 WBSB-FM
Baltimore's Best Hits!

Baltimore P.D.: Steve Perun

1	Bette Midler, From A Distance
2	Mariah Carey, Love Takes Time
3	James Ingram, I Don't Have The Heart
4	Stevie B, Because I Love You (The Pos)
5	Poison, Something To Believe In
6	Alas, More Than Words Can Say
7	Whitney Houston, I'm Your Baby Tonight
8	DNA Featuring Suzanne Vega, Tom's Din
9	Heart, Stranded
10	Wilson Phillips, Impulsive
11	Phil Collins, Something Happened On T
12	Madonna, Justify My Love
13	Billy Joel, And So It Goes
14	Steve Winwood, One And Only Man
15	Debbie Gibson, Anything Is Possible
16	Janet Jackson, Love Will Never Do (Wi)
17	Jon Bon Jovi, Miracle (From "Young Gu
18	Damn Yankees, High Enough
19	Maxi Priest, Close To You
20	Whitney Houston, All The Man That I N
21	Winger, Miles Away
22	Celine Dion, Where Does My Heart Beat
23	Surface, The First Time
24	EX The Outfield, For You

#104-100
The Real Music Hits

Miami P.D.: Frank Amadeo

1	3 Don Henley, New York Minute
2	2 Whitney Houston, I'm Your Baby Tonight
3	1 Heart, Stranded
4	5 UB40, The Way You Do The Things You D
5	6 George Michael, Freedom
6	7 Steve Winwood, One And Only Man
7	8 Wilson Phillips, Impulsive
8	12 Cher, The Shoop Shoop Song (It's In H
9	9 Phil Collins, Hang In Long Enough
10	11 Madonna, Justify My Love
11	15 The Outfield, For You
12	14 Janet Jackson, Love Will Never Do (Wi)
13	19 DNA Featuring Suzanne Vega, Tom's Din
14	17 Elton John, You Gotta Love Someone
15	18 Deee-Lite, Groove Is In The Heart
16	20 Oleta Adams, Get Here
17	8 Alas, More Than Words Can Say
18	22 Surface, The First Time
19	23 Whitney Houston, All The Man That I N
20	21 INXS, Disappear
21	25 Robert Palmer, You're Amazing
22	27 Breathe Featuring David Gasper, Does
23	10 Mariah Carey, Love Takes Time
24	24 Daryl Hall John Oates, So Close
25	14 Bette Midler, From A Distance
26	21 Maxi Priest, Close To You
27	27 Billy Joel, And So It Goes
28	EX Debbie Gibson, Anything Is Possible
29	EX Chris Isaak, Wicked Game
A29	EX ———— Damn Yankees, High Enough

Q105
TAMPA BAY

Tampa O.M.: John Clay

1	1 DNA Featuring Suzanne Vega, Tom's Din
2	6 Madonna, Justify My Love
3	2 Tony! Toni! Tonet!, Feels Good
4	3 Poison, Something To Believe In
5	7 Ralph Tresvant, Sensitivity
6	5 Bette Midler, From A Distance
7	8 Keith Sweat, I'll Give All My Love To You
8	11 UB40, The Way You Do The Things You D
9	11 Wilson Phillips, Impulsive
10	13 Surface, The First Time
11	15 Timmy T., One More Try
12	14 Will To Power, I'm Not In Love
13	16 Janet Jackson, Love Will Never Do (Wi)
14	17 Iggy Pop With Kate Pierson, Candy
15	20 Damn Yankees, High Enough
16	4 Deee-Lite, Groove Is In The Heart
17	19 Special Generation, Love Me Just For
18	21 Whitney Houston, I'm Your Baby Tonight
19	22 C&C Music Factory Feat. Freedom Willi
20	12 George Michael, Freedom
21	18 Jon Bon Jovi, Miracle (From "Young Gu
22	26 Cathy Dennis, Just Another Dream
23	25 Urban Dance Squad, Deeper Shade Of So
24	27 INXS, Disappear
25	30 Celine Dion, Where Does My Heart Beat
26	28 Winger, Miles Away
27	29 Chris Isaak, Wicked Game
28	24 Heart, Stranded
29	EX Oleta Adams, Get Here
30	EX Whitney Houston, All The Man That I N
EX	EX Vanilla Ice, Play That Funky Music
EX	EX Bart Simpson, Do The Bartman
EX	EX The Outfield, For You

WNCI 97.9

Columbus P.D.: Dave Robbins

1	2 Whitney Houston, I'm Your Baby Tonight
2	3 Bette Midler, From A Distance
3	4 Donny Osmond, My Love Is A Fire
4	6 Steve Winwood, One And Only Man
5	7 Damn Yankees, High Enough
6	1 Wilson Phillips, Impulsive
7	8 Deee-Lite, Groove Is In The Heart
8	11 George Michael, Freedom
9	9 Stevie B, Because I Love You (The Pos)
10	13 Phil Collins, Hang In Long Enough
11	14 Janet Jackson, Love Will Never Do (Wi)
12	5 UB40, The Way You Do The Things You D
13	15 Don Henley, New York Minute
14	17 After 7, Heat Of The Moment
15	18 Maxi Priest, Just A Little Bit Longer
16	19 Elton John, You Gotta Love Someone
17	21 Mariah Carey, Love Takes Time
18	22 Will To Power, I'm Not In Love
19	25 Whitney Houston, All The Man That I N
20	23 Cathy Dennis, Just Another Dream
21	24 Breathe Featuring David Gasper, Does
22	26 Surface, The First Time
23	27 Will To Power, I'm Not In Love
24	28 Robert Palmer, You're Amazing
25	29 Whitney Houston, All The Man That I N
26	30 Keith Sweat, I'll Give All My Love To
27	31 Chris Isaak, Wicked Game

POWER 106FM

Cleveland P.D.: Cat Thomas

1	1 Madonna, Justify My Love
2	2 Damn Yankees, High Enough
3	3 Janet Jackson, Love Will Never Do (Wi)
4	5 Stevie B, Because I Love You (The Pos)
5	10 Bette Midler, From A Distance
6	6 The Outfield, For You
7	4 Whitney Houston, I'm Your Baby Tonight
8	9 DNA Featuring Suzanne Vega, Tom's Din
9	17 Will To Power, I'm Not In Love
10	20 INXS, Disappear
11	12 Wilson Phillips, Impulsive
12	15 Winger, Miles Away
13	EX Surface, The First Time
14	16 Phil Collins, Hang In Long Enough
15	EX C&C Music Factory Feat. Freedom Willi

Q102

Cincinnati P.D.: Dave Allen

1	1 M.C. Hammer, Pray
2	2 Damn Yankees, High Enough
3	3 Bette Midler, From A Distance
4	4 Poison, Something To Believe In
5	5 Daryl Hall John Oates, So Close
6	6 UB40, The Way You Do The Things You D
7	7 Whitney Houston, I'm Your Baby Tonight
8	8 Wilson Phillips, Impulsive
9	9 Mariah Carey, Love Takes Time
10	10 Stevie B, Because I Love You (The Pos)
11	11 Vanilla Ice, Ice Ice Baby
12	12 Deee-Lite, Groove Is In The Heart
13	13 Nelson, After The Rain
14	14 Bad Company, If You Needed Somebody
15	15 Janet Jackson, Love Will Never Do (Wi)
16	16 2 In A Room, Wiggle It
17	17 Donny Osmond, My Love Is A Fire
18	18 George Michael, Freedom
19	19 Phil Collins, Hang In Long Enough
20	20 Ralph Tresvant, Sensitivity
21	21 DNA Featuring Suzanne Vega, Tom's Din
22	22 Madonna, Justify My Love
23	23 Winger, Miles Away
24	24 Jon Bon Jovi, Miracle (From "Young Gu
25	25 Don Henley, New York Minute
26	26 Will To Power, I'm Not In Love
27	27 Surface, The First Time
28	28 C&C Music Factory Feat. Freedom Willi
29	29 Notorious, The Swak
30	30 Debbie Gibson, Anything Is Possible
31	31 Cathy Dennis, Just Another Dream
32	32 Whitney Houston, All The Man That I N
33	33 After 7, Heat Of The Moment
34	34 The Outfield, For You
35	35 Breathe Featuring David Gasper, Does

Q106

San Diego P.D.: Kevin Weatherly

1	1 Ralph Tresvant, Sensitivity
2	2 Madonna, Justify My Love
3	3 Surface, The First Time
4	4 Keith Sweat, I'll Give All My Love To
5	7 C&C Music Factory Feat. Freedom Willi
6	6 Will To Power, I'm Not In Love
7	3 Stevie B, Because I Love You (The Pos)
8	10 Janet Jackson, Love Will Never Do (Wi)
9	12 Bette Midler, From A Distance
10	8 DNA Featuring Suzanne Vega, Tom's Din
11	13 Iggy Pop With Kate Pierson, Candy
12	9 Whitney Houston, All The Man That I N
13	15 Timmy T., One More Try
14	11 Deee-Lite, Groove Is In The Heart
15	19 Guy, I Wanna Get With U
16	14 Paul Young, Oh Girl
17	2 In A Room, Wiggle It
18	18 George LaMond (Duet With Brenda K. St
19	21 Wilson Phillips, Impulsive
20	23 Cathy Dennis, Just Another Dream
21	24 Celine Dion, Where Does My Heart Beat
22	22 Depeche Mode, World In My Eyes
23	23 Bart Simpson, Do The Bartman
24	26 Vanilla Ice, Play That Funky Music
25	27 L.L. Cool J, Around The Way Girl
26	28 Poison, Something To Believe In
27	29 Whitney Houston, All The Man That I N
28	16 Dingo, Hippy
29	EX Oleta Adams, Get Here
30	EX Father M.C., I'll Do For You
31	EX Guys Next Door, I've Been Waiting For
32	EX INXS, Disappear
33	EX Tevin Campbell, Round And Round
34	EX Urban Dance Squad, Deeper Shade Of So
35	EX Elisa Fiorillo, On The Way Up

X106

San Francisco P.D.: Dan O'Toole

1	5 Madonna, Justify My Love
2	2 George Michael, Freedom
3	1 Wilson Phillips, Impulsive
4	3 Heart, Stranded
5	6 Stevie B, Because I Love You (The Pos)
6	6 UB40, The Way You Do The Things You D
7	8 Steve Winwood, One And Only Man
8	11 Nelson, After The Rain
9	12 Phil Collins, Hang In Long Enough
10	18 Janet Jackson, Love Will Never Do (Wi)
11	18 Damn Yankees, High Enough
12	16 Breathe Featuring David Gasper, Does
13	7 Bette Midler, From A Distance
14	13 DNA Featuring Suzanne Vega, Tom's Din
15	9 Whitney Houston, I'm Your Baby Tonight
16	15 Donny Osmond, My Love Is A Fire
17	27 Surface, The First Time
18	26 INXS, Disappear
19	24 The Outfield, For You
20	20 Cheap Trick, Wherever Would I Be
21	17 Don Henley, New York Minute
22	3 Robert Palmer, You're Amazing
23	22 Jon Bon Jovi, Miracle (From "Young Gu
24	28 Debbie Gibson, Anything Is Possible
25	25 Cher, The Shoop Shoop Song (It's In H
26	EX Whitney Houston, All The Man That I N
27	EX Celine Dion, Where Does My Heart Beat
28	EX Depeche Mode, World In My Eyes
29	30 Iggy Pop With Kate Pierson, Candy
30	EX Elton John, You Gotta Love Someone
31	EX Daryl Hall John Oates, Don't Hold Bac
32	EX REO Speedwagon, Halfway
33	EX Maxi Priest, Just A Little Bit Longer
34	EX House Of Lords, Remember My Name
35	EX Bart Simpson, Do The Bartman
EX	EX Guys Next Door, I've Been Waiting For
EX	EX Keith Sweat, I'll Give All My Love To
EX	EX Styx, Show Me The Way

Q106.5

St. Louis P.D.: Lyndon Abell

1	1 Nelson, After The Rain
2	2 Madonna, Justify My Love
3	11 The Outfield, For You
4	4 Stevie B, Because I Love You (The Pos)
5	5 Concrete Blonde, Joy
6	6 Bette Midler, From A Distance
7	3 Winger, Miles Away
8	14 Vanilla Ice, Satisfaction
9	15 Damn Yankees, High Enough
10	15 Cathy Dennis, Just Another Dream
11	13 Joy Kid, I'm Not In Love
12	13 Janet Jackson, Love Will Never Do (Wi)
13	7 Jon Bon Jovi, Miracle (From "Young Gu
14	34 Bart Simpson, Do The Bartman
15	17 INXS, Disappear
16	4 Celine Dion, Where Does My Heart Beat
17	9 Steve Winwood, One And Only Man
18	20 Breathe Featuring David Gasper, Does
19	23 Iggy Pop With Kate Pierson, Candy
20	22 Ralph Tresvant, Sensitivity
21	19 The Soup Dragons, I'm Free
22	22 Dingo, Hippy
23	23 Robert Palmer, You're Amazing
24	36 Mariah Carey, Someday
25	27 Phil Collins, Hang In Long Enough
26	8 George Michael, Freedom
27	21 Don Henley, New York Minute
28	16 Donny Osmond, My Love Is A Fire
29	35 Slaughter, Spend My Life
30	32 Debbie Gibson, Anything Is Possible
31	39 Dingo, Hippy
32	38 Double Dee Featuring Dany, Found Love
33	38 Poison, Something To Believe In
34	40 Surface, The First Time
35	40 Wilson Phillips, Dream Is Still Alive
36	10 Elisa Fiorillo, On The Way Up
37	37 Daryl Hall John Oates, So Close
38	18 2 In A Room, Wiggle It
39	EX Chris Isaak, Wicked Game
EX	EX Vanilla Ice, Play That Funky Music
EX	EX Keith Sweat, I'll Give All My Love To
EX	EX C&C Music Factory Feat. Freedom Willi

all hit 97.1 KROQ
The Top

Dallas P.D.: Joel Folger

1	1 Stevie B, Because I Love You (The Pos)
2	3 Wilson Phillips, Impulsive
3	4 Candyman, Knockin' Boots
4	6 Poison, Something To Believe In
5	7 Madonna, Justify My Love
6	5 Alas, More Than Words Can Say
7	12 Mariah Carey, Love Takes Time
8	6 The Outfield, For You
9	8 Whitney Houston, I'm Your Baby Tonight
10	10 DNA Featuring Suzanne Vega, Tom's Din
11	11 Will To Power, I'm Not In Love
12	16 Soho, Hippy
13	17 Heart, Stranded
14	20 Whitney Houston, I'm Your Baby Tonight
15	19 DNA Featuring Suzanne Vega, Tom's Din
16	21 Chris Isaak, Wicked Game
17	22 Janet Jackson, Love Will Never Do (Wi)

Q106

San Diego P.D.: Kevin Weatherly

1	1 Ralph Tresvant, Sensitivity
2	2 Madonna, Justify My Love
3	3 Surface, The First Time
4	4 Keith Sweat, I'll Give All My Love To
5	7 C&C Music Factory Feat. Freedom Willi
6	6 Will To Power, I'm Not In Love
7	3 Stevie B, Because I Love You (The Pos)
8	10 Janet Jackson, Love Will Never Do (Wi)
9	12 Bette Midler, From A Distance
10	8 DNA Featuring Suzanne Vega, Tom's Din
11	13 Iggy Pop With Kate Pierson, Candy
12	9 Whitney Houston, All The Man That I N
13	15 Timmy T., One More Try
14	11 Deee-Lite, Groove Is In The Heart
15	19 Guy, I Wanna Get With U
16	14 Paul Young, Oh Girl
17	2 In A Room, Wiggle It
18	18 George LaMond (Duet With Brenda K. St
19	21 Wilson Phillips, Impulsive
20	23 Cathy Dennis, Just Another Dream
21	24 Celine Dion, Where Does My Heart Beat
22	22 Depeche Mode, World In My Eyes
23	23 Bart Simpson, Do The Bartman
24	26 Vanilla Ice, Play That Funky Music
25	27 L.L. Cool J, Around The Way Girl
26	28 Poison, Something To Believe In
27	29 Whitney Houston, All The Man That I N
28	16 Dingo, Hippy
29	EX Oleta Adams, Get Here
30	EX Father M.C., I'll Do For You
31	EX Guys Next Door, I've Been Waiting For
32	EX INXS, Disappear
33	EX Tevin Campbell, Round And Round
34	EX Urban Dance Squad, Deeper Shade Of So
35	EX Elisa Fiorillo, On The Way Up

Q106

San Diego P.D.: Kevin Weatherly

1	1 Ralph Tresvant, Sensitivity
2	2 Madonna, Justify My Love
3	3 Surface, The First Time
4	4 Keith Sweat, I'll Give All My Love To
5	7 C&C Music Factory Feat. Freedom Willi
6	6 Will To Power, I'm Not In Love
7	3 Stevie B, Because I Love You (The Pos)
8	10 Janet Jackson, Love Will Never Do (Wi)
9	12 Bette Midler, From A Distance
10	8 DNA Featuring Suzanne Vega, Tom's Din
11	13 Iggy Pop With Kate Pierson, Candy
12	9 Whitney Houston, All The Man That I N
13	15 Timmy T., One More Try
14	11 Deee-Lite, Groove Is In The Heart
15	19 Guy, I Wanna Get With U
16	14 Paul Young, Oh Girl
17	2 In A Room, Wiggle It
18	18 George LaMond (Duet With Brenda K. St
19	21 Wilson Phillips, Impulsive
20	23 Cathy Dennis, Just Another Dream
21	24 Celine Dion, Where Does My Heart Beat
22	22 Depeche Mode, World In My Eyes
23	23 Bart Simpson, Do The Bartman
24	26 Vanilla Ice, Play That Funky Music
25	27 L.L. Cool J, Around The Way Girl
26	28 Poison, Something To Believe In
27	29 Whitney Houston, All The Man That I N
28	16 Dingo, Hippy
29	EX Oleta Adams, Get Here
30	EX Father M.C., I'll Do For You
31	EX Guys Next Door, I've Been Waiting For
32	EX INXS, Disappear
33	EX Tevin Campbell, Round And Round
34	EX Urban Dance Squad, Deeper Shade Of So
35	EX Elisa Fiorillo, On The Way Up

X106

San Francisco P.D.: Dan O'Toole

1	5 Madonna, Justify My Love
2	2 George Michael, Freedom
3	1 Wilson Phillips, Impulsive
4	3 Heart, Stranded
5	6 Stevie B, Because I Love You (The Pos)
6	6 UB40, The Way You Do The Things You D
7	8 Steve Winwood, One And Only Man
8	11 Nelson, After The Rain
9	12 Phil Collins, Hang In Long Enough
10	18 Janet Jackson, Love Will Never Do (Wi)
11	18 Damn Yankees, High Enough
12	16 Breathe Featuring David Gasper, Does
13	7 Bette Midler, From A Distance
14	13 DNA Featuring Suzanne Vega, Tom's Din
15	9 Whitney Houston, I'm Your Baby Tonight
16	15 Donny Osmond, My Love Is A Fire
17	27 Surface, The First Time
18	26 INXS, Disappear
19	24 The Outfield, For You
20	20 Cheap Trick, Wherever Would I Be
21	17 Don Henley, New York Minute
22	3 Robert Palmer, You're Amazing
23	22 Jon Bon Jovi, Miracle (From "Young Gu
24	28 Debbie Gibson, Anything Is Possible
25	25 Cher, The Shoop Shoop Song (It's In H
26	EX Whitney Houston, All The Man That I N
27	EX Celine Dion, Where Does My Heart Beat
28	EX Depeche Mode, World In My Eyes
29	30 Iggy Pop With Kate Pierson, Candy
30	EX Elton John, You Gotta Love Someone
31	EX Daryl Hall John Oates, Don't Hold Bac
32	EX REO Speedwagon, Halfway
33	EX Maxi Priest, Just A Little Bit Longer
34	EX House Of Lords, Remember My Name
35	EX Bart Simpson, Do The Bartman
EX	EX Guys Next Door, I've Been Waiting For
EX	EX Keith Sweat, I'll Give All My Love To
EX	EX Styx, Show Me The Way

KUBE 93.3 FM

Seattle P.D.: Bob Case

1	1 Stevie B, Because I Love You (The Pos)
2	4 Poison, Something To Believe In
3	5 UB40, The Way You Do The Things You D
4	2 Bette Midler, From A Distance
5	3 Whitney Houston, I'm Your Baby Tonight
6	5 Madonna, Justify My Love
7	7 Mariah Carey, Love Takes Time
8	6 Damn Yankees, High Enough
9	11 Wilson Phillips, Impulsive
10	13 George Michael, Freedom
11	15 Janet Jackson, Love Will Never Do (Wi)
12	14 Vanilla Ice, Ice Ice Baby
13	16 Jon Bon Jovi, Miracle (From "Young Gu
14	10 Deee-Lite, Groove Is In The Heart
15	21 Surface, The First Time
16	22 DNA Featuring Suzanne Vega, Tom's Din
17	17 M.C. Hammer, Pray
18	19 Tony! Toni! Tonet!, Feels Good
19	20 Alas, More Than Words Can Say
20	12 Heart, Stranded
21	21 Heart, Stranded
22	EX Winger, Miles Away
23	EX Will To Power, I'm Not In Love
24	EX Ralph Tresvant, Sensitivity
25	25 Bart Simpson, Do The Bartman
26	A Whitney Houston, All The Man That I N
27	A INXS, Disappear
28	A Celine Dion, Where Does My Heart Beat
EX	EX Breathe Featuring David Gasper, Does
EX	EX AC/DC, Moneytalks
EX	EX Damn Yankees, High Enough
EX	EX Chris Isaak, Wicked Game

KPLZ

Seattle P.D.: Casey Ke



Image Polishers. Wing Records' Tony! Toni! Toné! and producer Quincy Jones trade congratulations backstage at the NAACP Image Awards. TITIT! took home the honor for vocal group of the year, while Jones' Qwest album, "Back On The Black," won the distinction of album of the year. Shown, from left, are Timothy Christian, Raphael Wiggins, Jones, and Dwayne Wiggins.

Hi-Five Has A 'Handle' On Success Teen Group Makes Waves With Debut Disc

■ BY HAVELOCK NELSON

NEW YORK—Coming straight out of Waco, Texas, vocal octet Hi-Five recently headed up Billboard's Hot R&B Singles chart with the brooding, melodious "I Just Can't Handle It," produced and co-written with Bernard Bell by new jack swing hit-maker Teddy Riley. Relating a charming and refreshingly respectful tale of a young man's crush on an older woman, the tune is funky yet clean and pure, the first of what Jive, the band's label, thinks will be many Hi-Five smashes.

"We signed Hi-Five instead of other teen-oriented groups we

were introduced to because we feel there is long-term potential here," says Jive senior VP of artist development Ann Carli. "We didn't want to sign a group just to buy into a trend, then when the trend switches drop them. We feel Hi-Five can be around for 20 years or more, as long as they take care of their voices."

Feedback on the group's eponymous album—produced by Riley as well as Carl Bourrelly (BBD's "Do Me!"), Eric Foster (Whitney Houston's "My Name Is Not Susan"), and Vincent Bell & Alvin Moody (Alyson Williams' "I Need Your Lovin'")—has been "very strong, not wishy-washy," says Carli. "So many tracks are coming back [with favorable reviews], and that's a great position for us to be in."

Consisting of smooth lead singer "Little Tony" Thompson and backup vocalists Roderick Clark, Russell Neal, Marcus Sanders, and Truston Irby (a New Yorker who recently replaced Toriano Easley, who "ran into some personal problems," according to Neal), Hi-Five first came to the attention of Jive through Vincent Bell, who now manages the group with hip-hop veteran Robert Ford (Kurtis Blow, Full Force). After being introduced to talent-contest winner Thompson by a cousin, Vincent Bell slowly fleshed out Hi-Five. "Tony told me about Toriano," he says, "and from there the group started falling into place."

Bell and William Walton proceeded to record "I Know Love,"

which got Hi-Five its deal, in Texas. The following summer, the group completed its album in New York.

To announce the release of the album, Jive held a "Super Kickoff Party," complete with "Monday Night Football" on TV, at RCA Studios in late October. The band recently concluded a somewhat unique promotional tour; Jive staggered the members' schedules so that no one member was out of high school for an extended period. "It's definitely a different work-

'Hi-Five can be around for 20 years or more, as long as they take care of their voices'

ing situation for us because they're so young," says Carli.

To further look out for Hi-Five's personal interests, the label recently shipped New Yorker Dave De Berry, former A&R executive and current artist manager, down to Waco. "He's involved with the group on a day-to-day basis," says Carli. "He's like a tour manager/big brother." His presence is essential now that Hi-Five has been tapped to accompany Tony! Toni! Toné! on its first national tour, which kicked off Christmas Day. Hi-Five's second single, "I Like The Way (The Kissing Game)," another Riley-produced track, was just released.

Motown Turns Up The Heat In Jamaica Jazzie B Gets Funki, Blaze Sizzles At Soul By The Sea

JAMAICA, NO PROBLEM: Jazzie B of Soul II Soul fame has begun a new label, Funki Dred, to be distributed through Motown Records. He has signed on two female artists (with more to come later): Lady Levy and Koffi (who was part of the British reggae group Brown Sugar with Caron Wheeler). Jazzie B continues to record with Soul II Soul on Virgin.

This was the major announcement made at the Motown's sun-soaked Soul By The Sea II event at the Wyndham Rose Hall Hotel on the island of Jamaica, sponsored by Pepsi-Cola. Intended as a publicity vehicle, a showcase for its top acts, and a two-day festival-type concert, it seemed more like the taping of a TV special, with the BBC and BET on hand setting up shots.

On the upside, Jamaica just before Christmas is beautiful, the weather is wonderful, and the food, if you get it from the roadside trucks or local restaurants, is divine. Unfortunately, many of the Jamaicans from nearby Montego Bay couldn't afford the price of the ticket to the two-day event.

"The new Motown" brought in its young ace acts—Apollo Theatre Records' Milira, the Boys, M.C. Trouble, Today, and Rich Nice—performing material that we saw on their Motortown Revue tour. Johnny Gill, on the eve of launching his monster national tour with Keith Sweat and Bell Biv DeVoe, did a nice star turn with the singles "My My My," "Fairweather Friend," and "Rub You The Right Way." And the inimitable Temptations and Stevie Wonder made appearances, Wonder with a Jamaican chorus.

And Motown's newer, less-exposed acts made a good impression. Chief among them was Blaze, the Englewood, N.J.-based band that attires itself in African garb, punctuates its shows with hopeful messages about the power of God and self, and jams live with the house-like anthems "We All Must Live Together" and "You're So Special" as well as the smoother, jazzier "Lover Man" and "All That I Should Know." This act deserves more attention. Boys II Men, the Philly-based a cappella quartet discovered and signed by Michael Bivins, commanded the press room—and later the Jamaican audience—with its sophisticated harmonies. Its album, "Cooley High Harmonies," is expected in February. Also on hand was fly-guy band Basic Black, formerly the backup band for Today and now flying high with the singles "She's Mine" and "Nothing But A Party,"

Also on the bill: Heavy D & the Boyz, Third World, Ziggy Marley & the Melody Makers, and Jeff Redd (who sang Nice's "Outstanding").

What was interesting about Jamaica was the music being broadcast via radio. One station out of Kingston block-programmed American R&B hits, country, reggae, ska, and Christmas music. Further, much of the reggae played are covers of R&B hits, much in the way Foxy Brown turned Tracy Chapman's "Baby Can I Hold You Tonight" into her Pow Wow hit, "Sorry." Unfortunately, I didn't catch the artists, but the tunes I heard included "Poison" and "Tomorrow (Another Me, Another You)."

NEW-LABEL Update: A few weeks back we checked in on the doings at LaFace Records in Atlanta. Meanwhile,

Jimmy Jam Harris and Terry Lewis had been dropping hints about their own imminent label deal since the summer, so a week before Christmas we put a call in to Minneapolis to check on the doings at Flyte Tyme Studios. Spokesman Tom Davies confirms that a Jam & Lewis boutique label is indeed in the works, but the details, including the name and the distributor, have not been firmed up. A handful of local Minneapolis acts, including the bands Sounds Of Blackness and Mint Condition, have been signed on. A&M could be the distributor.

RANDOM NOTES: Congratulations to Sharon Heyward, who is promoted to senior VP/GM of the black music division at Virgin. It was a much-deserved and long-awaited announcement... Also, congrats to SBK's Mae James, who now becomes a consultant, special projects, to the label that hit paydirt in 1990 with Vanilla Ice and the "Teenage Mutant Ninja Turtles" soundtrack... Speaking of doings at SBK, singer/songwriter Terry Steele recorded a special Christmas song, "Home For Christmas," on cassette only, for the troops in the Persian Gulf that's doing quite well... Jive's Hi-Five has been opening for Wing recording group Tony! Toni! Toné! on a series of dates that began Christmas Day (see story, this page)... Expect a new album from Sheila E. this quarter from Warner Bros... BMI has been sponsoring the Showtime West Coast Theatre Series talent competition since July and will host the finale Saturday (5) at the Palladium in Los Angeles. A&R folks, managers, and agents—get ready! Contact BMI's L.A. office or the Palladium box office.

**The
Rhythm
and the
Blues**



by Janine McAdams

Gwen Guthrie Shifts Musical Focus From Dance To R&B

LOS ANGELES—From the opening bars of the mellow yet soulful "Is There A Spark?," the first track on "Hot Times," Gwen Guthrie's new Reprise album, to the closing cut, a slow-burnin' version of the Stephanie Mills classic "Never Knew Love Like This Before," it is evident that the singer/songwriter/producer is forging what appears to be a new musical direction. However, to those familiar with Guthrie's five albums—which include the monster dance-club hits "Padlock" and "Ain't Nothin' Goin' On But The Rent"—the New Jersey native is simply continuing to provide some solid R&B.

"This is the definitive Gwen Guthrie album, this is me," says Guthrie. "Although the record company initially expected a dance-oriented album, I knew that this wasn't going to be that kind of record. Once they heard the first five tracks I cut—three slower tunes and two dance cuts—they knew what I was up to. In all, I ended up doing just three up-tempo tracks for the album." Guthrie adds that the album's first single, "Miss My Love," was one of the trio of dance cuts "because old habits die hard." Switching stylistic gears is hard

for any artist—often it takes a while for audiences to catch on. Despite the huge following Guthrie built as a dance diva, radio did not exactly embrace "Miss My Love," which was released in October. No video accompanied the single to the market, and "Hot Times" has not yet appeared on the Hot R&B Albums chart.

'Often, the way you start in this business is how you get seen'

"It was what you call a turntable hit," says Earl Jordan, Warner Bros. VP of sales, explaining that the single received significant play in the Northeast but not much elsewhere. "We're just one single out, but that first single did not accomplish what it takes to produce a chart album at this point. We did not get a lot of support from radio."

Guthrie had already established herself as a songwriter and renowned session singer prior to the release of her first solo album on (Continued on next page)

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	6	WHITNEY HOUSTON ARISTA 8616 (10.98) 3 weeks at No. 1	I'M YOUR BABY TONIGHT
2	2	2	43	M.C. HAMMER ▲ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
3	5	5	6	FREDDIE JACKSON CAPITOL 92217 (9.98)	DO ME AGAIN
4	3	3	14	L.L. COOL J ● DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
5	9	9	6	GUY UPTOWN 10115/MCA (9.98)	THE FUTURE
6	4	4	9	AL B. SURE! WARNER BROS. 26005 (9.98)	PRIVATE TIMES... AND THE WHOLE '91
7	6	6	33	TONY! TONI! TONE! ● WING 841 902/POLYDOR (8.98 EQ)	THE REVIVAL
8	14	14	5	RALPH TRESVANT MCA 10116 (9.98)	RALPH TRESVANT
9	7	7	27	MARIAH CAREY ▲ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
10	12	12	7	BIG DADDY KANE COLD CHILLIN' 26303/REPRISE (9.98)	TASTE OF CHOCOLATE
11	11	11	28	KEITH SWEAT ▲ VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
12	16	16	6	LEVERT ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE
13	8	8	15	TOO SHORT ● JIVE 1353/RCA (9.98)	SHORT DOGS IN THE HOUSE
14	13	13	21	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT
15	10	10	20	VANILLA ICE ▲ SBK 95325 (9.98)	TO THE EXTREME
16	17	17	36	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
17	15	15	12	GERALD ALSTON TAJ 6302/MOTOWN (9.98)	OPEN INVITATION
18	21	21	5	RUN-D.M.C. PROFILE 1401 (9.98)	BACK FROM HELL
19	19	19	40	BELL BIV DEVOE ▲ MCA 6387 (9.98)	POISON
20	18	18	14	PEBBLES MCA 10025 (9.98)	ALWAYS
21	20	20	10	CANDYMAN ● EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME
22	25	25	4	JEFFREY OSBORNE ARISTA 8620 (9.98)	ONLY HUMAN
23	22	22	24	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
24	24	24	11	THE BOYS MOTOWN 6302 (9.98)	THE BOYS
25	31	31	6	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP
26	28	28	7	FATHER M.C. UPTOWN 1006/MCA (9.98)	FATHER'S DAY
27	27	27	12	TEENA MARIE EPIC 45101 (9.98 EQ)	IVORY
28	30	30	19	BASIC BLACK SOUND OF NEW YORK 6307/MOTOWN (9.98)	BASIC BLACK
29	35	35	66	JANET JACKSON ▲ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
30	23	23	13	TODAY MOTOWN 6309 (9.98)	THE NEW FORMULA
31	34	34	13	ROBIN HARRIS WING 841 960/POLYDOR (8.98 EQ)	BE-BE'S KIDS
32	32	32	7	MONIE LOVE ETERNAL 26358/WARNER BROS. (9.98)	DOWN TO EARTH
33	40	40	6	LOOSE ENDS MCA 10044 (9.98)	LOOK HOW LONG
34	33	33	21	BLACK BOX RCA 2221 (9.98)	DREAMLAND
35	37	37	13	DEEE-LITE ● ELEKTRA 60957 (9.98)	WORLD CLIQUE
36	26	26	10	DANA DANE PROFILE 1298 (9.98)	DANA DANE 4 EVER
37	29	29	17	PRINCE ● PAISLEY PARK 27493/WARNER BROS. (12.98)	GRAFFITI BRIDGE
38	39	39	14	TAKE 6 REPRISE 25892 (9.98)	SO MUCH 2 SAY
39	42	42	7	SPECIAL GENERATION CAPITOL 94846 (9.98)	TAKE IT TO THE FLOOR
40	44	44	8	H.W.A. DRIVE-BY 15131/QUALITY (8.98)	LIVIN' IN A HOE HOUSE
41	38	38	16	MAXI PRIEST CHARISMA 91384 (9.98)	BONAFIDE
42	36	36	19	LALAH HATHAWAY VIRGIN 91382 (9.98)	LALAH HATHAWAY
43	47	47	20	OLETA ADAMS FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
44	46	46	5	PARIS TOMMY BOY 1030 (9.98)	THE DEVIL MADE ME DO IT
45	45	45	37	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING
46	48	48	30	MILIRA APOLLO THEATRE 6297/MOTOWN (9.98)	MILIRA
47	49	49	7	HI-FIVE JIVE 1328/RCA (9.98)	HI-FIVE
48	51	51	24	DENISE LASALLE MALACO 7454 (9.98)	STILL TRAPPED
49	43	43	9	JASMINE GUY WARNER BROS. 26021 (9.98)	JASMINE GUY

50	54	54	7	CHUBB ROCK SELECT 9063 (6.98)	TREAT EM' RIGHT
51	41	41	11	CARON WHEELER EMI 93497 (9.98)	UK BLAK
52	52	52	19	BOOGIE DOWN PRODUCTIONS ● JIVE 1358/RCA (9.98)	EDUTAINMENT
53	56	56	10	CLARENCE CARTER ICHIBAN 1068 (8.98)	BETWEEN A ROCK AND A HARD PLACE
54	53	53	15	SAMUELLE ATLANTIC 82130 (9.98)	LIVING IN BLACK PARADISE
55	50	50	18	N.W.A. RUTHLESS 7224/PRIORITY (6.98)	100 MILES AND RUNNIN'
56	NEW	1	1	ICE CUBE PRIORITY 1230 (9.98)	KILL AT WILL
57	55	55	11	KING TEE CAPITOL 92359 (9.98)	AT YOUR OWN RISK
58	57	57	22	D-NICE JIVE 1202/RCA (9.98)	CALL ME D-NICE
59	62	62	14	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE
60	59	59	30	SNAP ● ARISTA 8536 (9.98)	WORLD POWER
61	58	58	6	ISIS 4TH & B'WAY 444 030/ISLAND (9.98)	REBEL SOUL
62	64	64	4	GERALD ALBRIGHT ATLANTIC 82087 (9.98)	DREAM COME TRUE
63	75	75	53	MICHEL'LE ● RUTHLESS 91282/ATLANTIC (9.98)	MICHEL'LE
64	60	60	12	D.J. KOOL CREATIVE FUNK 7000/SOH (9.98)	THE MUSIC AIN'T LOUD ENUFF
65	72	72	16	KIARA ARISTA 8617 (9.98)	CIVILIZED ROGUE
66	80	80	17	THE AFROS RAL 46802/COLUMBIA (9.98 EQ)	KICKIN' AFROLISTICS
67	67	67	37	PUBLIC ENEMY ▲ DEF JAM 45413/COLUMBIA (9.98 EQ)	FEAR OF A BLACK PLANET
68	63	63	21	SPECIAL ED PROFILE 1297 (9.98)	LEGAL
69	61	61	12	GEORGE MICHAEL ▲ COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1
70	90	90	4	SYBIL NEXT PLATEAU 1024 (9.98)	SYBILIZATION
71	68	68	20	INTELLIGENT HOODLUM A&M 5311 (9.98)	INTELLIGENT HOODLUM
72	NEW	1	1	VICIOUS BASE FEAT. D.J. MAGIC MIKE CHEETAH 9404 (9.98)	BACK TO HAUNT YOU
73	81	81	5	RUDE BOYS ATLANTIC 82121 (9.98)	RUDE AWAKENING
74	83	83	3	KING SUN PROFILE 1299 (9.98)	RIGHTEOUS BUT RUTHLESS
75	66	66	22	LUKE FEATURING THE 2 LIVE CREW ● LUKE 91424/ATLANTIC (9.98)	BANNED IN THE U.S.A.
76	65	65	69	AFTER 7 ▲ VIRGIN 91061 (9.98)	AFTER 7
77	69	69	21	GEOFF MCBRIDE ARISTA 8543 (9.98)	DO YOU STILL REMEMBER LOVE
78	NEW	1	1	SALT-N-PEPA NEXT PLATEAU 1025 (9.98)	A BLITZ OF SALT-N-PEPA HITS: THE HITS REMIXED
79	71	71	37	NAJEE EMI 92248 (9.98)	TOKYO BLUE
80	74	74	34	POOR RIGHTEOUS TEACHERS PROFILE 1289 (9.98)	HOLY INTELLECT
81	70	70	26	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME
82	78	78	4	VARIOUS ARTISTS ICHIBAN 1066 (8.98)	NASTY BLUES II
83	85	85	15	FORCE M.D.'S TOMMY BOY 25893/REPRISE (9.98)	STEP TO ME
84	82	82	34	THE WINANS QWEST 26161/WARNER BROS. (9.98)	RETURN
85	89	89	3	MOVEMENT EX COLUMBIA 46848 (9.98 EQ)	MOVEMENT EX
86	84	84	4	WORLD CLASS WRECKIN' KRU WORLD CLASS PROD. 7004/SOH (9.98)	PHASES IN LIFE
87	77	77	8	HARMONY VIRGIN 91394 (9.98)	LET THERE BE HARMONY
88	NEW	1	1	VARIOUS ARTISTS A&M 5339* (9.98)	JAM HARDER
89	76	76	17	M.C. CHOICE RAP-A-LOT 105 (8.98)	THE BIG PAYBACK
90	73	73	6	CRIMINAL NATION NASTYMIX 70240 (8.98)	RELEASE THE PRESSURE
91	79	79	31	ICE CUBE ● PRIORITY 57120 (9.98)	AMERIKKA'S MOST WANTED
92	86	86	37	A TRIBE CALLED QUEST JIVE 1331/RCA (8.98)	PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM
93	87	87	7	JOE SAMPLE WARNER BROS. 26318 (9.98)	ASHES TO ASHES
94	NEW	1	1	E.U. VIRGIN 91425 (9.98)	COLD KICKIN' IT
95	97	97	26	K-SOLO ATLANTIC 82108 (9.98)	TELL THE WORLD MY NAME
96	NEW	1	1	TRINERE PANDISC 8812 (9.98)	FOREVER YOURS
97	92	92	4	2 BIGG M.C. CRUSH 550*/K-TEL (8.98)	HE'S KING OF THE HYPE
98	91	91	34	X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98)	TO THE EAST, BLACKWARDS
99	94	94	6	LOU RAWLS BLUE NOTE 93841/CAPITOL (9.98)	IT'S SUPPOSED TO BE FUN
100	95	95	17	C.P.O. CAPITOL 94522 (9.98)	TO HELL AND BLACK

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

GWEN GUTHRIE MAKES DIFFICULT SHIFT FROM DANCE TO R&B

(Continued from preceding page)

Island in 1982. She sees "Hot Times" as an opportunity to break from "the way I've been pigeon-holed since my very first single [1982's "It Should Have Been You"] did so well with dance-club audiences. Often, the way you start out in this business is how you get seen. Each of my albums has included ballads, so I was always hoping people would hear that part of me. But the singles were always up-tempo, dance-oriented tracks."

"Hot Times" showcases Guthrie's production skills, which have been used on soundtracks for the

movies "Jumpin' Jack Flash," "Making Mr. Right," and "Disorderlies." "I really would like to make a transition into doing more production work," she says. "I'm already talking about taking on some projects that will involve producing other acts. I feel that if I can produce myself, I can produce anyone because I'm real critical of myself in the studio."

While Guthrie hopes to undertake "a real full-out national promotional and performing tour in 1991," Jordan feels that "a heavy promotion campaign with nothing

going on means absolutely nothing right now. If we get some momentum going, we will back that up with promotional tours at radio, retail." The company hopes to get that momentum by aiming the next single, "Say It Isn't So," squarely at radio. Says Jordan, "We're releasing a new single in February, and we're going to thrust out at radio once again. She has a club following, so that's a taken-for-granted audience. Now we're going everywhere we can expose her."

DAVID NATHAN and JANINE McADAMS

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Hot Rap Singles™

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	1	1	10	I'LL DO 4 YOU UPTOWN 53912/MCA (C) (M) (T)	◆ FATHER M.C. 3 weeks at No. 1
2	2	2	13	YOUR MOM'S IN MY BUSINESS ATLANTIC 4-86134* (C) (M)	◆ K-SOLO
3	4	4	6	AROUND THE WAY GIRL DEF JAM 44-73610/COLUMBIA (C) (CD) (M) (T)	◆ L.L. COOL J
4	5	5	10	THE GHETTO JIVE 1397/RCA (C) (T)	◆ TOO SHORT
5	6	6	9	CAUSE I CAN DO IT RIGHT COLD CHILLIN' 0-21763/REPRISE (C) (M) (T)	◆ BIG DADDY KANE
6	3	3	11	MONIE IN THE MIDDLE ETERNAL 0-21737/WARNER BROS. (C) (CD) (M) (T)	◆ MONIE LOVE
7	7	7	9	THE PIPER RUFFHOUSE 44-73412/COLUMBIA (C) (T)	◆ CHEBA
8	8	8	7	STOMPIN' IN THE 90'S ATLANTIC 86128 (C) (M) (T)	◆ YO-YO*
9	12	12	4	WHAT'S IT ALL ABOUT PROFILE 7315 (M) (T)	◆ RUN-D.M.C.
10	11	11	6	WANNA BE DANCIN' (BUCK-WHYLIN') RAL 44-73507/COLUMBIA (M) (T)	◆ TERMINATOR X
11	10	10	9	BACK TO REALITY A&M 1234 (C) (T)	◆ INTELLIGENT HOODLUM
12	9	9	17	KNOCKIN' BOOTS ● EPIC 49-73437 (C) (CD) (M) (T)	◆ CANDYMAN
13	13	13	8	MUSIC MAN COLD CHILLIN' 0-21541/REPRISE (C) (M) (T)	◆ MASTER ACE
14	NEW ▶		1	GOLD DIGGER DEF JAM 44-73633/COLUMBIA (M) (T)	EPMD
15	16	16	18	ELECTRIC SLIDE ◆ CREATIVE FUNK 1701/SOH (T)	◆ GRANDMASTER SLICE & IZZY CHILL
16	20	20	4	CAN'T DO NUTTIN' FOR YA MAN DEF JAM 44-73612/COLUMBIA (C) (CD) (M) (T)	PUBLIC ENEMY
17	21	21	3	TWO MINUTE BROTHER NO FACE 44-73574/COLUMBIA (C) (T)	◆ BWP
18	17	17	11	INSANE COLD ROCK 76995/NASTYMIX (C) (M) (T)	CRIMINAL NATION
19	19	19	4	A LITTLE BIT OF DANE TONIGHT PROFILE 7314 (M) (T)	◆ DANA DANE
20	14	14	13	PRAY ● CAPITOL 15617 (C) (T)	◆ M.C. HAMMER
21	15	15	17	100 MILES AND RUNNIN' WILD PITCH 8020 (M) (T)	◆ N.W.A
22	24	24	3	LOOKING AT THE FRONT DOOR WILD PITCH 8020 (M) (T)	◆ MAIN SOURCE
23	26	26	3	HE'S KING OF THE HYPE CRUSH 642/K-TEL (C) (T)	◆ 2 BIGG M.C.
24	NEW ▶		1	PLAY THAT FUNKY MUSIC SBK 07339 (C) (T)	◆ VANILLA ICE
25	29	29	3	CRUMBS ON THE TABLE JIVE 1407/RCA (C) (T)	◆ D-NICE
26	27	27	3	THE DEVIL MADE ME DO IT TOMMY BOY 962 (M) (T)	◆ PARIS
27	22	22	13	I GOT GAME NASTYMIX 76997 (C) (T)	SIR MIX-A-LOT
28	18	18	14	THE MISSION PROFILE 7311 (M) (T)	◆ SPECIAL ED
29	NEW ▶		1	WAKE UP ELEKTRA 0-66597 (M) (T)	◆ BRAND NUBIAN
30	28	28	3	SWINGIN' WIT' "T" COMPTOWN 53900/MCA (M) (T)	TAIRRIE B. ▼



BET Learns ABC. Manager/producer (and BBD member) Michael Bivins, top left, presents his new act, Another Bad Creation, to BET host Donnie Simpson during a taping of "Video Soul." Simpson is the one in the sunglasses.

Coolin' With The Cube. Ice Cube held court recently at New York Univ., where he premiered the new video and single, "Dead Homiez," from his platinum-certified album, "AmeriKKKa's Most Wanted" (Priority). His latest, the EP "Kill At Will," was certified gold after just 12 days. Here he fields questions with his protégé, Atlantic rapper Yo-Yo.



Warner Hits Its Mark. Guitarist Mark Whitfield, left, presents a copy of his CD, "The Marksman," to Warner chairman Mo Ostin in his Burbank, Calif., office. Standing, from left, are manager Paul Tannen and Harold Childs, VP, jazz and progressive music, Warner Bros.



Belles Ring For Patti In Philly. Patti LaBelle points proudly to her bronze plaque on Broad Street in Philadelphia, commemorating her induction into the Philadelphia Music Foundation's Hall of Fame. The induction ceremony was held Dec. 4.

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

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FOR WEEK ENDING JAN. 5, 1991

CLUB PLAY

Compiled from a national sample of dance club playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	2	2	8	POWER OF LOVE/BUILD A BRIDGE ELEKTRA 0-66592	1 week at No. 1 ◆ DEEE-LITE
2	1	1	9	GONNA MAKE YOU SWEAT COLUMBIA 44-73605	◆ C&C MUSIC FACTORY/FREEDOM WILLIAMS
3	7	7	5	JUSTIFY MY LOVE SIRE PROMO/WARNER BROS.	◆ MADONNA
4	4	4	10	LOVE SO SPECIAL ATLANTIC 0-86124	◆ CEYBIL
5	5	5	6	I DON'T KNOW ANYBODY ELSE RCA RCA-2735-1	◆ BLACK BOX
6	8	8	7	ANOTHER SLEEPLESS NIGHT ARISTA AD-2141	◆ MIKE "HITMAN" WILSON/SHAWN CHRISTOPHER
7	3	3	9	PRAY CAPITOL V-15617	◆ M.C. HAMMER
8	6	6	8	WORLD IN MY EYES SIRE 0-21735/REPRISE	◆ DEPECHE MODE
9	9	9	6	CRASH (HAVE SOME FUN) TOMMY BOY TB-963	◆ TKA FEATURING MICHELLE VISAGE
10	12	12	7	THE ROOF IS ON FIRE/... AND PARTY TSR TSR-865	◆ WESTBAM
11	13	13	6	MARY HAD A LITTLE BOY ARISTA AD-2144	◆ SNAP
12	14	14	6	I LIKE YOU EPIC 49-73600	◆ CULTURE BEAT
13	11	11	7	INSANITY MOTOWN 4750	◆ THE POINTER SISTERS
14	15	15	8	MAKE SOME NOISE D.J. INTERNATIONAL DJ-934	FAST EDDIE
15	19	19	6	(THAT MAN) HE'S ALL MINE VIRGIN 0-96413	◆ INNER CITY
16	20	20	5	TRAGEDY FOR YOU EPIC 49-73594	◆ FRONT 242
17	28	28	4	THUNDER MUTE 0-66587/ELEKTRA	◆ RENEGADE SOUNDWAVE
18	16	16	8	WHATEVER MAKES YOU HAPPY ATLANTIC 0-86123	◆ TEN CITY
19	23	23	6	SENSITIVITY MCA 53933	◆ RALPH TRESVANT
20	17	17	6	I'M YOUR BABY TONIGHT ARISTA 2123	◆ WHITNEY HOUSTON
21	29	29	4	FREEDOM COLUMBIA 44-73584	◆ GEORGE MICHAEL
22	31	31	4	THE SPACE JUNGLE MCA 53961	◆ ADAMSKI
23	36	36	3	LOVE WILL NEVER DO (WITHOUT YOU) A&M 75021-7441-1	◆ JANET JACKSON
24	10	10	12	SO HARD EMI V-56194	◆ PET SHOP BOYS
25	32	32	4	BUS STOP/LAST NIGHT A DJ SAVED MY LIFE CUTTING CR 242	◆ CLUB IDOL
26	37	37	4	WHAT TIME IS LOVE WAX TRAX WAX 9157	◆ KLF
27	39	39	3	SIN TVT TVT 2617-1	◆ NINE INCH NAILS
★★★ POWER PICK ★★★					
28	47	47	3	JEALOUSY MERCURY 878 663-1	◆ THE ADVENTURES OF STEVIE V
29	41	41	3	AROUND THE WAY GIRL COLUMBIA 44-73610	◆ L.L. COOL J
30	27	27	6	I WANNA GET WITH U UPTOWN 53928/MCA	◆ GUY
31	42	42	3	KEEP GROOVIN' PWL AMERICA 878 4951/MERCURY	◆ TDC
32	44	44	3	HANG IN LONG ENOUGH ATLANTIC 0-86111	◆ PHIL COLLINS
33	40	40	3	SUPERLOVER/GET IT OFF ATLANTIC 0-86125	THREE GENERATIONS FEATURING CHEVELL
★★★ HOT SHOT DEBUT ★★★					
34	NEW	1	1	LOVE BABY MUTE 0-66587/ELEKTRA	◆ FORTAN 5
35	25	25	12	TOM'S DINER A&M 75021 2342-1	◆ DNA FEATURING SUZANNE VEGA
36	18	18	12	JUST ANOTHER DREAM POLYDOR 877 963-1	◆ CATHY DENNIS
37	NEW	1	1	MY HOUSE SIRE 0-21800/REPRISE	◆ PAUL LEKAKIS
38	43	43	3	ADRENALIN/TALK TO ME I.R.S. L 33-8935	◆ YEN
39	26	26	8	COMMERCIAL RAIN MUTE 0-66606/ELEKTRA	◆ INSPIRAL CARPETS
40	21	21	10	SHE'S A SECRETARY/STRANGE ENIGMA 7-75556-0	CELEBRATE THE NUN
41	24	24	6	ONE KISS PER MINUTE LMR 2713-1-RD/RCA	JAYA
42	NEW	1	1	GOOD TIME RADIKAL RAD-1	S.I.N. FEATURING CLAUDJA BARRY
43	34	34	6	TRUE LOVE/STRONGER TOGETHER COLUMBIA 44-73537	◆ THE CHIMES
44	45	45	3	SLAM JAM STRICTLY RHYTHM SR-1218	TECH NINE
45	30	30	12	THINK TOMMY BOY TB 961	◆ INFORMATION SOCIETY
46	NEW	1	1	KISS THE GROUND CURB V-77070	REAL LIFE
47	22	22	11	MONIE IN THE MIDDLE ETERNAL 0-21737/WARNER BROS.	◆ MONIE LOVE
48	NEW	1	1	PSYCHE OUT MUTE PROMO	◆ MEAT BEAT MANIFESTO
49	33	33	8	HEAR THE DRUMMER GET WICKED ATCO 0-96447	CHAD JACKSON
50	38	38	5	WISEBLOOD VIRGIN PROMO	◆ KING SWAMP

12-INCH SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	1	8	GONNA MAKE YOU SWEAT COLUMBIA 44-73605	4 weeks at No. 1 ◆ C&C MUSIC FACT./F.WILLIAMS
2	3	3	11	JUST ANOTHER DREAM POLYDOR 877 963-1	◆ CATHY DENNIS
3	4	4	8	WORLD IN MY EYES SIRE 0-21735/REPRISE	◆ DEPECHE MODE
4	11	11	6	I DON'T KNOW ANYBODY ELSE RCA RCA-2735-1	◆ BLACK BOX
5	7	7	9	SENSITIVITY MCA 53933	◆ RALPH TRESVANT
6	2	2	10	MONIE IN THE MIDDLE ETERNAL 0-21737/WARNER BROS.	◆ MONIE LOVE
7	6	6	12	TOM'S DINER A&M 75021 2342-1	◆ DNA FEATURING SUZANNE VEGA
8	10	10	6	B.B.D. (I THOUGHT IT WAS ME)? MCA 53899	◆ BELL BIV DEVOE
9	8	8	11	FOUND LOVE EPIC 49-73548	◆ DOUBLE DEE FEATURING DANY
10	12	12	9	LOVE SO SPECIAL ATLANTIC 0-86124	◆ CEYBIL
11	5	5	19	WIGGLE IT CUTTING CR 237/0-96407/CHARISMA	◆ 2 IN A ROOM
12	15	15	10	I WANNA GET WITH U UPTOWN 53928/MCA	◆ GUY
13	16	16	4	LOVE WILL NEVER DO (WITHOUT YOU) A&M 75021-7441-1	◆ JANET JACKSON
14	14	14	9	I'M YOUR BABY TONIGHT ARISTA 2123	◆ WHITNEY HOUSTON
15	13	13	10	H.O.U.S.E. ATLANTIC 0-86119	DOUG LAZY
16	19	19	6	CRASH (HAVE SOME FUN) TOMMY BOY TB-963	TKA FEATURING MICHELLE VISAGE
17	9	9	12	SO HARD EMI V-56194	◆ PET SHOP BOYS
18	17	17	8	WHATEVER MAKES YOU HAPPY ATLANTIC 0-86123	◆ TEN CITY
19	24	24	4	AROUND THE WAY GIRL DEF JAM 44-73610/COLUMBIA	◆ L.L. COOL J
20	18	18	6	FREEDOM COLUMBIA 44-73584	◆ GEORGE MICHAEL
21	21	21	5	TRAGEDY FOR YOU EPIC 49-73594	◆ FRONT 242
22	22	22	5	INSANITY MOTOWN 4750	◆ THE POINTER SISTERS
23	25	25	4	I LIKE YOU EPIC 49-73600	◆ CULTURE BEAT
24	27	27	7	I'LL DO 4 U MCA 53912	◆ FATHER M.C.
25	31	31	3	ANOTHER SLEEPLESS NIGHT ARISTA AD-2141	◆ MIKE "HITMAN" WILSON/SHAWN CHRISTOPHER
★★★ POWER PICK ★★★					
26	36	36	3	POWER OF LOVE/BUILD A BRIDGE ELEKTRA 0-66592	◆ DEEE-LITE
27	28	28	5	DON'T BE A FOOL MCA 53906	◆ LOOSE ENDS
28	35	35	4	EDDY STEADY GO ATLANTIC 0-86113	ROZLYNE CLARKE
29	23	23	9	(THAT MAN) HE'S ALL MINE VIRGIN 0-96413	◆ INNER CITY
30	32	32	5	THE QUESTION CUTTING CR 244	CONCEPT OF ONE FEAT. NOEL
31	42	42	3	JEALOUSY MERCURY 878 663-1	◆ THE ADVENTURES OF STEVIE V
32	40	40	4	IESHA MOTOWN 4747	◆ ANOTHER BAD CREATION
33	29	29	8	THE GHETTO JIVE 1397/RCA	◆ TOO SHORT
34	38	38	4	KEEP GROOVIN' PWL AMERICA 878 495-1/MERCURY	◆ TDC
35	45	45	3	SIN TVT TVT 2617-1	◆ NINE INCH NAILS
36	20	20	9	WHAT DO YOU SEE EXILE NMR-74001/NASTYMIX	CAUSE & EFFECT
37	30	30	17	KNOCKIN' BOOTS EPIC 49-73437	◆ CANDYMAN
★★★ HOT SHOT DEBUT ★★★					
38	NEW	1	1	NEW POWER GENERATION PAISLEY PARK 0-21783/WARNER BROS.	◆ PRINCE
39	44	44	3	IT NEVER RAINS (IN SOUTHERN CALIFORNIA) WING 879 069-1/POLYDOR	◆ TONY! TONI! TONE!
40	NEW	1	1	WHAT TIME IS LOVE WAX TRAX WAX 9157	◆ KLF
41	26	26	15	LIVIN' IN THE LIGHT EMI V-56175	◆ CARON WHEELER
42	34	34	16	ICE ICE BABY SBK V-19724	◆ VANILLA ICE
43	43	43	7	ROUND AND ROUND PAISLEY PARK 0-21740/WARNER BROS.	◆ TEVIN CAMPBELL
44	NEW	1	1	HANG IN LONG ENOUGH ATLANTIC 0-86111	◆ PHIL COLLINS
45	39	39	8	SUPERLOVER/ GET IT OFF ATLANTIC 0-86125	THREE GENERATIONS FEATURING CHEVELL
46	41	41	10	NEVER ENOUGH/LET'S GO TO BED ELEKTRA 0-66604	◆ THE CURE
47	NEW	1	1	CAUSE I CAN DO IT RIGHT COLD CHILLIN' 0-21763/WARNER BROS.	◆ BIG DADDY KANE
48	NEW	1	1	IF YOU WANT ME MICMAC MIC-542	SOAVE
49	33	33	12	THINK TOMMY BOY TB 961	◆ INFORMATION SOCIETY
50	37	37	11	MISSUNDERSTANDING WARNER BROS. 0-21744	◆ AL B. SURE!

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



JELLYBEAN

Produced By: Jellybean For Jellybean Productions, Inc.
Associate Producers: John Potoker & Slick 180
Additional Production And Mix By: Dave Shaw And
Winston Jones For Scorpion Productions, Inc.
Management: Lippman Entertainment

FEATURING NIKI HARIS

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(87782)



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Atlantic Cuts 40 Record Pools, Others May Follow

Welcome to the jungle.

POOLS DRYING OUT? After nearly a year of speculation, Atlantic Records' director of dance music, Joey Carvello, has taken an ax to the label's record pool distribution list.

Effective in January, he will reduce the number of pools serviced with 12-inch singles from about 70 to 30 and decrease the number of records shipped per release from roughly 5,800 to 2,200.

"We looked at 1990, and compared the astronomical record pool costs to their overall performance. The end simply did not justify the means," he says.

R&B record pools, which are not serviced out of the dance music department, will not be affected by the cut.

Carvello says he reached his decision after nearly a year of weighing his options.

"I'm an ex-pool director myself, which makes this an especially painful and difficult move for me to make," he says. "But there are too many pools out there not living up to their end of the bargain."

He says that the responsibilities of the pools retained will go beyond simply providing creative feedback of music. Each pool will have strong radio and retail ties.

"Our focus for 1991 here is to break through the final barriers between dance music and radio," he says, adding that 80% of the singles issued this year will have a radio-friendly slant, and that four out of five releases will come from full-length album projects.

Additionally, the dance department will cut its overall number of releases this year by approximately 50%.

"More money will be spent on artist development this year," Carvello says. "The money we would normally spend on ineffective pools will now go toward better setting up our

records for competition."

Gauging the response from various pool directors has revealed a fairly wide range of opinions. Bill Kelly, who runs Flamingo Record Promotions in North Miami, is somewhat pleased with the change.

"I'm trying to run a professional business, and there are people barely pulling it together," he says. "It's not fair for all of us to be grouped in with those people."

Kelly adds that he predicts a trend toward "labels in general correcting a problem they themselves have created. They expanded their allocation of records when they didn't need to, and it watered down the effectiveness of pools."

Randy Sills of the Resource Record Pool in Los Angeles agrees—to a degree.

"Things got out of hand a long time ago—but we're not the only ones to blame," he says. "There's no respect for pools coming from the labels. We're working in a negative zone. Pools have taken the brunt of everyone's interest in radio."

Since both Kelly and Sills operate well-established and influential pools, neither appear to be in danger of being cut. Of the pools that are at risk, none would comment for the record. The general consensus is understandably downbeat.

While we strongly support the existence of record pools, there's no denying that some house-cleaning is in order. However, we fear that major labels will swing from one extreme to the other. As we go to press, several other major labels, including Capitol and Virgin, are said to be considering a cut similar to Atlantic's. Interestingly, Carvello does not want to see this happen.

"Others should not follow my lead blindly," he says. "They need to evaluate their own individual relationships with pools and decide how effective they've been in the process of helping to create hit records."

GETTING JUST DESSERTS: Frank Murray, director of cross-over promotion at Capitol Records, has started a campaign to have dance music categories added to the Grammy Awards. He is compiling a proposal package to present to the awards show's planning committee this spring.



by Larry Flick

"It's important that the dance music community is legitimized in this fashion," Murray says. "It's no longer good enough for dance music to be considered exclusively in pop categories. [The committee] has acknowledged rap and alternative music as individual musical forms, now it's our turn."

Murray is soliciting support from other major labels and confirms that executives from Columbia, Elektra, Atlantic, and Arista have come aboard. When you consider how carefully the Grammy committee differentiates between various subsections of jazz, spiritual, and rock genres, it's well past the time for the industry to pay tribute to dance music and its artists in their own genre.

SWINGIN' SINGLES: Jocks who normally find Sire hunk Paul Lekakis a tad too pop/NRG-oriented for their sets are no doubt rethinking their stance now that his current 12-inch, "My House," from the sadly overlooked "Tattoo It" album, has begun to circulate.

The Shep Pettibone-produced cut was first remodeled with house elements by Junior Vasquez several weeks back. Now a second set of remixes by Tommy Musto and Ralphie D. are circulating on white-labeled 12-inch vinyl. The remixers have turned the track into a deep and sweaty workout, emphasizing orgasmic vocal vamping and bleepy key tones. Both versions slam hard, though we know you will not be able to pass on the latter.

By the by, Lekakis will pause briefly from his current U.S. club tour to perform in Southeast Asia this month. Among the countries he'll hit are Japan, Malaysia, and the Philippines.

The latest entry in the diva sweepstakes comes from Dee Dee Brave, who scores a direct hit with the sparsely arranged but festive "My My Love" on New Jersey-based Movin' Records. We like the fact that Brave peppers her roof-reaching high notes with softer tones. By adding such nuances, she gives the song a sense of completion, slowly progressing to a peak, rather than blowing the door down after the first 30 seconds. Lovely.

Detroit act Blink is stirring up deserved regional club and radio action with "The Truth" on Art & Rhythm Records. The tune has been reconstructed 10(!) times, with each track adding and subtracting

elements of rock, funk, jazz, and house over a hip-hop base. We advise you to pay close attention to "The Foundation" dub, with its silky house tones, and "The Mystery" mix, with its percussive hip-hop/jazz vibes.

New York DJ Moby steps out from behind his turntables to issue "Mobility" on local Instinct Records. This instrumental simmers and stirs ambient and new age vibes with insistent house beats. Definitely not for song-oriented jocks, Moby's loose, free-associated synth arrangements make for a fine late-night entry. Float on.

GH-CH-CHANGES: It's been a game of dance musical chairs over at A&M Records recently. Former promotion director Manny Lehman has moved over to A&R, and Bill Brown has been brought in to pump records at club level.

This week, Vince Iturbides leaves his position as national manager of retail promotion at Atlantic Records to become GM/VP of marketing and promotion at Stardust Promotions. The New York-based company specializes in retail and

club promotion. Among the folks working with Iturbides will be Claudia Cuseta, who handles club promotion, and Len Hernandez, who tends to New York retail and rap singles promotion. Iturbides says he will concentrate on developing strong ties with one-stops, as well as overseeing all of the company's operations.

TID-BEATS: Several heads will be turned later this month when Christian songstress Amy Grant makes her club debut with "Baby Baby" (A&M). The pop-grounded tune has been refashioned by Daniel Abraham and word is that it slams. The single was among the last projects edited by Chep Nunez before his untimely death in December. Grant has dedicated the track to him.

Justin Strauss has postproduced the 12-inch version of the forthcoming "Boogie Nights," by Epic's Will To Power.

Steve Peck is currently at Enterprise Studios in Los Angeles mixing tracks for the debut album by Carl Sturken and Evan Rogers for Capitol.

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3. SO SPECIAL BLAZE MOTOWN
4. FREQUENCY/DEMONS RHYTHMATIC NETWORK U.K.
5. UFO'S ARE REAL/REVOLUTION 10 MC 900 FT. JESUS NETTWERK

12" SINGLES SALES

1. SOMEDAY MARIAH CAREY COLUMBIA
2. DON'T STOP NOW/ FUNK BOUTIQUE THE COVER GIRLS EPIC
3. MY HOUSE PAUL LEKAKIS SIRE
4. GOLD DIGGER EPMD COLUMBIA
5. TOGETHER FOREVER LISETTE MELENDEZ COLUMBIA

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

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IN THIS SECTION

McCartney Tops Year-End Boxscore

The Bottom Line On Songwriting Tips

Young Messiah Tour Celebrates Season

Pixies Dust Off Punk/Pop Blend

McGuinn's Career Takes Flight Again Artist Gets Boost From Byrds, Solo Discs

BY DAVE DIMARTINO

LOS ANGELES—"I look at it sort of philosophically," says Roger McGuinn. "Like, to everything there is a season. It's just time for things like that to happen."

The "that" of which McGuinn speaks is, in essence, a career resurgence enviable by any standard. McGuinn, known first and foremost as the guiding force behind rock's legendary Byrds, is now getting top-flight exposure on three fronts: first via Columbia/Legacy's recent four-

Hillman and Crosby maintain that McGuinn has always been the Byrds' central figure

CD boxed set "The Byrds"; secondly with the Jan. 8 release of "Back From Rio," McGuinn's long-awaited solo bow on Arista; and finally, with his fellow Byrds, through his induction into the Rock and Roll Hall of Fame Jan. 16.

Making McGuinn's resurgence all the more noteworthy is his renewed relationship with two of his former partners in the Byrds, David Crosby and Chris Hillman. Each departed the group well before its final 1973 dissolution and met with considerable success elsewhere—Crosby with partners Graham Nash and Stephen Stills, Hillman with the Flying Burrito Bros. and the Desert Rose Band, among others.

Yet a reconciliation within the past few years has brought the trio together several times both onstage and in the studio. The fruits of their studio work can be heard both on the superb Columbia set—which features four 1990 studio recordings, as well as two live tracks from last year's Roy Orbison concert tribute here—and on McGuinn's Arista set.

"I've had more fun working with these guys than I ever had in my life," says Hillman of their recent reunion. "I think we all grew up—and the best part is we all like each other,

and we're all adults now. And in music you don't ever have to grow up."

Indeed, one of the most appealing aspects of "The Byrds" box is the simple fact that it contains an enormous amount of music an entire generation grew up with: 90 full songs, including hits like "Mr. Tambourine Man" and "Turn, Turn, Turn," as well as a large number of previously unheard tracks.

"I think it's great," says McGuinn, who acted as musical consultant to the set at the request of compilation producers Don DeVito and Bob Irwin. "It's mostly aimed at collectors, kind of an archival thing where there's alternative takes—some things [onetime Byrd] Gram Parsons sang lead on that we'd done alternative leads on because he had a contractual difficulty at one point. And a Jackson Browne song called 'Mae Jean Goes To Hollywood' that I'd completely forgotten about. There's a lot of interesting things on there. Plus all the hits that people might want to get on a compilation."

Also highly enthusiastic about the four new tracks is David Crosby, who says he was "knocked out—it sounds fresh and vital and stuff, but it sounds exactly like us. It's the same deal, there's no MIDI-ed keyboards. We just somehow managed to do exactly what it is we do without screwing up and trying to be somebody else. I couldn't believe it that it actually worked."

Crosby adds that he was especially pleased with the newly recorded version of "He Was A Friend Of Mine," which the group originally recorded on 1965's "Turn, Turn, Turn" album. "We had [recently] done that live, and when we did it before, I didn't think it got on the record all that well. It's one of my most favorite things we ever did. When we did it [in the studio this time], Chris sang three-part with us. And when we were doing this the first time around, Chris wasn't really much of a singer. Now, of course, he's a very polished singer. This good three-part harmony happened, and it was thrilling. I loved it."

Hillman himself says he is very excited about the Byrds box, particularly the masters from the "Sweetheart

Of The Rodeo" album featuring Parsons' original vocals. Two previously unreleased tracks from the 1968 session, "Reputation" and "Lazy Days," especially surprised him. "I don't even remember doing those tunes," he says, "but Don DeVito played (Continued on page 32)



Bon Jovi's Home State Benefit. PolyGram band Bon Jovi, seen here accepting the Silver Clef Award from the Nordoff-Robbins Music Therapy Centre in New York recently, announced two performances at the 1,500-seat Count Basie Theater in Red Bank, N.J. Dec. 23. With tickets priced at \$35 and \$50, the shows at 4 p.m. and 8 p.m. raised money for the Monmouth County Arts Council and Holmdel's Sisters of the Good Shepherd. The two shows were the band's only U.S. performances prior to its New Year's Eve show in Tokyo, which will be broadcast by MTV. (Photo: Chuck Pulin.)

A Colourful Way To Welcome The New Year; Sounds Of '91; Offering 'Support' To Troops

IT JUST MAY become a tradition. As 1990 wound down, the Beat marked the holidays for a second year in a row with a homecoming show by New York's **Living Colour**. Ending the first leg of a small-venue tour in support of its sophomore Epic disc, "Time's Up," the quartet played a three-night stand at the Academy Theater, a once-grand hall that stands one block off Times Square. On stage at the Academy this night, a cacophony of recorded clocks and alarms resounded as the band pounded into "Time's Up." The song is as unflinching a rock declaration and call to action as you'll find for the '90s, questioning if there's still a chance of stemming society's slide. With drummer **Will Calhoun** and bassist **Muzz Skillings** creating a thunderous assault, with tempos shifting and jarring around guitarist **Vernon Reid** and singer **Corey Glover** like an express subway beneath mean streets, **Living Colour** conjured up a musical maelstrom for these hard, modern times. Old songs took on new poignancy. "You can tear the buildings down, but you can't erase the memories," sang Glover during "Open Letter To A Landlord," as the band rocked the walls of this 1920-vintage theater destined for demolition in a Times Square redevelopment boondoggle. In a celebratory moment, closing a circle of sorts, **James Brown** sideman **Maceo Parker** (with a new album, "Roots Revisited," out on Verve/PolyGram) sat in to blow sax. Then Reid stepped to the mike. "This is our town," he said. "And on the reality tip, what are we gonna do about all the violence?" What followed was a spellbinding version of "Amazing Grace" with Glover's voice rising, raging, and praying in gospel fire, and suggesting, with this seasonal cry of faith, there is time left after all.

BENEATH THE TREE, The Beat discovered that Santa's helpers had left a bounty of advance tapes to herald in the new year... Since their arrival from Down Under in early '80s, the **Divinyls** have always tramped the line between pop and punk, with **Mark McEntee's** ringing and hungry guitar playing off **Christina Amphlett's** girlish, sexual growl. The band's upcoming Virgin Records debut is rife with pop and rock hooks on tracks including "I Touch Myself," a wry, autoerotic anthem co-authored by McEntee, Amphlett, and hitmakers **Tom Kelly** and **Billy Steinberg** offered (boldy, you might say) as the album's first single... The New York duo **Gang Starr**—rapper **G.U.R.U.** and DJ **Premier**—grabbed the ears of **Spike Lee** and **Branford Marsalis**, who tapped the two for the hybrid "Jazz Thing" on the "Mo' Better Blues" soundtrack. Now, after selling a reported 100,000 copies of "No More Mr. Nice Guy" on the indie Wild

Pitch label, **Gang Starr** moves to **Chrysalis** with the Jan. 15 release of "Step In The Arena." (The pair also is signed to **Cooltempo** in the U.K.) "Not really preaching or teaching, just reaching," raps G.U.R.U., whose low-key, street-keen positivity floats above **Premier's** quick-cut jazz riffs... Offering both power-pop polish and garage-rock raucousness, wrapped around the lyrical bite of tracks like "Love Is A Dead Language," Nashville's **Chagall/Guevara** make a late-winter debut on **MCA** with a disc co-produced by **Matt Wallace**

(**Faith No More**, the **Replacements**). The band is being managed by **Elliot Roberts** of **Lookout Management**... With electric guitars echoing and howling in the distance above dreamy, Bowie-esque vocals, **Kitchens Of Distinction** has distinguished itself on the U.K. indie scene and on a U.S. debut, "Love Is Hell," on **Rough Trade**. The band's major label bow, "Strange Free

World," produced by **Hugh Jones** (**Echo & the Bunnymen**, **del Amitri**, the **Connells**), arrives from **A&M** in February... Elsewhere on the regional rock front, the **JudyBats**, hailing from Knoxville, Tenn. (and drawing their name from the inspiration of puppets **Punch & Judy**), make their bow in January with "Native Son" on **Sire/Warner Bros.** This sprightly batch of acoustic-rooted rockers have worked their way up the East Coast "sign-me" circuit from Knoxville to **CBGB's** with a sense of melody and humor evidenced by songs such as "Convalescing In Spain" and "Don't Drop The Baby."

PETA—People for the Ethical Treatment of Animals—has assembled an all-star cast for its benefit album due this month from **RNA** (Rhino New Artists). The set will feature performances by the **B-52's**, **Belinda Carlisle**, **Exene Cervenka**, **Erasure**, the **Indigo Girls** with **Michael Stipe**, **Howard Jones**, **k.d. lang**, the **Pretenders**, **Jane Wiedlin**, **Raw Youth**, **Fetchin' Bones**, **Nina Hagen & Lene Lovich**, the **Goosebumps**, and **Aleka's Attic**.

BATTLE LINES BEING DRAWN: One-time military-school brat **Stephen Stills** and former **Monkees** member **Mickey Dolenz** were the first artists to sign up for "Operation Support," a holiday variety show due to be broadcast to U.S. "Desert Shield" troops in Saudi Arabia. The Beat takes no credit away from those pop musicians who hope to entertain the troops. But as the countdown to a Persian Gulf confrontation continues, where are the rock, pop, and rap artists willing to question and challenge—as other musicians once did—a course of action that will bring tens of thousands of their generation home in body bags? Or is it worth going to war to secure fuel for the tour buses?



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Top Contemporary Christian Albums

- Pos. TITLE—Artist—Label
- 1 REVIVAL IN THE LAND—Carman—Benson
 - 2 PETRA PRAISE: THE ROCK CRIES OUT—Petra—DaySpring
 - 3 MORE TO THIS LIFE—Steven Curtis Chapman—Sparrow
 - 4 I 2 (EYE)—Michael W. Smith—Reunion
 - 5 THE FINEST MOMENTS—Sandi Patti—Word
 - 6 THE WAY HOME—Russ Taff—Myrrh
 - 7 BEYOND BELIEF—Petra—Word
 - 8 THE COLLECTION—Amy Grant—Myrrh
 - 9 ACAPELLA PROJECT II—Glad—Benson
 - 10 THE MISSION—Steve Green—Sparrow
 - 11 CRY FOR THE DESERT—Twila Paris—Starsong
 - 12 LOVE'S STILL CHANGING HEARTS—The Imperials—Starsong
 - 13 LEARNING TO TRUST—David Meece—Starsong
 - 14 RETURN—The Winans—Warner Alliance
 - 15 SLEEP SOUND IN JESUS—Michael Card—Sparrow

Top Contemporary Christian Artists

- Pos. ARTIST (No. of charted albums) Label
- 1 CARMAN (1) Word
(2) Benson
 - 2 PETRA (2) Starsong
(1) DaySpring
(1) Word
 - 3 SANDI PATTI (2) Impact
(4) Word
(1) Benson

TALENT IN ACTION

THE YOUNG MESSIAH TOUR
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THE SECOND STOP on the Young Messiah Tour found it snowing in the hall and 80 degrees in the parking lot. An all-star collection of contemporary Christian musicians, or-

chestra, and chorus fought the heat, a balky sound system, and the artificial snowfall to give the sold-out house a generous evening's worth of entertainment.

Resplendent in a billowing pointsettia-red dress, gospel superstar Sandi Patti served as unofficial hostess for the evening. The first half featured the various artists performing Christmas songs and carols. An alternately blistering and haunting version of "God Rest Ye Merry Gentlemen" by Melodie Tun-

ney and guitarist Phil Keaggy was one of the show's highlights—and a tough act for most of the rest of the cast to follow. Still, Russ Taff's brooding, impassioned "Silent Night" and Larnelle Harris' buoyant "Amen" more than held their ground.

An updated, abridged "Messiah" featured Ralph Carmichael leading an orchestra and chorus (along with director Dick Tunney) that shone throughout the evening. Harris and Keaggy again provided elegant solos. But wall-shaking feedback marred performances by the Imperials, and then by a trio of Patti, Harris, and Melodie Tunney.

Fortunately, the problem was fixed in time for a gentle, sweet-spirited duet between Sheila Walsh and Taff and more melodic, compelling guitar work by Keaggy.

Trumpeter/gruff-voiced singer Phil Driscoll probably came out of the performance as well as anybody. He turned a quartet with Melodie Tunney and two of the Imperials into a ragged but righteous tent meeting, complete with testifying and his trademark stratospheric trumpet.

Driscoll's performance was matched only by the massed "Messiah Chorus"—which remains impervious to arrangements and treatments, whatever the era.

Patti closed the show by leading quiet renditions of "O Come Let Us Adore Him" and the praise chorus "For He Alone Is Worthy."

The Young Messiah Tour continued through Christmas, playing at mostly sold-out halls in nearly a dozen cities. Performances by Driscoll, Harris, Taff, and Keaggy—along with the unheralded accompaniment—elevated it beyond the level of most Yule productions. And, in the end, the artists accomplished their primary goal: to remind listeners of the reason for the season.

BOB DARDEN

NEW ON THE CHARTS

At 23, Celine Dion has been performing for a decade and is already well known to audiences in France and Canada, where since 1983 four of her albums have reached the Canadian platinum sales mark of 100,000 units.

Now this French-Canadian singer is making her bid for U.S. acceptance with the Epic album "Unison" and the single "Where Does My Heart Beat Now," which marks her debut on the Hot 100.

Like teen phenom Debbie Gibson, Dion literally grew up in the spotlight. At 12, she sent her demo tape to Rene Angelil, a Quebec music executive who subsequently mortgaged his house to finance her career. As Dion's popularity grew, she moved from Angelil's independent label to CBS Canada. Dion went on to success in France, where she earned a gold single award, selling 700,000 copies of the hit "D'Amour Ou D'Amite."

When Dion signed earlier this year with Epic in the U.S., the label brought in top producers Christopher Neil and David Foster and songwriters Glenn Ballard and Andy Newmark to work on the pro-

ject, Dion's first album recorded entirely in English.

"If you're a well-known producer and you have a great song, you're going to give that song to a known artist," says Dion. "It's hard to believe that the songs on this album were given to me, since I'm unknown here. This is a dream come true for me and, to tell you the truth, I didn't expect this for my first U.S. album."

JIM RICHLIANO



CELINE DION

ROGER MCGUINN'S CAREER TAKES FLIGHT AGAIN

(Continued from page 30)

he says, "but Don DeVito played them for me when we were in Nashville and I was amazed. It was real good, it was real exciting—but I had no recollection of ever doing that."

Perhaps surprisingly, in light of past historical accounts, both Hillman and Crosby readily maintain that McGuinn has always been the Byrds' central figure. "Roger is the main thing in the Byrds and every-

body knows that," says Crosby. "I'm a great supporter of that." Adds Hillman: "The Byrds were *always* Roger—Roger's voice and his 12-string guitar—and we were the coloring agents to it, we were the catalysts, the ones who made it all work. Not to downgrade what we did, but I knew it was secondary role."

Of course, much has changed since then—which is why the possibility of

a 1991 McGuinn/Hillman/Crosby tour remains slight.

"It's quite a juggling act," says Crosby. "First of all, Roger's right in the middle of a strong resurgence as a solo artist. And rightfully and understandably, he wants to establish that, so that has a high priority with him. Secondly, Chris is coming off his fourth or fifth No. 1 single as a country band with Desert Rose. And I'm just getting through with all this Crosby, Stills & Nash stuff, and I've got a solo album planned and some acting jobs that I'm up for hanging fire, so it's a very difficult juggling job. But I'm pushing as hard as I can for it, because I really want to do it."

And for McGuinn, whose Arista debut marks his return to recording after a stunning 10-year hiatus (his last record, recorded with Hillman, was released by Capitol in 1980), whatever happens will be fine by him as long as it involves performing.

"That's really what I love to do the most," he says. "In fact, the way I look at recording now is that it's not the be-all and end-all that people think it is. To me, it's just a form of advertising—so that I can pull people into the venues, so I can go out and

In Their Own Words (& Music), Writers Discuss Their Craft

BY IRV LIGHTMAN
and JIM BESSMAN

"In Their Own Words: A Bunch Of Songwriters Sittin' Around Singing," staged Dec. 6 at the Bottom Line in New York, was a coup for club co-owners Allan Pepper and Stanley Snadowski.

Edgy-rock guitarists and tunesmiths Graham Parker and Pat DiNizio were balanced here not only by the luminous composing team of Gene McDaniels and Cari Coltrane, but by bona fide pop legend Jimmy Webb.

The least polished vocalist, Webb was nevertheless engaging on low-key versions of "Up-Up And Away" and "By The Time I Get To Phoenix." The latter Glen Campbell hit, Webb recalled, was originally rejected by Paul Petersen of "Donna Reed Show" fame "because they needed a chorus after the verse, and it's an A-A-A song." While it was a moderate hit for Campbell in 1967, Webb noted that the song recently reached No. 3 on BMI's all-time playlist.

More recently, Webb penned four songs for Linda Ronstadt.

"Randy Newman was the first guy I heard talk about going to an office [to write songs], which I thought was weird," he continued. "I always thought you had to be in Hawaii or on the QE2 [to write]. Now I go to the office every day, and get the same inspiration there that I get on the beach in Hawaii."

DiNizio says he carries a micro-cassette recorder in his pocket, singing melodies into it while walking about, then writing lyrics afterward. More complicated is the McDaniels/Coltrane procedure, requiring a long-distance phone hookup between McDaniels' home near Philadelphia and Coltrane's New York digs, with daily back-and-forth Fed-Ex-ing of the fruits.

Webb recalled an ill-fated collaboration with the late Michael Bennett on the sex-filled musical "Scandal," which never opened, he suggested, because of the AIDS climate. But Webb says he learned from Bennett "writing for theater is completely different from pop songs. Theater music has to serve the book. I remember Michael screaming at me 'Serve the book!'"

While all writers turned in stellar performances, the relatively unknown Coltrane's show-stopping ballad, "Something Real," was a highlight. The only disappointment, as host Vin Scelsa noted, was that there wasn't time left at the end for a group version of "MacArthur Park."

DEALS: NEM Entertainment Corp. has signed a publishing

agreement with Grand Jury Entertainment, a production company headed by Michael Concepcion, who recently was executive producer of the album "We're All In The Same Gang" (Warner Bros.), an assemblage of various West Coast rap artists. For NEM, headed in the U.S. by Ira Jaffe, Concepcion will include three new acts to be released on CBS worldwide and one on Warner Bros. Also, NEM will be involved with Grand Jury Entertainment on several film projects... MCA Music Publishing, at press time still expected to sign Michael Jackson's ATV Music to an administration deal, has made other administrative deals, as officially announced by MCA Music president Leeds Levy. They include veteran writer Ray Evans' St. Angelo Music, which has such co-authored Evans copyrights as "Que Sera Sera," "Tammy," and "Theme From Bonanza,"



among others; Joe Sample's Four Knights Music, including songs associated with the Crusaders,

and Sample's new Warner Bros. album, "Ashes To Ashes."

TRIBUTE: Many lovers of the musical theater and film are that much smarter and wiser because Stanley Green was a wise and meticulous chronicler of this great musical form. His many tomes, most notably his classic "World Of Musical Comedy" and "Encyclopedia Of Musical Film," are indispensable. But Green's passion for the glories of the musical never quite got out of hand to the point that he couldn't catch some lyricists, the best of them, in a lapse or two. For instance, he would recite the verse to Irving Berlin's great "Top Hat" in which the gentleman, in this case Fred Astaire, gets "an invitation through the mails" for a formal gathering that very evening. Green thought it hardly possible that it would be socially correct to invite someone to a formal affair on the morning of the affair itself!

Stanley Green died Dec. 12 in New York at the age of 67. The day that services for Green were conducted in New York, Words & Music received his latest compendium, "Hollywood Musicals Year By Year" (Hal Leonard Publications), a companion to his Broadway book for Hal Leonard. As unusual, it is more than a reference guide; it is filled with insight. Green's words on the musical theater live on.

PRI NT ON P RI NT: The following are the top music print sellers at Music Sales Corp.:

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BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
NEW KIDS ON THE BLOCK PERFECT GENTLEMEN BISCUIT BRENDA K. STARR GEORGE LAMOND GOOD GIRLS	SkyDome Toronto	Dec. 8 & 13	\$2,433,467 \$29.50	95,668 sellout	Concert Prods. International
NEW KIDS ON THE BLOCK BISCUIT BRENDA K. STARR GEORGE LAMOND	The Spectrum Philadelphia	Dec. 9-11	\$1,422,387 \$27	54,172 sellout	Electric Factory Concerts
FRANK SINATRA STEVE LAWRENCE & EYDIE GORME	Meadowlands Arena East Rutherford, N.J.	Dec. 11-12	\$1,361,183 \$50/\$35	35,535 38,284 sellout	Metropolitan Entertainment
GRATEFUL DEAD	McNichols Sports Arena Denver	Dec. 12-14	\$1,045,625 \$21.45/\$20.35	49,378 sellout	Fey Concert Co.
NEW KIDS ON THE BLOCK PERFECT GENTLEMEN BISCUIT BRENDA K. STARR GEORGE LAMOND GOOD GIRLS MARKY MARK & THE NORTHSIDE POSSE	Centrum in Worcester Worcester, Mass.	Dec. 14-16	\$1,009,425 \$25	40,377 sellout	Frank J. Russo
GRATEFUL DEAD	Compton Terrace Phoenix	Dec. 8-9	\$839,584 \$22.50/\$20	42,807 sellout	Evening Star Prods. Bill Graham Presents
ZZ TOP JEFF HEALEY BAND	Arizona Veterans Memorial Coliseum Phoenix	Dec. 8-9	\$466,093 \$20	24,828 sellout	Beaver Prods.
AC/DC LOVE/HATE	ARCO Sports Arena Sacramento, Calif.	Dec. 12	\$394,560 \$25/\$22.50	17,809 sellout	Bill Graham Presents
BILLY JOEL	Civic Arena Pittsburgh	Dec. 12	\$363,676 \$25.50	14,671 sellout	DiCesare Engler Prods.
POISON WARRANT	The Spectrum Philadelphia	Nov. 20	\$299,209 \$19.50/\$17.50	16,098 17,293	The Concert Co.
YOUNG MESSIAH TOUR: SANDI PATTI LARNELL HARRIS RUSS TAFT SHEILA WALSH, PHIL DRISCOLL PHIL KEAGGY, THE IMPERIALS MELODIE TUNNEY, RALPH CARMICHAEL	Palace of Auburn Hills Auburn Hills, Mich.	Dec. 14	\$268,213 \$15.50/\$14.50/ \$12.50	20,129 sellout	Mid-South Concerts
ZZ TOP JEFF HEALEY BAND	San Diego Sports Arena San Diego	Dec. 10	\$265,254 \$21	12,907 sellout	Beaver Prods.
ZZ TOP JEFF HEALEY BAND	Kemper Arena American Royal Center Kansas City, Mo.	Dec. 16	\$248,080 \$20	12,404 sellout	Mid-South Concerts Fey Concert Co.
YOUNG MESSIAH TOUR: SANDI PATTI LARNELL HARRIS RUSS TAFT SHEILA WALSH, PHIL DRISCOLL PHIL KEAGGY, THE IMPERIALS MELODIE TUNNEY, RALPH CARMICHAEL	Carpenter's Home Church Lakeland, Fla.	Dec. 12-13	\$247,709 \$15/\$12.50	18,022 20,000 sellout	Mid-South Concerts
ZZ TOP JEFF HEALEY BAND	Arena, Myriad Convention Center Oklahoma City	Dec. 17	\$233,660 \$20	12,500 sellout	Beaver Prods.
ZZ TOP JEFF HEALEY BAND	Barton Coliseum Arkansas State Fairgrounds Little Rock, Ark.	Dec. 15	\$200,000 \$20	10,000 sellout	Mid-South Concerts
YOUNG MESSIAH TOUR: SANDI PATTI LARNELL HARRIS RUSS TAFT SHEILA WALSH, PHIL DRISCOLL PHIL KEAGGY, THE IMPERIALS MELODIE TUNNEY, RALPH CARMICHAEL	St. Paul Civic Center St. Paul, Minn.	Dec. 15	\$186,023 \$15/\$13.50/\$12	14,494 17,000	Mid-South Concerts
DIONNE WARWICK GREGORY HINES	O'Keefe Centre Toronto	Dec. 6-7	\$176,624 (\$204,355 Canadian) \$42.50/\$37.50	5,693 sellout	Concert Prods. International
ZZ TOP JEFF HEALEY BAND	Tingley Coliseum New Mexico State Fairgrounds Albuquerque, N.M.	Dec. 13	\$176,560 \$20	9,493 sellout	Beaver Prods.
JUDAS PRIEST MEGADETH TESTAMENT	McNichols Sports Arena Denver	Nov. 20	\$174,351 \$19.80/\$18.15	8,840 12,900	Fey Concert Co.
JUDAS PRIEST MEGADETH TESTAMENT	The Spectrum Philadelphia	Dec. 16	\$171,675 \$17.50	10,399 14,270	Electric Factory Concerts

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TALENT

McCartney's Tour Top Grosser In '90

NEW YORK—Paul McCartney, whose 10-month international tour saw him perform to more than 2.8 million fans worldwide, led the year-end Boxscore roster of top-grossing North American concerts as reported to Amusement Business, a sister publication of Billboard. McCartney's tour, booked by International Creative Management and Marshall Arts, earned him the No. 1 Concert Gross Award at the 1990 Billboard Music Awards, telecast Dec. 10 on Fox Broadcasting Co. stations.

McCartney took six of the top 20 spots on the year-end Boxscore survey. Notably, the Rolling Stones, who dominated last year's Boxscore tally, were runners-up with five positions in the top 20, all late 1989 dates with Living Colour. Billy Joel holds four places in the top 20, including a pair of six-night arena engagements in Philadelphia and Miami as part of his "Storm Front Tour." The Grateful Dead and the Madonna/Technotronic bill also made the top 20 with multiple-night arena stands. Other stadium-tour winners include bills headlined by the New Kids On The Block and Depeche Mode.

The following is a list of the top 20 Boxscore concert grosses reported to Amusement Business in the issues dated Dec. 2, 1989, to Dec. 3, 1990. Each entry includes gross ticket sales, headliner and support act(s), total attendance, total capacity and number of shows, ticket scale, promoter, venue, city and date(s).

- \$3,550,580**
Paul McCartney
118,352, two sellouts, \$30, Bill Graham Presents, Memorial Stadium, Univ. of California, Berkeley, March 31-April 1.
- \$3,490,126**
The Rolling Stones
Living Colour
123,962, two sellouts, \$32.50, BCL Group, Olympic Stadium, Montreal, Dec. 13-14, 1989.
- \$3,415,165**
Paul McCartney
105,082, two sellouts, \$32.50, Ron Delsener Enterprises, Giants Stadium, East Rutherford, N.J., July 9 and 11.
- \$3,390,000**
Billy Joel
113,000, two sellouts, \$30, Ron Delsener Enterprises, Giants Stadium, East Rutherford, N.J., Aug. 18-19.
- \$3,262,757**
The Rolling Stones
Living Colour
117,446, two sellouts, \$32.75, BCL Group, Skydome, Toronto, Dec. 3-4, 1989.
- \$3,107,980**
Paul McCartney
102,695, two sellouts, \$30, Electric Factory Concerts, Veterans Stadium, Philadelphia, July 14-15.
- \$3,101,010**
Billy Joel
103,367, two sellouts, \$30, Ron Delsener Enterprises, Yankee Stadium, New York, June 22-23.
- \$2,976,592**
The Rolling Stones
Living Colour

104,780, two sellouts, \$28.50, BCL Group, Hubert H. Humphrey Metrodome, Minneapolis, Nov. 29-30, 1989.

9) \$2,958,834
The Rolling Stones
Living Colour
100,234, two sellouts, \$31, BCL Group, Pontiac Silverdome, Dec. 9-10, 1989.

10) \$2,862,300
Paul McCartney
95,410, two sellouts, \$30, Cellar Door Productions, Joe Robbie Stadium, Miami, April 14-15.

11) \$2,756,760
Paul McCartney
91,892, two sellouts, \$30, Cellar Door Productions, Robert F. Kennedy Memorial Stadium, Washington, D.C., July 4 and 6.

12) \$2,578,110
Paul McCartney
85,938, two sellouts, \$30, Don Law Co., Foxboro Stadium, Foxboro, Mass., July 24 and 26.

13) \$2,542,125
New Kids On The Block
Rick Wes
Tommy Page
Perfect Gentlemen
104,218, two sellouts, \$25, Metropolitan Entertainment, Giants Stadium, East Rutherford, N.J. July 20-21.

14) \$2,533,955
The Rolling Stones
Living Colour
89,078, two sellouts, \$28.50, BCL Group, Hoosier Dome, Indianapolis,

Dec. 6-7, 1989.
15) \$2,489,947
Billy Joel
111,254, six sellouts, \$22.50, Electric Factory Concerts, The Spectrum, Philadelphia, Dec. 17-18, Jan. 14-15 and 29-30.

16) \$2,408,750
Depeche Mode
Electronic
Nitzer Ebb
96,350, two sellouts, \$25, Avalon Attractions, Dodger Stadium, Los Angeles, Aug. 4-5.

17) \$2,368,825
Grateful Dead
110,945, six sellouts, \$22.50 and \$20, Metropolitan Entertainment, Madison Square Garden, New York, Sept. 14-16 and 18-20.

18) \$2,257,500
Madonna
Technotronic
75,250, four sellouts, \$30, Ron Delsener Enterprises, Meadowlands Arena, East Rutherford, N.J., June 20-21 and 24-25.

19) \$2,242,100
Madonna
Technotronic
77,217, five sellouts, \$30, Avalon Attractions, Los Angeles Memorial Sports Arena, May 11-13 and 15-16.

20) \$2,184,091
Billy Joel
96,004, six sellouts, \$22.75, Cellar Door Productions, Miami Arena, March 8-9, 12-13, and 16-17.

ARTIST DEVELOPMENTS

PIXIE PERCEPTIONS

"They make people nervous and that has to be overcome. They're not three-headed monsters, but there is some sort of perception that the Pixies are only for the happy few and nobody else."

Elektra VP of A&R Peter Lubin is talking about his find, the Pixies, who have just wrapped up a tour in support of their second major-label album, "Bossanova."

So far the set has spawned two hits on the Modern Rock Tracks chart, "Velouria" and "Dig For Fire," but shows no sign of crossing over to the mainstream. And that's just fine with Pixies front man Black Francis.

"I just want to make records. That's all I want to do," he says. "If I cross over, great. I don't really care about it. If I really cared about it I wouldn't be doing the kind of music that I am doing."

What the Pixies do is play a striking blend of pop and punk with a taste of surf guitar. And Black Francis wants to do a lot more of it.

Prior to the band's U.S. trek, the Pixies spent five months in Europe touring and "made lots of money in many currencies," Black Francis says.

Even before the tour was complete, rockaholic Black Francis was already making plans for a follow-up album, which the band was

scheduled to begin working on as soon as its current tour ended in Los Angeles Dec. 13. "We just want to crank them out like they did 20 years ago," he says. The band will once again work with producer Gil Norton, but Black Francis won't reveal specifics.

"We are doing sort of a radical approach," he says. "We don't know if it is going to work out. If it works out then we'll have a very radical, different, and hopefully great record; if not, then we are going to have a stack of demos."

Meanwhile, this Pixie won't let his pseudonym die, despite recent reports in the press that he had abandoned it. "The press refuses to let me be a star and let me keep my stage name. They keep debasing it into 'Black Charles' and 'Black Thompson.' They water it down so much and won't be straight."

"They don't fucking call Iggy Pop 'Iggy Osterberg.' They call Billy Idol 'Billy Idol,'" he says. "What's wrong with me?"

CRAIG ROSEN

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FOR WEEK ENDING JAN. 5, 1991

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	10	I'VE COME TO EXPECT IT FROM YOU J.BOWEN,G.STRAIT (D.DILLON,B.CANNON)	★ ★ No. 1 ★ ★ GEORGE STRAIT (V) MCA 53969 5 weeks at No. 1
2	2	2	10	UNANSWERED PRAYERS A.REYNOLDS (ALGER,BASTAIN,BROOKS)	GARTH BROOKS (V) CAPITOL 44650
3	7	7	8	FOREVER'S AS FAR AS I'LL GO J.LEO,L.M.LEE,ALABAMA (M.REID)	ALABAMA (V) RCA 2706-7
4	3	3	15	NEVER KNEW LONELY T.BROWN (V.GILL)	◆ VINCE GILL (V) MCA 7-53092
5	12	12	11	COME ON BACK H.EPSTEIN (C.CARTER)	CARLENE CARTER (C) (V) REPRISE 4-19564/WARNER BROS.
6	11	11	12	IT WON'T BE ME J.CRUTCHFIELD (T.SHAPIRO,C.WATERS)	TANYA TUCKER CAPITOL PRO-79338
7	4	4	14	CHASIN' THAT NEON RAINBOW K.STEGALL,S.HENDRICKS (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON (V) ARISTA 2095
8	8	8	11	LIFE'S LITTLE UPS AND DOWNS S.BUCKINGHAM (M.A.RICH)	RICKY VAN SHELTON (C) (V) COLUMBIA 38T-73587/CBS
9	5	5	14	GHOST IN THIS HOUSE R.HALL,R.BYRNE (H.PRESTWOOD)	◆ SHENANDOAH (C) (V) COLUMBIA 38T-73520/CBS
10	6	6	11	PUT YOURSELF IN MY SHOES J.STROUD (C.BLACK,H.NICHOLAS,S.RUSSELL)	◆ CLINT BLACK (V) RCA 2678-7
11	14	14	7	DADDY'S COME AROUND B.BANNISTER (P.OVERSTREET,D.SCHLITZ)	PAUL OVERSTREET (V) RCA 2707-7
12	13	13	6	RUMOR HAS IT T.BROWN,R.MCENTIRE (B.BURCH,V.DANT,L.SHELL)	◆ REBA MCENTIRE (V) MCA 7-53970
13	16	16	12	TURN IT ON, TURN IT UP, TURN ME LOOSE P.ANDERSON (KOSTAS,W.PATTON)	◆ DWIGHT YOAKAM (C) (V) REPRISE 4-19543/WARNER BROS.
14	9	9	18	CRAZY IN LOVE J.BOWEN,C.TWITTY,D.HENRY (E.STEVENS,R.MCCORMICK)	◆ CONWAY TWITTY (V) MCA 79067
15	15	15	9	A FEW GOOD THINGS REMAIN A.REYNOLDS (J.VEZNER,P.ALGER)	KATHY MATTEA (V) MERCURY 878246-7
16	19	19	7	BROTHER JUKEBOX M.WRIGHT (P.CRAFT)	◆ MARK CHESNUTT (V) MCA 7-53965
17	10	10	15	COME NEXT MONDAY J.SCAIFE,J.COTTON (K.T.OSLIN,R.BOURKE,C.BLACK)	◆ K.T.OSLIN (V) RCA 2667-7
18	18	18	12	YOU WIN AGAIN J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	◆ MARY-CHAPIN CARPENTER (C) (V) COLUMBIA 38T-73567/CBS
19	21	21	9	THESE LIPS DON'T KNOW HOW TO SAY GOODBYE D.JOHNSON (H.HOWARD)	◆ DOUG STONE (C) (V) EPIC 34T-73570/CBS
20	24	24	11	WE'VE GOT IT MADE J.CRUTCHFIELD (S.RAMOS,B.REGAN)	LEE GREENWOOD (C) CAPITOL 4JM-44576
21	23	23	12	NOW THAT WE'RE ALONE T.BROWN,R.CROWELL (R.CROWELL)	RODNEY CROWELL (C) (V) COLUMBIA 38T-73569/CBS
22	28	28	5	LOVE CAN BUILD A BRIDGE B.MAHER (N.JUDD,J.JARVIS,P.OVERSTREET)	THE JUDDS (V) CURB/RCA 2708-7/RCA
23	17	17	17	BACK IN MY YOUNGER DAYS D.WILLIAMS,G.FUNDIS (D.FLOWERS)	DON WILLIAMS (V) RCA 2677-7
★★★POWER PICK/AIRPLAY★★★					
24	31	31	7	WALK ON FAITH S.BUCKINGHAM (M.REID,A.SHAMBLIN)	◆ MIKE REID (C) (V) COLUMBIA 38T-73623
25	20	20	20	HOME B.MONTGOMERY,J.SLATE (A.SPOONER,F.LEHNER)	JOE DIFFIE (C) (V) EPIC 34T-73447/CBS
26	32	32	10	YOU'VE GOT TO STAND FOR SOMETHING E.GORDY,JR. (A.TIPPIN,B.BROCK)	◆ AARON TIPPIN (C) (V) RCA 2711-4
27	22	22	19	YOU REALLY HAD ME GOING H.DUNN,C.WATERS (H.DUNN,T.SHAPIRO,C.WATERS)	◆ HOLLY DUNN (C) (V) WARNER BROS. 4-19756
28	26	26	13	ROCK 'N' ROLL ANGEL THE KENTUCKY HEADHUNTERS (R.O.YOUNG)	THE KENTUCKY HEADHUNTERS (V) MERCURY 878 214-7
29	34	34	9	LOVE WILL BRING HER AROUND S.HENDRICKS (R.CROSBY,W.ROBINSON)	ROB CROSBY (C) (CD) (V) ARISTA ADC-2081
30	25	25	16	SOMEONE ELSE'S TROUBLE NOW P.WORLEY,E.SEAY (P.TILLIS,G.NICHOLSON)	HIGHWAY 101 (C) (V) WARNER BROS. 4-19593
31	40	40	9	THERE FOR A WHILE T.BROWN (C.WRIGHT,A.L.GRAHAM)	STEVE WARINER (V) MCA 7-53936
32	36	36	6	(YOU'RE MY) SOUL AND INSPIRATION R.LANDIS (B.MANN,C.WEIL)	◆ THE OAK RIDGE BOYS (C) (V) RCA 2665-4
33	30	30	20	YOU LIE T.BROWN,R.MCENTIRE (B.FISCHER,A.ROBERTS,C.BLACK)	◆ REBA MCENTIRE (V) MCA 79071
34	44	44	4	IF YOU WANT ME TO B.MONTGOMERY,J.SLATE (L.WILLIAMS,J.DIFFIE)	◆ JOE DIFFIE (C) EPIC 34T-46047/CBS
35	41	41	11	THINGS ARE TOUGH ALL OVER B.MONTGOMERY (L.SILVER,T.BRUCE)	◆ SHELBY LYNNE (C) EPIC 34T-73521/CBS
36	42	42	8	WHAT A WAY TO GO R.KENNEDY (J.RUSHING,B.DAVID,R.KENNEDY)	◆ RAY KENNEDY (C) (CD) ATLANTIC 3234-4
37	39	39	20	FEED THIS FIRE J.CRUTCHFIELD (H.PRESTWOOD)	ANNE MURRAY CAPITOL PRO-79189
38	27	27	16	THE NIGHT'S TOO LONG T.BROWN (L.WILLIAMS)	◆ PATTY LOVELESS (V) MCA 53895

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	35	35	18	A FEW OLE COUNTRY BOYS K.LEHNING (T.SEAL,S.WILLIAMS)	RANDY TRAVIS & GEORGE JONES (C) (V) WARNER BROS. 4-19586
40	37	37	19	YET R.SHARP,T.DUBOIS (R.SHARP,S.LEMAIRE)	EXILE (C) (V) ARISTA 2075
41	46	46	7	CAN'T HAVE NOTHIN' J.LEO,R.FOSTER,B.LLOYD (R.FOSTER,B.LLOYD)	◆ FOSTER & LLOYD (C) (V) RCA 2635-4
42	49	49	6	DON'T TELL ME WHAT TO DO P.WORLEY,E.SEAY (H.HOWARD,M.BARNES)	◆ PAM TILLIS (V) ARISTA 2129
43	53	53	5	IS IT RAINING AT YOUR HOUSE B.MONTGOMERY (V.GOSDIN,H.COCHRAN,D.DILLON)	VERN GOSDIN (V) COLUMBIA 38-73632/CBS
44	50	50	6	SAY IT'S NOT TRUE S.SMITH,T.BROWN (L.CARTWRIGHT)	◆ LIONEL CARTWRIGHT (V) MCA 7-53955
45	43	43	15	AMERICAN BOY R.LANDIS (E.RABBITT)	EDDIE RABBITT CAPITOL PRO-79398
46	56	56	3	LONG LOST FRIEND S.HENDRICKS,T.DUBOIS (D.ROBBINS,S.BOGARD,L.S.STEWART)	RESTLESS HEART (V) RCA 2709-7
47	45	45	19	THIS AIN'T MY FIRST RODEO B.MONTGOMERY (V.GOSDIN,H.COCHRAN,M.D.BARNES)	VERN GOSDIN (C) (V) COLUMBIA 38T-73491/CBS
48	38	38	15	AIN'T NECESSARILY SO F.FOSTER (B.N.CHAPMAN)	WILLIE NELSON (C) (V) COLUMBIA 38T-73518/CBS
49	47	47	19	WESTERN GIRLS R.BENNETT,T.BROWN (M.STUART,P.KENNERLEY)	MARTY STUART (V) MCA 79068
50	59	59	3	LITTLE THINGS R.BENNETT,T.BROWN (P.KENNERLEY,M.STUART)	◆ MARTY STUART (V) MCA 53975
51	48	48	17	MOONSHADOW ROAD B.BECKETT,T.GRAHAM BROWN (BROWN,THOMPSON,NICHOLSON)	T. GRAHAM BROWN CAPITOL PRO-79269
52	57	57	8	ROLLIN' HOME J.STROUD,R.ALVES (ALVES,MCCORVEY,HARRISON)	◆ PIRATES OF THE MISSISSIPPI CAPITOL PRO-79368
53	60	60	5	BLUEBIRD J.CRUTCHFIELD (R.IRVING)	ANNE MURRAY CAPITOL PRO-79423
54	68	68	3	ONLY HERE FOR A LITTLE WHILE C.HOWARD,T.SHAPIRO (W.HOLYFIELD,R.LEIGH)	◆ BILLY DEAN CAPITOL PRO-79424
55	62	62	5	UNCHAINED MELODY B.KILLEN (A.NORTH,H.ZARET)	◆ RONNIE MCDOWELL (C) (V) CURB 4JM-76850
56	58	58	6	IT WASN'T YOU, IT WASN'T ME H.SHELDON (D.ALEXANDER,A.GARDNER)	◆ DANIELE ALEXANDER & BUTCH BAKER (C) (V) MERCURY 878 256-4
57	54	54	19	HE WAS ON TO SOMETHING R.SKAGGS,S.BUCKINGHAM (S.CURTIS)	RICKY SKAGGS (C) (V) EPIC 34T-73496/CBS
58	NEW		1	I COULDN'T SEE YOU LEAVIN' J.BOWEN,C.TWITTY,D.HENRY (R.SCAIFE,R.M.BOURKE)	CONWAY TWITTY (V) MCA 53983
59	63	63	4	THERE YOU GO R.SHARP,T.DUBOIS (R.SHARP,D.LOWERY)	EXILE (V) ARISTA 2139
60	61	61	5	YOU JUST GET BETTER ALL THE TIME T.BROWN (T.J.WHITE,J.CHRISTOPHER)	◆ JAMES HOUSE (V) MCA 7-53934
61	NEW		1	TREAT ME LIKE A STRANGER K.LEHNING (M.BONAGURA,P.MCCANN)	BAILLIE AND THE BOYS (V) RCA 2720-7
62	55	55	16	PUT SOME DRIVE IN YOUR COUNTRY G.BROWN (L.TRITT)	◆ TRAVIS TRITT (V) WARNER BROS. 4-26094
63	69	69	3	CHASIN' SOMETHING CALLED LOVE P.WORLEY,E.SEAY (M.SCHER,G.BURR)	◆ MOLLY & THE HEYMAKERS (C) (V) REPRISE 4-19517/WARNER BROS.
64	65	65	6	THAT'S THE WAY LOVE IS B.BECKETT,R.BENSON (L.PRESTON)	ASLEEP AT THE WHEEL (V) ARISTA 2122
65	66	66	4	DOGHOUSE B.LOGAN (K.BEARD,J.BICKNELL,M.GRADY)	JOHN CONLEE (C) (V) CURB 4JM-70447
66	NEW		1	IF I BUILT YOU A FIRE N.LARKIN (D.SAMPSON,M.HOLMES)	◆ NEAL MCCOY (C) ATLANTIC 4-87833
67	67	67	17	A RING WHERE A RING USED TO BE N.LARKIN (G.EATHERLY,B.MOULDS,K.BERGSNES)	◆ BILLY JOE ROYAL (C) (CD) ATLANTIC 4-87867
68	71	71	4	LEARNING THE GAME R.FISHER (B.HOLLY)	BLACK TIE (V) BENCH BR-27/NSD
69	74	74	3	BREAKIN' ALL THE WAY B.KILLEN (R.LANE,H.BROCK)	◆ TIM RYAN (C) (V) EPIC 34T-73578/CBS
70	NEW		1	COULDN'T LOVE HAVE PICKED A BETTER PLACE TO DIE R.PENNINGTON (C.PUTMAN,B.JONES)	CLINTON GREGORY (V) STEP ONE 422
71	64	64	14	WHEN LOVE COMES CALLIN' R.SCRUGGS,M.MILLER (M.MILLER,R.SCRUGGS)	◆ SAWYER BROWN CURB/CAPITOL PRO-79231/CAPITOL
72	NEW		1	I MEAN I LOVE YOU B.BECKETT,H.WILLIAMS,JR.,E.NORMAN (H.WILLIAMS,JR.)	HANK WILLIAMS, JR. (V) WARNER/CURB 7-19463/WARNER BROS.
73	NEW		1	HEART FULL OF LOVE H.DUNN,C.WATERS (KOSTAS)	HOLLY DUNN (V) WARNER BROS. 7-19472
74	73	73	4	ALL THINGS MADE NEW AGAIN J.BOWEN,S.BOGGUS (R.VAN HOY,D.SEALS)	SUZY BOGGUSS CAPITOL PRO-79380
75	75	75	19	YOU MADE LIFE GOOD AGAIN R.SCRUGGS,NITTY GRITTY DIRT BAND (B.DIPIERO,S.SESKIN)	◆ THE NITTY GRITTY DIRT BAND (V) MCA 79075

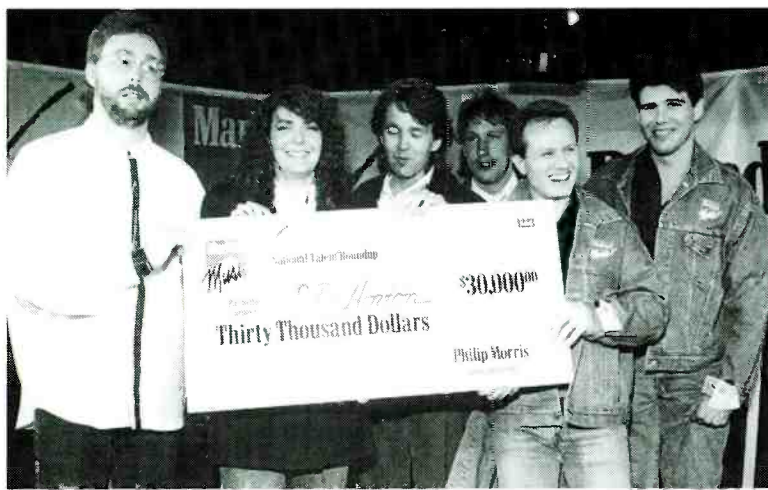
Records moving up the chart with airplay gains this week. ● Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number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

HOT COUNTRY RECURRENTS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	—	—	1	FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL,B.LEE)	GARTH BROOKS CAPITOL
2	1	1	3	TOO COLD AT HOME M.WRIGHT (B.HARDEN)	◆ MARK CHESNUTT MCA
3	—	—	1	FOOL SUCH AS I K.LEHNING (B.TRADER)	BAILLIE AND THE BOYS RCA
4	3	3	6	HOLDIN' A GOOD HAND J.CRUTCHFIELD (R.CROSBY,J.FEW)	LEE GREENWOOD CAPITOL
5	4	4	10	NEXT TO YOU, NEXT TO ME R.HALL,R.BYRNE (R.E.ORRALL,C.WRIGHT)	◆ SHENANDOAH COLUMBIA
6	6	6	12	WHEN I CALL YOUR NAME T.BROWN (V.GILL,T.DUBOIS)	◆ VINCE GILL MCA
7	2	2	4	JUKEBOX IN MY MIND J.LEO,L.M.LEE,ALABAMA (D.GIBSON,R.ROGERS)	ALABAMA RCA
8	8	8	9	I'M GONNA BE SOMEBODY G.BROWN (S.HARRIS,J.COLUCCI)	TRAVIS TRITT WARNER BROS.
9	10	10	7	I MEANT EVERY WORD HE SAID S.BUCKINGHAM (C.PUTMAN,B.JONES,C.CHAMBERS)	◆ RICKY VAN SHELTON COLUMBIA
10	9	9	6	NOTHING'S NEWS J.STROUD,M.WRIGHT (C.BLACK)	CLINT BLACK RCA
11	7	7	10	GOOD TIMES K.LEHNING (S.COOKE)	DAN SEALS CAPITOL
12	5	5	16	LOVE WITHOUT END, AMEN J.BOWEN,G.STRAIT (A.BARKER)	GEORGE STRAIT MCA
13	12	12	15	THE DANCE A.REYNOLDS (T.ARATA)	◆ GARTH BROOKS CAPITOL

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
14	11	11	8	WANTED S.HENDRICKS,K.STEGALL (A.JACKSON,C.CRAIG)	◆ ALAN JACKSON ARISTA
15	14	14	19	FOREVER AND EVER, AMEN K.LEHNING (P.OVERSTREET,D.SCHLITZ)	◆ RANDY TRAVIS WARNER BROS.
16	19	19	5	I FELL IN LOVE H.EPSTEIN (C.CARTER,H.EPSTEIN,B.TENCH,PLAMEK)	◆ CARLENE CARTER REPRISE
17	—	—	15	KILLIN' TIME J.STROUD,M.WRIGHT (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK RCA
18	13	13	14	HE WALKED ON WATER K.LEHNING (A.SHAMBLIN)	◆ RANDY TRAVIS WARNER BROS.
19	15	15	5	PRECIOUS THING T.BROWN (S.WARINER,M.MCANALLY)	STEVE WARINER MCA
20	16	16	19	HARD ROCK BOTTOM OF YOUR HEART K.LEHNING (H.PRESTWOOD)	RANDY TRAVIS WARNER BROS.
21	20	20	11	OH LONESOME ME THE KENTUCKY HEADHUNTERS (D.GIBSON)	◆ THE KENTUCKY HEADHUNTERS MERCURY
22	—	—	4	WHY NOT ME B.MAHER (H.HOWARD,B.MAHER,S.THROCKMORTON)	THE JUDDS RCA/CURB
23	22	22	17	IF YOU COULD ONLY SEE ME NOW B.BECKETT,T.BROWN (S.LONGACRE,R.GILES)	T. GRAHAM BROWN CAPITOL
24	—	—	16	I'VE CRIED MY LAST TEAR FOR YOU S.BUCKINGHAM (C.WATERS,T.KING)	RICKY VAN SHELTON COLUMBIA
25	—	—	1	BORN TO BE BLUE B.MAHER (M.REID,B.MAHER,M.DAVID)	THE JUDDS CURB/RCA

◆ 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.



Roaring Roundup. Members of the J.D. Hinton band snag the 1990 Marlboro Music National Talent Roundup winner's check from contest judge Kathy Mattea, after beating competition from eight regional winners. The band received \$30,000 and 40 hours of recording time with producer Barry Beckett at Omni Sound studios in Nashville. Pictured with Mattea at the Stockyard Bull Pen Lounge, from left, are band members David Weyand, Rich Wayland, Craig Riches, J.D. Hinton, and Jason Dunaway.

Country Majors Plan Plethora Of Discs Including Royal, McClinton, Rabbitt Sets

■ BY EDWARD MORRIS and DEBBIE HOLLEY

NASHVILLE—The nine major country labels here plan to release nearly 50 front-line albums during the first quarter of 1991.

Included among the releases are greatest-hits packages from such acts as Desert Rose Band, Billy Joe Royal, Delbert McClinton, T.G. Sheppard, Eddie Rabbitt, and Gail Davies. Additionally, there will be albums from such gold and platinum artists as Ronnie Milsap, Charlie Daniels, Dolly Parton, Vern Gosdin, Ricky Van Shelton, Kathy Mattea, and Vince Gill.

In many cases, the album titles are not yet set, but here are the acts with product due out from

January through March.

Arista: Rob Crosby, Pam Tillis.

Atlantic: Dean Dillon, Martin Delray, the Bellamy Brothers, Royal, the Marcy Brothers.

Capitol: Glen Campbell, Davies, Linda Davis; **Capitol/Curb:** Saw-

less-than-front-line price.

Curb: Merle Haggard, McClinton, Ronnie McDowell.

MCA: Marty Stuart, Marsha Thornton, Gill; **MCA/Curb:** Desert Rose Band. There may also be a George Strait album out in March, but the release date has not yet been made final.

Mercury/PolyGram: Daniele Alexander, Johnny Cash, Mattea.

RCA: Paul Overstreet, Eddie Arnold, Milsap, Aaron Tippin, and a soundtrack album on "My Heroes Have Always Been Cowboys."

Warner Bros.: The Texas Tornados (a Spanish-language but U.S.-distributed version of the group's first album), Gene Watson, Maura O'Connell, Brenda Lee, Mark O'Connor, Sheppard, Rabbitt, plus "various artists" compilations.

First-quarter '91 will see some 50 front-line country titles

yer Brown, Buck Owens.

Columbia/Epic: Mike Reid, Parton, Larry Boone, Van Shelton, Gosdin, James Gregory, Daniels, Don Henry. Columbia will also release another in its "Hitchhiker" series, which will be for sale at a

If The Stars Came Out For Country Madonna Makes Hay In The Bluegrass

IF COUNTRY MUSIC is ever to reach the size of audience—and the level of sales—it aspires to, it is going to have to market itself more imaginatively. In spite of ample proof to the contrary, the world at large still seems to perceive country to be the music of old folks, hayseeds, snuff-dippers, chip-kickers, lock-pickers, truck drivers, geeks, goofs, winos, and retail clerks named Dreama.

But there is a way out of this cultural cul de sac: celebrity endorsements. If the right people—the beautiful people—were paid to say nice things about country music, there is every reason to believe that Alan Jackson, for example, might become every bit as popular as Michael Jackson. Just imagine the impact of a torrent of print and television ads in which America's most admired ring such praises as these:

Woody Allen: "I find country music incredibly dark and Bergman-esque, except, of course, for the dobro, which is more like Orson Welles being ripped apart by hairdressers."

Madonna: "I want Bill Monroe to spank me . . . here and here. So bring your mandolin, Papa Bluegrass."

Harry Connick Jr.: "There are two Porters in my life: Cole and Wagoner."

Warren Beatty: "Let me tell you about the time I went to a Forester Sisters concert—and stayed over."

New Kids On The Block: "We stole all our best moves from the Oak Ridge Boys."

Public Enemy: "Bad news, good news, are you listnin'/?/It's all white, but it's all Christian."

Dr. Hunter S. Thompson: "I thought I was the wildest whelp ever suckled by wolverines until I met George Jones and Faron Young."

David Letterman: "OK, here are my top three reasons for listening to country music: No. 3, I have no other source of guilt; No. 2, I've always lusted after Connie Cato; and No. 1, it drives away Republican pollsters."

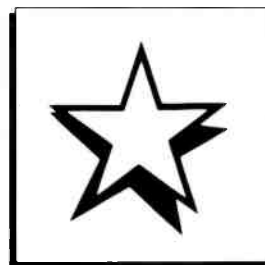
Ted Koppel: "Like me, country music can be profound in three-minute segments."

Hideo Tsunami: "I liked country music so much, I bought the country."

Well, you get the idea.



by Edward Morris



MURRAH MOVES UP: Award-winning songwriter Roger Murrah has opened his own publishing company, Murrah Music Corp. Staff writers are Mark Allan Springer, Scott Anders, J.B. Rudd, and Monty Criswell. Eddie Tidwell has signed on as professional manager, Fran Damer is executive assistant, and Paul Zamek is special projects affiliate. Murrah, who is in his second term as president of the Nashville Songwriters Assn. International, was named BMI's songwriter of the year in 1988.

PUBLISHERS

MERGE: Jim Prater's Excelsior Music Group has merged with Earl Richards' Code Blue Music Management and its associated companies. Excelsior has offices in Dallas and Nashville and has recently had cuts by George Jones, Stone-

wall Jackson, Faron Young, and Trader Price. Prater, who is based in Dallas, is the company's president and chief operating officer. Richards will head the Nashville office and hold the title of executive VP.

WILLIS PREVIEWED: While still in the process of mixing it, producer Tony Brown recently gave reporters a sneak preview of Kelly Willis' new MCA Records album. The project features songs by Steve Earle and Joe Ely, among others, and is, says Brown, more "radio friendly" than Willis' debut package, "Well-Travelled Love."

BIRTHDAY BROADCAST: The Grand Ole Opry will celebrate its 65th birthday Jan. 15 on a two-hour CBS-TV special. To be taped Jan. 10, the show will feature appearances by Roy Acuff, Earl Scruggs, Bill Monroe, Minnie Pearl, Ricky Skaggs, Johnny Cash, Grandpa Jones, Reba McEntire, Clint Black, Garth Brooks, Ricky Van Shelton, Holly Dunn, Larry Gatlin & the Gatlin Brothers, Vince Gill, Patty Loveless, Ronnie Milsap, Lorrie Morgan, Riders In The Sky, and June Carter Cash.

WOPAT ON BROADWAY: Singer/actor Tom Wopat has been booked to play the lead in the Broadway production of "City Of Angels." The role will occupy him for the first half of '91.

SIGNING: The Whites to Curb Records.

Paul Overstreet Selling Lots Of Albums Without Selling Out

■ BY EDWARD MORRIS

NASHVILLE—Paul Overstreet is proving that it's possible to sell a lot of albums without doing a lot of touring. Since he debuted in 1989, RCA Records has sold more than 325,000 copies of the artist's "Sowin' Love" album. Yet Overstreet did only 30 dates in 1990.

"Heroes," his new album, is set for release Jan. 22. Overstreet plans to limit his 1991 touring to no more than two months—or 30 to 40 shows.

A combination of Overstreet's personal beliefs and his sizable income as a hit songwriter enables him to set the limits on how often and where he will perform. "Prior to entering his relationship with RCA, he expressed to everybody that his priority in life was not being away from his family," says Bobby Roberts, Overstreet's booking agent and manager.

Moreover, Overstreet refuses to play any venue at which alcohol is served or at which alcohol or tobacco is advertised on stage signage. Nor will he perform on Sundays. "I don't want to call them restrictions," Roberts observes, "but we do have parameters we have to work around in booking Paul."

To help compensate for staying off the road, Overstreet does a lot of television appearances, particularly on The Nashville Network, and has released two music videos—"All The Fun" and "Seein' My Father In Me"—both of which have gotten heavy airplay. The latter also won first place in the country-music division at the Houston International Film Festival last year.

About six months after "Sowin' Love" was released, RCA agreed to lease the album to Word Rec-

(Continued on next page)

Contests Fete Country Bands Round Up National Talent

NASHVILLE—Two major national talent contests picked their country-music winners here in pre-Christmas finals. The J.D. Hinton Band, from Knoxville, Tenn., copped the top award for country in the Marlboro Music Talent Roundup, Dec. 8 at the Stockyard Bull Pen Lounge. Dave Durham & the Bull Durham Band, of Daytona Beach, Fla., won the grand prize in the True Value/GMC Truck Country Showdown, Dec. 12 at the Grand Ole Opry House.

The Marlboro winner's reward was a cash prize of \$30,000 and 40 hours of recording time under producer Barry Beckett. The True Value/GMC Truck winner received \$50,000 in cash, a new

pickup truck, and a recording contract with CBS Records.

In addition to the J.D. Hinton Band, Marlboro's country finalists were the River Road Band, Baton Rouge, La. (second place); Showdown, Dallas (third place); Gator-Dilla, Shreveport, La.; Martha White Band, Houston; Robert Morris & the Lonely Road, Louisville, Ky.; Charleston Express, Charleston, S.C.; and Mark Daniels & the Homeboys, Richmond, Va.

True Value/GMC Truck finalists included McCarty & Company, Los Gatos, Calif.; Virginia's Heavy Country, Dumfries, Va.; the Slate Creek Band, Topeka, Kan.; Mario Martin, Atlanta; and Sweetwater, Stevens Point, Wis.

Billboard® TOP COUNTRY ALBUMS

FOR WEEK ENDING JAN. 5, 1991

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	7	CLINT BLACK RCA 52372 (9.98)	3 weeks at No. 1 PUT YOURSELF IN MY SHOES
2	2	2	15	GARTH BROOKS ▲ ² CAPITOL 93866* (9.98)	NO FENCES
3	3	3	15	REBA MCENTIRE ● MCA 10016 (9.98)	RUMOR HAS IT
4	4	4	14	RANDY TRAVIS ● WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS
5	7	7	6	K.T. OSLIN RCA 52365* (9.98)	LOVE IN A SMALLTOWN
6	5	5	60	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE
7	6	6	52	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME
8	8	8	86	GARTH BROOKS ▲ CAPITOL 90897* (9.98)	GARTH BROOKS
9	10	10	42	ALAN JACKSON ● ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
10	9	9	31	GEORGE STRAIT ● MCA 6415 (9.98)	LIVIN' IT UP
11	11	11	86	CLINT BLACK ▲ ² RCA 9668 (8.98)	KILLIN' TIME
12	12	12	7	DWIGHT YOAKAM REPRIS 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY
13	13	13	17	KATHY MATTEA MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
14	15	15	49	RICKY VAN SHELTON ● COLUMBIA 45250 /CBS (8.98 EQ)	RVS III
15	14	14	10	HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)
16	18	18	14	THE JUDDS CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
17	17	17	19	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS
18	19	19	30	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN
19	16	16	11	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME
20	21	21	30	SHENANDOAH COLUMBIA 45490/CBS (8.98 EQ)	EXTRA MILE
21	20	20	41	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB
22	22	22	64	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK
23	24	24	81	LORRIE MORGAN ● RCA 9594 (8.98)	LEAVE THE LIGHT ON
24	23	23	124	THE JUDDS ▲ RCA/CURB 8318 /RCA (8.98)	GREATEST HITS
25	27	27	189	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER
26	29	29	10	MARY-CHAPIN CARPENTER COLUMBIA 46077*/CBS (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK
27	25	25	17	MICHAEL MARTIN MURPHEY WARNER BROS. 26308* (9.98)	COWBOY SONGS
28	26	26	9	ROSANNE CASH COLUMBIA 46079*/CBS (9.98 EQ)	INTERIORS
29	33	33	177	PATSY CLINE ▲ ² MCA 12 (8.98)	GREATEST HITS
30	28	28	18	VERN GOSDIN COLUMBIA 45409/CBS (8.98 EQ)	10 YEARS OF GREATEST HITS
31	30	30	38	DOUG STONE EPIC 45303*/CBS (8.98 EQ)	DOUG STONE
32	34	34	14	SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS
33	31	31	11	JOE DIFFIE EPIC 46047*/CBS (8.98 EQ)	A THOUSAND WINDING ROADS
34	32	32	17	CARLENE CARTER REPRIS 26139*/WARNER BROS. (9.98)	I FELL IN LOVE
35	39	39	10	CHET ATKINS & MARK KNOPFLER COLUMBIA 45307*/CBS (8.98 EQ)	NECK AND NECK
36	37	37	10	WILLIE NELSON COLUMBIA 45492*/CBS (8.98 EQ)	BORN FOR TROUBLE
37	36	36	31	PATTY LOVELESS MCA 6401 (9.98)	ON DOWN THE LINE
38	35	35	11	CONWAY TWITTY MCA 10027* (8.98)	CRAZY IN LOVE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
39	41	41	25	WAYLON JENNINGS EPIC 46104*/CBS (8.98 EQ)	THE EAGLE
40	43	43	268	GEORGE STRAIT ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS
41	40	40	14	KENNY ROGERS REPRIS 26289*/WARNER BROS. (9.98)	LOVE IS STRANGE
42	38	38	20	TEXAS TORNADOS REPRIS 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS
43	53	53	171	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2
44	44	44	21	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI
45	49	49	9	EMMYLOU HARRIS REPRIS 26309*/WARNER BROS. (9.98)	BRAND NEW DANCE
46	46	46	19	SHELBY LYNNE EPIC 46066*/CBS (8.98 EQ)	TOUGH ALL OVER
47	55	55	254	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS
48	51	51	237	RANDY TRAVIS ▲ ² WARNER BROS. 25435 (9.98)	STORMS OF LIFE
49	48	48	24	BILLY JOE ROYAL ATLANTIC 82104* (9.98)	OUT OF THE SHADOWS
50	50	50	82	K.D. LANG & THE RECLINES ● SIRE 25877*/WARNER BROS. (9.98)	ABSOLUTE TORCH AND TWANG
51	61	61	67	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE
52	47	47	61	THE CHARLIE DANIELS BAND ● EPIC 45316/CBS (8.98 EQ)	SIMPLE MAN
53	52	52	97	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (9.98)	GREATEST HITS III
54	65	65	196	RICKY VAN SHELTON ▲ COLUMBIA 40602*/CBS (6.98 EQ)	WILD EYED DREAM
55	57	57	10	MATRACA BERG RCA 52066* (8.98)	LYING TO THE MOON
56	RE-ENTRY	17		RANDY TRAVIS WARNER BROS. 25972 (8.98)	AN OLD TIME CHRISTMAS
57	64	64	104	K.T. OSLIN ▲ RCA 8369 (8.98)	THIS WOMAN
58	45	45	14	HIGHWAY 101 WARNER BROS. 26253* (9.98)	GREATEST HITS
59	42	42	62	MARTY STUART MCA 42312 (8.98)	HILLBILLY ROCK
60	63	63	83	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/CBS (6.98 EQ)	A DECADE OF HITS
61	54	54	24	HOLLY DUNN WARNER BROS. 26173 (9.98)	HEART FULL OF LOVE
62	58	58	43	WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/CBS (8.98 EQ)	HIGHWAYMAN 2
63	66	66	16	MERLE HAGGARD CURB 77313* (9.98)	BLUE JUNGLE
64	56	56	23	THE STATLER BROTHERS MERCURY 842 518* (8.98 EQ)	MUSIC, MEMORIES AND YOU
65	RE-ENTRY	145		K.T. OSLIN ▲ RCA 5924 (8.98)	80'S LADIES
66	68	68	550	WILLIE NELSON ▲ ⁴ COLUMBIA 35305*/CBS (6.98 EQ)	STARDUST
67	71	71	116	RANDY TRAVIS ▲ WARNER BROS. 25738 (9.98)	OLD 8 X 10
68	70	70	16	ANNE MURRAY CAPITOL 94102* (9.98)	YOU WILL
69	59	59	8	DON WILLIAMS RCA 52407* (8.98)	TRUE LOVE
70	62	62	89	KATHY MATTEA ● MERCURY 836 950* (8.98 EQ)	WILLOW IN THE WIND
71	67	67	9	TAMMY WYNETTE EPIC 46238*/CBS (8.98 EQ)	HEART OVER MIND
72	RE-ENTRY	370		WILLIE NELSON ▲ ² COLUMBIA 237542*/CBS (9.98 EQ)	GREATEST HITS
73	73	73	46	HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (9.98)	LONE WOLF
74	RE-ENTRY	111		RICKY VAN SHELTON ▲ COLUMBIA 44221/CBS (8.98 EQ)	LOVING PROOF
75	69	69	28	BAILLIE AND THE BOYS RCA 2114* (8.98)	THE LIGHTS OF HOME

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

PAUL OVERSTREET SELLING LOTS OF ALBUMS WITHOUT SELLING OUT

(Continued from preceding page)

ords so that the gospel label could get additional distribution in Christian bookstores. Roberts estimates that about 10% of sales have been through these outlets.

Word will also release and distribute "Heroes" virtually simultaneously with RCA, and Roberts predicts it will sell at least 50,000 copies in the Christian market. Gospel producer Brown Bannister co-produced the new album with Overstreet.

Ron Howie, RCA's director of sales, says that preorders for the new album are running at about

three times what they were for "Sowin' Love." He reports that a poster, as well as album flats, will be made available to Word for point-of-purchase display. Word's wholly owned Canadian subsidiary, which did not distribute the first album, is now negotiating to carry "Heroes," according to Howie.

Because of Overstreet's outspoken Christian beliefs, he is being booked into a number of large churches, Roberts says. Many of these dates are being promoted or co-promoted by country radio sta-

tions. "The church market has really embraced Paul," Roberts continues, adding that about 40% of the offerings to book come from churches.

"When we get an offer from the church market," Roberts says, "we'll advise and consult with them on how to promote Paul in the marketplace and [how] to bring in the country music fans as well."

At a church date at Capstone Auditorium in Phoenix, country station KNIX co-promoted. In Elkhart, Ind., recently, Overstreet sold 2,100 tickets at a church date co-promoted by

a country and a gospel radio station. This month, Overstreet plays the 3,500-seat auditorium of Prestonwood Baptist Church in Dallas.

Besides churches, Overstreet performs at selected fairs, festivals, parks, theaters, and other family-oriented venues in the 1,500-2,500-seat range. He usually performs with a five-piece band. Roberts says his fees for 1991 are in the \$15,000-\$20,000 range.

Overstreet recorded briefly for RCA in the early '80s before turning to full-time songwriting. In 1986, he signed to MTM Records as a part of

the trio SKO. Within a year, he quit the group and joined MTM as a solo act. His first MTM single, "Love Helps Those," was released in 1988, shortly before the label dissolved. The album he had cut for MTM was then taken over by RCA.

The late '80s also saw Overstreet move to the top of Nashville's songwriting ranks. Among the hits he wrote or co-wrote are "On The Other Hand," "Forever And Ever Amen," "Diggin' Up Bones," "I Fell In Love Again Last Night," "Houston Solution," and "A Long Line Of Love."

COUNTRY CORNER



by Marie Ratliff

NEW MOVERS

Linda Davis—"In A Different Light" (Capitol): WWYZ, WFLS, WCTK, KRAK, KWJJ, KEAN, WESC, KRRV, WOKK, WOWW, WCAO, WDAF, WKSJ, WQDR, KVOO, KFDI, WRKZ.

Waylon Jennings—"What Bothers Me Most" (Epic): KVOO, KRAK, KASE, KIKK, WWYZ, KVET, WAMZ, KFDI.

Emmylou Harris—"Wheels Of Love" (Reprise): WCMS, KFDI, WFLS, KEBC, KVOO, KVET, WWYZ, WRKZ.

T. Graham Brown—"I'm Sending One Up For You" (Capitol): WQDR, KMPS, KFDI, WCMS, WFLS, KEAN, WUBE, WKSJ.

KENNEDY KEEPS 'EM CALLIN': Ray Kennedy's "What A Way To Go" (Atlantic) is generating a lot of calls at KEAN Abilene, Texas, says MD Rudy Fernandez. "We played the 'redhead' version and didn't get any phone calls at all," he says, "then one day our midday guy put on the 'hooker' version and our PD went running in there in shock, but now he's playing it on his show too because the phones started lighting up right away wanting to hear it again."

"It knocks me out," says PD Steve Cantrell, WMNI Columbus, Ohio, "we're playing the 'redhead' version and we're getting some calls on it. If it doesn't make it, I miss my guess."

Kennedy's record moves 42-36 with a boost from heavy play at WPOC Baltimore, WDAF Kansas City, Mo., and WAMZ Louisville, Ky.; big jumps at WSOE Charlotte, N.C., WHOK Columbus, KRPB Tacoma, Wash., WFMS Indianapolis, WTDR Charlotte, and WGAR Cleveland; and new adds at KWEN Tulsa, Okla., KNIX Phoenix, WZZK Birmingham, Ala., WKHK Richmond, Va., KSAN San Francisco, and KHEY El Paso, Texas.

"GORGEOUS HARMONIES," says MD John Saville, WWYZ Hartford, Conn., of Black Tie's "Learning The Game" (Bench). "It reminds me of an early Crosby, Stills & Nash song. Most people in country music grew up with that sound."

Among those stations already on the record, which is charted at No. 68: KHEY El Paso; KEEY Minneapolis; WCTK Providence, R.I.; WQDR Raleigh, N.C.; WOWW Pensacola, Fla.; WCMS Norfolk, Va.; WSIX Nashville; KFDI Wichita, Kan.; WRKZ Hershey, Pa.; KSOP Salt Lake City; KVOO Tulsa; and KRRV Alexandria, La.

"We're getting some real good early phones on Black Tie," says KRRV PD Rick Stevens, "and there's another new act that I like a lot—Donna Ulisse. It's still a little too early to say for sure, but my initial feeling is that this is gonna be a good song for her."

Stevens is speaking of Ulisse's "Things Are Mostly Fine" (Atlantic), which is also being aired at WCMS Norfolk; WDAF Kansas City, Mo.; WFLS Fredericksburg, Va.; KCKC San Bernardino, Calif.; KVOO Tulsa; and KFDI Wichita.

"EVERYBODY IS JUST IN LOVE WITH IT," says MD Greg Stevens, KOLT Albuquerque, N.M., of Rob Crosby's debut single, "Love Will Bring Her Around" (Arista), which is charted at No. 29. "It gets everybody going—we get a lot of requests for it."

New adds on the Crosby record this week include KYGO Denver; WKIS Miami; KMLE Phoenix; KCYY San Antonio, Texas; KZSN Wichita; WONE Dayton, Ohio; KSOP Salt Lake City; and KIIM Tucson, Ariz.

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JAMES E. MYERS, Writer/Publisher & JOEY WELZ, Country Recording Artist get together in Nashville to talk about their next record release, "HEADIN' FOR ARMAGEDDON" . . .

- ★ **GOODBYE FOREVER ONCE AGAIN** on the Charts for 16 weeks - Recorded by P. Jae Stanley on TRAC Records & by T.C. Cantrell & Vicki Lynn on MCR Records. (Written by Larry Molinaro & James E. Myers)
- ★ **ONE WAY TICKET** on the Charts for many weeks - Recorded by Joey Welz on Caprice Records and still going strong. *One Way Ticket* - Top 10 for 7 weeks. (Written by Larry Molinaro & James E. Myers)
- ★ **SIXTEEN WAYS** Hot on the Charts by Joey Welz on Caprice Records. *Sixteen Ways* - Top 20 for 6 weeks. (Written by Joey Welz & James E. Myers)
- ★ **WHERE WOULD I BE WITHOUT YOU** - Another Top 10. Sung by Joey Welz on Caprice Records. (Written by Joey Welz & James E. Myers)

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(Written by Ed Gallagher & James E. Myers. a.s.c.a.p.)

Published by JAMES E. MYERS

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

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

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1991 ★ ENTERTAINMENT II

ISSUE DATE	TRADE EVENT	SPOTLIGHT	DEAD-LINE	ISSUE DATE	TRADE EVENT
JANUARY					
5		"DAWNING OF A NEW ERA IN VIDEO" GLOBAL VIDEO	12/11	4	
12	WINTER CES Trade Show January 10-13 Las Vegas	WINTER CES LASERDISC	12/18	11	
19	Pre-MIDEM		12/21	18	NAIRD May 14-19 Los Angeles
26	MIDEM January 20-24 Cannes, France	MIDEM CANADA	1/1	25	
	RECORD RETAILING DIRECTORY Ad Deadline January 29				
FEBRUARY					
2			1/8	1	LATIN MUSIC CONFERENCE
9		Rounder 20 th Anniversary	1/15	8	SUMMER CES June 1-4 Chicago
16			1/22	15	
23		INT'L RECORDING STUDIOS	1/29	22	COUNTRY MUSIC SOURCEBOOK Pub. Date June 19
				29	
MARCH					
2		EXERCISE AND HEALTH VIDEO	2/5	6	
9	COUNTRY RADIO SEMINAR March 6-9 Nashville	George Strait 10 th Anniversary	2/12	13	NEW MUSIC SEMINAR July 13-17 NYC
16	RECORD RETAILING DIRECTORY Pub. Date March 20		2/19	20	VSDA July 14-17 Las Vegas
23	ITA March 20-23 Tuscon TAPE/DISK DIRECTORY Ad Deadline March 18	PRO TAPE	2/26	27	
30	NARM '91 March 22-25 San Francisco	NARM '91 INDEPENDENT LABELS	3/5		INTERNATIONAL RECORDING EQUIPME & STUDIO DIRECTORY Ad Deadline July 17
APRIL					
6		EUROVIDEO SALSA/MERENGUE	3/12	3	INTERNATIONAL TALEN & TOURING DIRECTOR August 2
13	GOSPEL MUSIC Week April 7-11 Nashville	BENELUX GOSPEL	3/19	10	
20			3/26	17	
27	COUNTRY MUSIC SOURCEBOOK Ad Deadline April 29	MUSIC PUBLISHING	4/2	24	
				31	

HARD INDUSTRY CALENDAR ★ 1991

SPOTLIGHT	DEAD-LINE
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MAY	
AUSTRALIA	4/9
UK 1	4/16
HEAVY METAL/ HARD ROCK NAIRD Nominations Expanded Section	4/23
JAPAN	4/30

JUNE	
LO NUESTRO LATIN AWARDS	5/7
SUMMER CES V ACCESSORIES	5/14
BLACK MUSIC Lieber & Stoller 40 th Anniversary	5/21
MUSIC VIDEO	5/28
GERMANY, AUSTRIA, SWITZERLAND I	6/4

JULY	
JAZZ	6/11
WHO'S NEW IN '91? VIDEO MAN OF THE YEAR	6/18
VSDA 10 th ANNIVERSARY	6/25
FRANCE CHILDREN'S ENTERTAINMENT	7/2

AUGUST	
MTV 10 th Anniversary	7/9
	7/16
A/V CASSETTE DUPLICATION	7/23
BLACK GOSPEL	7/30
HOLIDAY HOME ENTERTAINMENT BUYER'S GUIDE	8/6

ISSUE DATE	TRADE EVENT	SPOTLIGHT	DEAD-LINE
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SEPTEMBER**			
7		LATIN QUARTER	8/13
14	NAB September 11-14 San Francisco	RADIO '91 BILLBOARD RADIO AWARDS	8/20
21	INTERNATIONAL RECORDING EQUIPMENT & STUDIO DIRECTORY Pub. Date September 25		8/27
28	International Buyer's Guide Ad Deadline October 9	CD REPLICATION	9/3

OCTOBER			
5	COUNTRY MUSIC WEEK October 7-11	COUNTRY MUSIC	9/10
12	AES October 4-7 NYC	AES '91 1000 th Ampex Golden Reel	9/17
19		CLASSICAL	9/24
26		NEW AGE	10/1
	INTERNATIONAL TALENT & TOURING DIRECTORY Pub. Date October 2		

NOVEMBER			
2		WORLD MUSIC	10/8
9		SCANDINAVIA	10/15
16	BILLBOARD AMERICAN VIDEO CONFERENCE Los Angeles	GERMANY, AUSTRIA, SWITZERLAND II SPECIAL INTEREST VIDEO	10/22
23		RAP MUSIC	10/29
30		SONGWRITERS OF THE YEAR	11/5

DECEMBER			
1			
7		ITALY	11/12
14		CAPITOL RECORDS 50 th ANNIVERSARY	11/19
21		THE YEAR IN MUSIC (Year End Double Issue)	11/26
28		NO ISSUE THIS WEEK	

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Soul Music. Members of A&M Records group Soul Asylum celebrate the close of a short tour promoting their new album, "And The Horse They Rode In On," with A&M staffers. Pictured, from left, are Wayne Isaak, VP, publicity/East Coast operations, A&M; Kenny MacPherson, VP, creative operations, East Coast, Warner/Chappel Music; Grant Young, Soul Asylum; George Regis, attorney; Dan Murphy, Soul Asylum; Dave Ayers, manager, Soul Asylum; Lauren Zelisko, director, East Coast publicity, A&M; Dave Pirner, Soul Asylum; Charlie Londono, New York promotion, A&M; Chuck Bliziotis, national AOR/alternative promotions director, A&M; Jerry Schragar, Northeast regional sales director, A&M; and Karl Mueller, Soul Asylum. Pictured in foreground is producer Steve Jordan.



Something's Gotta GIVE. Actor Tony Randall and songwriter Neil Sedaka receive the National Foundation for Advancement in the Arts' GIVE Award (Generosity, Inspiration, Vision, and Encouragement) at a dinner at the Hoya Crystal Gallery. Pictured, from left, are Grant Beglarian, president, NFAA; Randall; Frances Preston, president/chief financial officer, BMI; and Sedaka.



Myles Away. Atlantic Records artist Alannah Myles is presented with Australian gold and platinum certifications at the tail end of her nine-show tour in the land Down Under. Shown at the presentation in Sydney, from left, are Warner Group national promotions coordinator Bo Martin, Myles, Warner Group national promotions manager Steve Hands, and executive producer Christopher Ward.



Knack Tracks. Charisma Records staffers recently celebrated the official signing of the Knack to a long-term recording deal. Pictured standing, from left, during the recording of upcoming album "Serious Fun," are Mike Renault, E.S.P. Management; Mike Fraser, album mixer; Doug Fieger, the Knack; Don Was, producer; and Berton Averre, the Knack. Seated, from left, are Jeff Fenster and Danny Goodwin, VPs, A&R, Charisma, and Phil Quartararo, president, Charisma.



Tara's Team. Giant Records artist Tara Kemp, center, meets with Giant owner Irving Azoff, right, and label executive John Brodey. Kemp's debut album is scheduled for early 1991 release, while her first single, "Hold You Tight," was released Dec. 18.



Born To The Horn. Larry Rosen, president of GRP Records, announces the signing of saxophone prodigy Amani Murray. The 14-year old Murray, center, is joined by Rosen, left, and Carl Griffin, GRP director of A&R.



Striking Earle. MCA Records artist Steve Earle meets backstage with label executives after a recent performance at the Roxy in Los Angeles. Shown, from left, are Teresa Ensenat, VP, A&R, MCA; Al Teller, chairman, MCA Music Entertainment Group; Earle; and Jeff Jones, VP of marketing, East Coast, MCA.

Home Video

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Warner Slates Laserdisc Imprint New Division Reflects Hope For Format

BY CHRIS MCGOWAN

LOS ANGELES—In a move that reflects the growing interest of music labels in laserdisc as a "fifth configuration," Warner Reprise Video has become the newest laser imprint.

Previously, the company's music

'We think the time is right for a commitment. It's a superior technology. It all sort of fits together'

video titles had been released on disc through the Pioneer Artists label. In November, Warner Reprise entered the format under its own aegis, with laserdisc releases of David Lynch and Angelo Badalamenti's "Industrial Symphony No. 1" and R.E.M.'s "Tourfilm."

With those titles, Warner Reprise joined PolyGram, A&M, Sony Classical, and a select few other music labels releasing their own discs. Most other companies are currently licensing their music video product to Image Entertainment or Pioneer Artists for laser release.

"We shipped our first titles in November, but in 1991 we'll be coming on with regularly scheduled releases throughout the year," says Vic Faraci, senior VP of sales and marketing for Warner Reprise Video.

Jan. 15 is the street date for the label's next two laserdisc selections: "Madonna: The Immaculate Collection" (\$29.98) and "Frank Sinatra: The Reprise Collection" (\$79.98). "Depeche Mode: 101" (\$29.98) will follow on Jan. 29.

"We think the time is right for a full-fledged commitment," says Faraci.

"I think it's a format that's coming and that I certainly believe in," says John Beug, senior VP/creative director for Warner Bros. Records. "As Warner Reprise gets more involved in home video, laserdisc is an important adjunct to what we're doing. It is a far superior technology to VHS. And if people are going to buy a compact disc player, it makes much more sense for them to buy a combiplayer.

"As the combiplayer becomes more and more popular, playing [both] CDs and laserdiscs, and as

home entertainment systems evolve, it all sort of fits together."

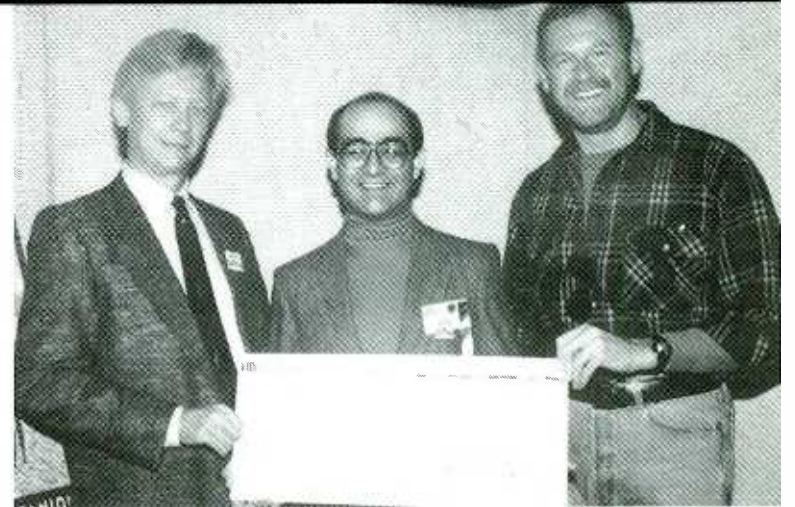
In November and December, Warner Reprise, Pioneer, and seven radio stations participated in a six-city promotional campaign to tout the laser format. The stations involved were WBCN and WFNX Boston, WHFS Washington, D.C., WKLS Atlanta, KROQ Los Angeles, WNEW-FM New York, and KDGE Dallas.

Each station asked listeners to send in cards describing how they felt about the "coming of laser." Selected respondents were invited to attend video screenings of R.E.M.'s "Tourfilm" that utilized laserdisc players and big-screen TVs. Fifty "Tourfilm" T-shirts, ten laserdiscs, and one Pioneer combiplayer (the grand prize) were given away at each screening.

"In 1991 we will be setting up additional promotions to go into other markets around the country," says Faraci. "After Christmas, there will be many more laser players purchased and available in the marketplace, and we want to make sure the public is aware that we are releasing laserdiscs on a regular schedule."

Warner Reprise's slate of titles for 1991 will cover a wide range of styles. "From Depeche Mode to Frank Sinatra, we're all over the place," says Faraci. He observes that "there's no question the upper demographic people will be the first to own players," but adds that laser is "just starting to hit" a younger audience as well.

Adds Beug, "We are acknowledging that laserdisc is something we want to be involved in."



Video Consciousness. Bruce Davison, left, star of the film "Longtime Companion," and Sam Pirnazar, middle, executive VP of Vidmark Entertainment, present a check for \$10,000 to Jeff Jenest, senior VP of Playboy Home Video and chairman of the steering committee of the Video Industry AIDS Action Committee. The recent presentation in Los Angeles was made at the start of the Eastside AIDS-Thon. Vidmark also made a donation of \$10,000 to the Eastside coalition. VIAAC is an all-volunteer national organization, formed a year ago by professionals in the home video and related industries, to provide a need for funding to nonprofit agencies serving the AIDS population. Vidmark released "Longtime Companion," a critically acclaimed film with AIDS as a central theme, Dec. 26.

Video Towne Booming After Purchase By Super Club

BY MOIRA MCCORMICK

CHICAGO—When the Dayton, Ohio-based chain Video Towne was purchased in 1989 by Super Club, it consisted of 22 units and was Dayton's largest video retailer. Since the transaction, says president Bob Williams, Video Towne has jumped to 111 units, and is now "also the largest video retailer in Cincinnati, Columbus, Cleveland—all Ohio's major cities but Toledo."

"It's a very competitive market in Toledo," adds Williams. "Everyone's very low-priced. We're thinking twice about going in there—we're not a discounter."

As a further result of the September 1989 Super Club acquisition, adds Williams, Video Towne went into Indianapolis for the first time.

"Over the past year, we opened 34 new stores on our own, and 55 were purchased from Vestron," he says (Billboard, Aug. 18). "They were pretty much in the same markets we were already in—Indiana, Kentucky, Ohio. Fifteen of the stores were in New Jersey, which marked our first time in that market."

Video Towne is now the third-largest chain under the Super Club aegis. The largest is The Record Bar/Tracks, with 180 stores, followed by Turtle's, which consists of 130 stores.

"Our financial wherewithal and strength comes from Super Club, without whom all this expansion wouldn't be possible," says Williams. "As long as you do what you've projected to do, you're left alone." Tur-

tle's supplies Video Towne's music inventory, while sell-through video is provided by Best Video Distributors of Oklahoma City, another Super Club holding.

Video Towne was founded by Jan Williams, Bob Williams' wife and the chain's operations chief. "From the start," says Bob Williams, "we would have 25-30 copies of A titles, where our competitors would have three. Our first store was 1,800 square feet, with 1,800 movies—most Dayton vid-

eo stores were 500-600 square feet."

Times weren't always rosy, however. "Blockbuster was coming in; we looked at different ways to get capital in the company, to expand aggressively. It was either take the risk or sell Video Towne. Then Super Club's investment banker in Dallas called, and in several months, we had a deal."

According to Williams, Darrell Baldwin, president of Super Club N.A., "saw that we were retail-oriented,

and that we had a sophisticated corporate staff. We already had a controller, training director, advertising director, buyer, internal auditor—you usually didn't find that kind of support in an organization Video Towne's size. Even in '86, 15%-16% of our business was sell-through. We had 1,000-2,000 pieces of video for sale, the same number of CDs and cassettes, and 500-600 paperback books. At that point, we were racked

(Continued on page 47)

Sales Down, Profit Up For Commtron Corp. Revenues From Home Vid, Consumer Electronics Drop

NEW YORK—With home-video revenues declining sharply from 1989, Commtron Corp. reports that first-quarter net sales fell 12% while profit was up slightly.

In the quarter that ended Nov. 30, Commtron, the biggest U.S. distributor of prerecorded videocassettes, says that net profit rose 2.1% to \$3.15 million, as net sales declined to \$152.4 million from \$173.5 million in the first quarter of 1989.

Home-video revenues from sell-through and rentals fell 12% in the quarter to \$129 million. The West Des Moines, Iowa-based company attributes the decline in sell-through to "more conservative buying by retailers" and to product that "was not as strong as last year's."

Video rental was flat, the company says, except for top-10 rental product, which yielded higher revenues than 1989's top 10.

Revenues from Commtron's other major product line, consumer electronics, also dropped 12% in the quarter, to \$23.4 million. The company says this is the result of its strategy of concentrating on higher-margin products and "discontinuing unprofitable lines" such as computers and office equipment.

The new consumer-electronics strategy, along with increased revenues from home video product that carries higher profit margins than hit releases, resulted in an improvement in the overall gross profit margin, from 9.5% in the first quarter of

1989 to 10.4% in 1990.

In the company's statement, president Robert Martini says, "We anticipated a sales decline in the first quarter, reacted accordingly, and produced increased earnings."

Expenses were also down in the first quarter. The cost of sales fell 13% to \$136.6 million and the selling, general, and administrative expenses declined 4.7% to \$11.7 million.

Commtron's stock closed recently at \$5.75 a share in American Stock Exchange trading, close to its 52-week price low of \$5.25.

In the first quarter, Commtron earned 31 cents a share, a penny higher than last year.

DON JEFFREY

VIDEO PEOPLE

Robert Blattner is appointed VP of MCA Inc. in Los Angeles. He has been president of MCA Home Video since February 1989, retains that post.

Eric Doctorow is promoted to executive VP of Paramount Home Video in Los Angeles. He had been senior VP/GM.

Herb Fischer, former senior VP of marketing and sales for MGM/UA Home Video, is named president of West Coast Video Duplicating Inc.



DOCTOROW



ROBINSON

LIVE Home Video promotes **Richard Robinson** to VP of MIS. Robinson previously served as director of MIS for the company.

Warner Home Video in Los Angeles makes the following appointments: **Frank Kraus**, formerly director of sell-through sales, moves to director of national sales; **Molly Kronerg**, formerly sales director/West for MGM/

UA Home Video, to Western regional sales manager; **Randall Chambers**, formerly MGM/UA Home Video national director of sales, to manager of national accounts; and **Mary Kindred**, formerly an MGM/UA regional sales manager, to sales representative, Cincinnati.

Academy Entertainment names **Susan M. Luksik** director of business affairs. She was manager of acquisitions and business affairs at the company.

Wood Knapp Video names **Harold Weitzberg** VP of sales. He was previously national director of sales.

Robert J. Marick is appointed director of marketing at Buena Vista Home Video International. He was formerly director of international marketing at Mattel Toys. Also, Buena Vista International names **Lisa V. Varni** marketing supervisor for the U.K. and Europe. She was executive assistant at Odyssey Distributors.

Video Trend appoints **Julie Nash** to operations manager of the Anchorage, Alaska, branch. She was formerly a video retailer in Alaska.

Bob Roberts, VP national sales at Buena Vista Home Video, has resigned his position there.

VIDEO REVIEWS

"The History Of The NBA," 60 minutes, CBS/Fox Home Video, \$19.98.

Pat Riley, former coach of the world-champion Los Angeles Lakers, hosts this star-studded program that's almost as good as—and perhaps better than—a trip to the Basketball Hall of Fame in Springfield, Mass.

Divided into such segments as "Center Of Attention," "The Showmen," and "Characters Of The Game," the program offers a breezy look at what has become one of America's favorite sports. Highlights include interviews with superstars Bob Cousy, Bill Russell, Wilt Chamberlain, Kareem Abdul-Jabbar, "Magic" Johnson, Julius Erving, and Michael Jordan, to name just a few.

Add in some spectacular game footage, a few bloopers and blunders, and a healthy dose of history, and you have the makings of a sell-through slam dunk. Best of all, it's on the shelves in time for the holidays—right in the middle of the basketball season.

RICHARD T. RYAN

"Disney's SingAlong Songs: Under The Sea," Walt Disney Home Video, 28 minutes, \$14.95.

Volume 6 in the popular Disney SingAlong series is a true charmer: 10 clips culled from Disney films and

cartoons, linked together by their marine settings. Its biggest hook is "The Little Mermaid," whose Oscar-winning calypso number, "Under The Sea," kicks off the program, and whose Oscar-nominated "Kiss The Girl" appears midway through.

Like the other titles in the series, each of which sports a different theme, "Under The Sea" features song lyrics printed on-screen, some with follow-the-bouncing-seashell effects.

Besides the pair of clips from "The Little Mermaid" (the cover art is taken from the movie as well), highlights include a vintage Mickey and Minnie Mouse cavorting in "By The Beautiful Sea," and an equally quaint-looking "At The Codfish Ball," a '30s forerunner of "Mermaid's" undersea production numbers. There are clips from "Peter Pan," "The Rescuers," "The Sword In The Stone," and a single live-action sequence from "20,000 Leagues Under The Sea," featuring Kirk Douglas as, of all things, a jolly singing swab. A treat through and through.

MOIRA McCORMICK

"Barney And The Backyard Gang: Barney's Campfire Sing-Along," Lyons Group, 45 minutes, \$14.95.

This is the fifth of six live-action titles produced so far by the Allen, Texas-based independent Lyons Group featuring Barney, a 9-foot purple dinosaur (a costumed actor), and his Backyard Gang (six children of

Pyramid Builds Up Special-Interest Unit

BY CHRIS MCGOWAN

LOS ANGELES—Pyramid Film & Video, a long-established supplier of nontheatrical programs to schools, libraries, and institutions, is entering the special-interest home video market.

The Santa Monica, Calif.-based firm took a small step in this direction last year with the release of six titles to a few select catalogs and small retail outlets. But it took the big leap into home video in August, when it formed its Pyramid Home Video division and hired Peter Kleiner to run it. Kleiner was formerly VP of marketing for Connoisseur Video Collection, a boutique foreign film classics label.

The new division began promoting its initial six titles to a wide range of outlets this month, sending release sheets and screeners to distributors and retailers. "We're also doing some target marketing, advertising in specific magazines," says Kleiner.

The first six Pyramid titles are "The Films Of Charles & Ray Eames, Vols. 1 & 2" (\$39.95 and \$59.95), "Solo" (\$29.95), "The Day After Trinity" (\$79.95), "All About Kids' Safety" (\$19.95), and "Portraits In Black" (\$39.95).

Kleiner plans to release groups of five or six titles about five times a year. The new label will draw from the 400 titles already in the catalog of 30-year-old Pyramid Film & Video and also acquire new product.

"We're building our distribution network right now," says Kleiner. "We're starting the push to go through both traditional outlets and alternate sources. I expect to have programs in many different genres,

such as sports, art, performance, health and safety, science, and the environment. We'll then market these tapes to the people who like these programs.

"Video stores will probably be 25%-30% of our sales. I think they'll be very important. They are the foundation because they already exist and they accept this kind of product," he says.

"But with each tape we will do some really specific marketing efforts, and not just [concentrate on]

"With each tape we will do some specific marketing efforts"

the video retail pipeline. The bulk of sales will be outside traditional areas. I think everyone's getting used to seeing videos everywhere. I think you'll see more and more retail stores carrying videos as sell-through items. Specific programs will flourish in specific areas."

Kleiner notes that video rental is also an option for such alternative outlets as sporting goods stores. "A lot of these stores already rent skis or climbing equipment, so it's easy to rent video, too," he adds.

Pyramid will try to place its sports tapes in sporting goods stores, its art tapes in museum shops, and so on. "Catalogs will probably be 25% of our sales. They're getting very targeted. For example, I just got a catalog in the mail for people who collect fossils. It's amazing what can be sold through the mail," he says.

Kleiner feels that the area of special-interest video has now grown to the point where "special interest" is almost an obsolete term. "I think the field is too big for that term. It should be called general interest," he says.

Pyramid's first six releases cover a wide range of programming. The two-volume "Films Of Charles & Ray Eames" explores the legacy of the famed husband-and-wife team that made important contributions to the fields of architecture, design, and photography. Gregory Peck narrates both volumes.

"Solo" is a motivational sports tape that follows a lone mountain climber as he starts out before dawn to climb from a mist-enshrouded canyon floor to a windswept mountaintop.

"The Day After Trinity" focuses on the dramatic events surrounding the development of the first atomic bomb. It includes a profile of J. Robert Oppenheimer and interviews with scientists and soldiers. It offers an intriguing commentary on the nature of scientific inquiry, the McCarthy era, and nuclear proliferation.

"All About Kids' Safety" is an animated program that teaches children basic rules about bicycle safety, pedestrian safety, and fire safety. Fred Calvert, whose animated segments are often featured on "Sesame Street," produced the show, which was made in cooperation with the National Safety Council.

"Portraits In Black" consists of three award-winning films that illustrate the impact on our heritage of such prominent African-Americans as poet Paul Laurence Dunbar and freedom fighters Frederick Douglass and Harriet Tubman.

ume 1 through the classic Chaplin films—"The Kids," "The Gold Rush," and "City Lights"—in the second volume. The final program focuses on the private Chaplin, and offers rare footage of Chaplin at home.

James Mason provides the narration, and the programs are filled with outtakes and interviews with such Chaplin contemporaries as Georgia Hale ("The Gold Rush"), Virginia

Cherrill ("City Lights"), and Jackie Coogan.

These programs are film connoisseur delights and they are infinitely collectable. Add in the attractive price and the fact that all three volumes can be purchased for only \$39.99—a \$20 savings—and you have the makings of some strong sell-through titles.

RICHARD T. RYAN



Hi-Def Detente. Ed Markey, chairman of the U.S. Subcommittee on Telecommunications, presents a commemorative plaque to the Soviet Union following the world premiere of Prokofiev's opera, "War And Peace," in high-definition television. The opera was shot in HDTV by HD Pacific in Seattle in August 1990. The HDTV screening was presented by the American Film Institute Nov. 11 at the AFI Theater at the Kennedy Center in Washington, D.C. Shown, from left, are Richard Teller, associate director, AFI; Dr. Robin Willcourt, president, HD Pacific; Congressman Markey; Natalie Semenikhina, first secretary, U.S.S.R. Embassy; Douglas Cerrone, VP, HD Pacific; and Speight Jenkins, general director, Seattle Opera.

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	5	ANOTHER 48 HRS.	Paramount Pictures Paramount Home Video 32386	Eddie Murphy Nick Nolte	1990	R
2	1	7	TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R
3	2	10	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R
4	4	5	BIRD ON A WIRE	Universal City Studios MCA/Universal Home Video 80959	Mel Gibson Goldie Hawn	1990	PG-13
5	5	8	THE HUNT FOR RED OCTOBER	Paramount Pictures Paramount Home Video 32020	Sean Connery Alec Baldwin	1990	PG
6	6	6	BACK TO THE FUTURE PART III	Amblin Entertainment MCA/Universal Home Video 80976	Michael J. Fox Christopher Lloyd	1990	PG
7	7	5	CADILLAC MAN	Orion Pictures Orion Home Video 8756	Robin Williams Tim Robbins	1990	R
8	13	4	MEN AT WORK	Epic Home Video RCA/Columbia Home Video 59463-5	Charlie Sheen Emilio Estevez	1990	PG-13
9	10	5	BETSY'S WEDDING	Touchstone Pictures Touchstone Home Video 1067	Alan Alda Molly Ringwald	1990	R
10	11	7	WILD ORCHID	Vision p.d.g. RCA/Columbia Home Video 59573-5	Mickey Rourke Jacqueline Bisset	1990	NR
11	8	6	THE ROCKY HORROR PICTURE SHOW	CBS-Fox Video 1424	Tim Curry Richard O'Brien	1975	R
12	9	9	Q&A	HBO Video 444	Nick Nolte Timothy Hutton	1990	R
13	12	13	GLORY	Tri-Star Pictures RCA/Columbia Home Video 70283-5	Matthew Broderick Denzel Washington	1989	R
14	14	8	MIAMI BLUES	Orion Pictures Orion Home Video 8746	Alec Baldwin Jennifer Jason Leigh	1990	R
15	NEW		ERNEST GOES TO JAIL	Touchstone Pictures Touchstone Home Video 1065	Jim Varney	1990	PG
16	15	9	THE COOK, THE THIEF, HIS WIFE & HER LOVER	Vidmark Entertainment 5330	Helen Mirren Michael Gambon	1990	NR
17	NEW		GHOST DAD	Universal City Studios MCA/Universal Home Video 80979	Bill Cosby	1990	PG
18	16	9	I LOVE YOU TO DEATH	Tri-Star Pictures RCA/Columbia Home Video 70303-5	Tracey Ullman Kevin Kline	1989	R
19	21	6	PRANCER	Nelson Home Entertainment 7780	Sam Elliott Rebecca Harrell	1989	G
20	18	10	THE FIRST POWER	Orion Pictures Nelson Home Entertainment 7779	Lou Diamond Phillips Tracy Griffith	1990	R
21	19	5	BLIND FURY	Tri-Star Pictures RCA/Columbia Home Video 70253-5	Rutger Hauer	1990	R
22	NEW		HENRY V	CBS-Fox Video 6163	Kenneth Branagh	1989	PG
23	17	11	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG
24	20	7	THE ADVENTURES OF MILO AND OTIS	RCA/Columbia Pictures Home Video 50143	Dudley Moore	1989	G
25	22	3	DADDY'S DYIN'... WHO'S GOT THE WILL?	MGM/UA Home Video M902089	Beau Bridges Beverly D'Angelo	1990	PG-13
26	23	21	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG
27	29	16	BAD INFLUENCE	Epic Home Video RCA/Columbia Home Video 59233-5	Rob Lowe James Spader	1990	R
28	30	3	MYSTERY TRAIN	Orion Pictures Orion Home Video 5051	Joe Strummer Scream'n' Jay Hawkins	1989	R
29	24	11	THE GUARDIAN	Universal City Studios MCA/Universal Home Video 80975	Jenny Seagrove Dwier Brown	1990	R
30	36	13	PETER PAN	Walt Disney Home Video 960	Animated	1953	G
31	33	8	JETSONS: THE MOVIE	Universal City Studios MCA/Universal Home Video 80977	Animated	1990	G
32	31	5	CHATTahoochee	HBO Video 0307	Gary Oldman Dennis Hopper	1990	R
33	38	10	LOOSE CANNONS	Tri-Star Pictures RCA/Columbia Home Video 70193-5	Gene Hackman Dan Aykroyd	1990	R
34	25	23	INTERNAL AFFAIRS	Paramount Pictures Paramount Home Video 32245	Richard Gere Andy Garcia	1990	R
35	28	5	CAMILLE CLAUDEL	Orion Pictures Orion Home Video 5050	Isabelle Adjani Gerard Depardieu	1989	R
36	27	13	A SHOCK TO THE SYSTEM	HBO Video 378	Michael Caine Elizabeth McGovern	1990	R
37	NEW		FRANKENHOOKER	SGE Home Video 2013	James Lorinz Patty Mullins	1990	NR
38	NEW		LISA	CBS-Fox Video 4772	Cheryl Ladd Staci Keanan	1990	PG-13
39	32	12	FIRE BIRDS	Touchstone Pictures Touchstone Home Video 1063	Nicolas Cage Tommy Lee Jones	1990	PG-13
40	35	18	REVENGE	RCA/Columbia Pictures Home Video 50213-5	Kevin Costner Anthony Quinn	1990	R

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1991, Billboard/BPI Communications, Inc.

HOME VIDEO

NEWSLINE

Buena Vista's 'Dick Tracy' Video Shoots Through The (Rental) Wall

Buena Vista Home Video claims that "Dick Tracy" racked up prebook orders of 476,354 units in the U.S. and Canada, not including direct-mail orders, which Disney claims is a new rental record. The title, which arrived in stores Dec. 21 and carried a suggested list of \$92.95, was the beneficiary of a new "Rent And Sell" program, whereby consumers can get a \$3 rebate and new cassette sleeve when they buy previously viewed copies. In addition to an extensive marketing and in-store support campaign, Disney is also extending co-op for six months. The movie becomes only the third title of 1990 to surpass the 400,000-unit mark. Last March, RCA/Columbia tallied about 420,000 units on "Look Who's Talking," while more recently Paramount Home Video announced nearly 437,000 units on "The Hunt For Red October." Two years ago, Disney's "Three Men And A Baby" hit the 460,000 level, while one year ago, MGM/UA Home Video's "Rain Man" clocked in at about 450,000 units. Richard Cohen, executive VP of Buena Vista Home Video Worldwide, says, "This proves there is no rental wall. High-quality product, marketed and distributed well at the right time, can still grow this business." Dick Longwell, senior VP of domestic sales at Buena Vista, adds, "Every element of this program worked to perfection. Video retailers see the value of better servicing their customers by providing a satisfactory number of copies on street date. Selloff is a profitable business, and retailers are now much more aggressive in managing it."

Deal Is Off For Kermit And Mickey

The deal between Walt Disney and Jim Henson Productions is off. Last year, Disney announced its intent to buy Henson Associates, which would have included the Muppet characters, as well as new productions. Sources close to the situation say the parties could not come to terms. A proposed offshoot of the deal was to have included original home video product for Disney. Disney chairman Michael Eisner issued a statement in which he said the company "truly regrets" that an agreement could not be reached.

Orion Adopts Open-List Policy For All Releases

Orion Home Video says it too will delete its suggested retail price from all home video rental releases, beginning April 1. All releases higher than \$29.98 suggested retail will be open-listed and will carry no manufacturer's suggested retail price. According to the company, it has seen a "potential for retailer confusion over the relationship between the actual cost to authorized Orion customers and a higher 'suggested retail.'" The company says the move does not signal any shift in its pricing structure. The company is at the \$94.98-suggested-list level on major theatrical releases, which have included "RoboCop 2" and "Cadillac Man."

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The Word On New Vid Magazine 'Word Up!' Features Heavy Tie-Ins With Sister Rap Publication

BY JIM BESSMAN

NEW YORK—With "The Best Of 'Word Up!' Video Magazine," Worldwide Entertainment Marketing is attempting to one-up other video magazines by tying in with an actual publication in as comprehensive and innovative a way as possible. Video magazines linked to sister publications represent cutting-edge efforts in the home video field.

And the tie-in is as upfront as you can get: The January 1991 covers of both the Word Up! rap magazine and its sister publication, Rap Masters, bear a mini-picture of the

"Word Up!" video box, along with page numbers for ordering details.

The video box, meanwhile, boasts the graphic look of the magazine in its typeface and postage-stamp pictures of featured rappers. It is also stickered with a Word Up! magazine subscription offer directive and carries a "Rap Rules!" slogan emblazoned in print at the top.

"That's for retail," says Mike Omansky, WEM president and the video magazine's series director, "in case they don't know Word Up! or know it's about rap." He feels that target consumers, however, will readily know the magazine

and its video's contents.

"It's the leading rap and R&B magazine," Omansky claims. "Readership—including pass-alongs—is 2 million monthly for Word Up!, Rap Masters, and the other sister publication, 2 Hype. And it's predominantly newsstand sales—very active. We want the video to have an active audience—no commercial push to sell subscriptions."

The debut volume of the "Word Up!" video magazine "delivers what the rap consumer really wants," continues Omansky.

"Instead of production values, (Continued on page 46)

Enjoy Home Entertainment With 'Mr. Frost,' 'Bad Guys'

BY MICHAEL DARE

This weekly column is provided as a guide through the wilderness of unfamiliar feature video titles.

•"Mr. Frost," (1989), Sony Video Software, prebooks 1/21.

Jeff Goldblum ("The Fly") gives another outstanding performance as Mr. Frost, a mysterious psychopathic killer who hasn't spoken a word in all the years he's been incarcerated. When he finally opens up to a psychiatrist, played by Kathy Baker ("Clean And Sober"), it's with the news that he's God's age-old sparring partner looking for a rematch. The arresting officer, played by Alan Bates ("An Unmarried Woman"), agrees, and the film becomes an intense psychological/paranormal thriller through a maze of satanic evil. It's a whodunit in a purely psychological sense. We know who did it, Mr. Frost, but we have to join the psychiatrists in their quest

for his identity. And the clues include things like the fact that Mr. Frost likes cooking but he doesn't like to eat, so he makes elaborate casseroles that he throws away. Though the payoff isn't totally fulfilling, Goldblum seethes with the mesmerizing intensity of an inner madness we'll never understand. His fans shouldn't miss it. Rent it with "Manhunter."

•"Bad Guys," (1979), European Video Distributors. Set in Hungary in the 1860s, this tale of the tracking of a band of outlaws gives an interesting glimpse of a world that's strikingly similar to the American old west. The hats, the horses, the dirt, the craggy faces, and barren landscapes all add up to a surprisingly entertaining vision of the "old east." Director György Szomjas has enough of Ford and Peckinpah's style to convince you that if Clint Eastwood had decided to go with him instead of Sergio Leone, we could have ended up with an entire wave of "goulash" westerns instead of "spaghetti" westerns. Rent it with "The Wild Bunch."

•"Moon 44," (1990), LIVE Home Video, prebooks Thursday (3).

It's 2038, and mankind is ransacking the universe for raw ore. Somebody is stealing the interplanetary mining shuttles from one multinational corporation, so they send out a spy, played by Michael Paré ("Eddie And The Cruisers"), to Moon 44 to find out who's doing the stealing. He finds Malcolm McDowell ("A

Clockwork Orange") as an unctuous slavedriver overseeing a mining operation that is none too pleasant. As if that weren't plot enough, they also send a gang of prisoners who are promised freedom if they help protect the corporation's goods. With a surprisingly large budget, big sets that look like they were bought used from Ridley Scott, and some spectacular effects, "Moon 44" is a lot of fun when it sticks to action. Unfortunately much of it is bogged down deep inside the planet, where the whole thing becomes a standard prison movie except with ritzier art direction. With more solid direction, this could have been great, as it is it's a fine placebo for sci-fi fans who can't find a tape of "Bladerunner."



•"Red Line 7000," (1965), Paramount Home Video, prebooks 1/15.

This period piece was sort of an attempt to re-make "Where The Boys Are" as a racing movie. It even features somebody who looks a lot like Troy Donahue and lots of "hip" rock'n'roll like a prerap ditty called "Wildcat Jones." It stars James Caan as a racing moralist who likes his cars faster than his women, and it's being released simultaneously with "Days Of Thunder" in order to create the perfect car-racing double bill. Both films take place at the Daytona 500, though "RL 7000" boasts Caan instead of Tom Cruise, and director Howard Hawks instead of Tony Scott. This is a fascinating double bill just to compare the differences between the two films, which are 25 years apart. Things like in "Days Of Thunder," we're told that racers never go to funerals, but "RL 7000" begins at a funeral attended by nothing but racers. Fascinating, huh?

•"Virgin High," (1990), RCA/Columbia Pictures Home Video, prebooks Thursday (3).

"Animal House" in a Catholic girl's school might sound promising if you're an anxious teenager with all the accompanying glandular problems, but even adolescents might have problems watching this one. The fascinating tale of three boys who sneak onto the campus of the Academy of the Blessed Virgin seems to swim with the promise of some Catholic T&A, or at the very least some funny nuns, but it's short on both. There is enough wacky overblown buffoonery to fulfill anyone's quota for the next century. Rent it with "How To Pass Your SATs."

Billboard.

FOR WEEK ENDING JANUARY 5, 1991

Top Videodisc Sales

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
Compiled from a national sample of retail store sales reports.								
★★ NO. 1 ★★								
1	1	7	THE HUNT FOR RED OCTOBER	Paramount Pictures Pioneer LDCA, Inc. LV32030-2	Sean Connery Alec Baldwin	1990	PG	29.95
2	2	7	TOTAL RECALL	Carolco Home Video Image Entertainment ID7779IV	A. Schwarzenegger	1990	R	39.95
3	3	5	BACK TO THE FUTURE PART III	Amblin Entertainment MCA/Universal Home Video 40979	Michael J. Fox Christopher Lloyd	1990	PG	39.98
4	5	3	ANOTHER 48 HRS.	Paramount Pictures Pioneer LDCA, Inc. 32386	Eddie Murphy Nick Nolte	1990	R	24.95
5	4	3	BIRD ON A WIRE	Universal City Studios MCA/Universal Home Video 80959	Mel Gibson Goldie Hawn	1990	PG-13	34.98
6	6	13	THE LITTLE MERMAID	Walt Disney Home Video Pioneer/Image Ent. 913	Animated	1989	G	29.99
7	8	13	GLORY	Tri-Star Pictures Pioneer/Image Ent. 70286	Matthew Broderick Denzel Washington	1989	R	39.95
8	9	11	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Image Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	29.95
9	16	19	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG	24.98
10	7	103	TOP GUN	Paramount Pictures Pioneer LDCA, Inc. 1629	Tom Cruise Kelly McGillis	1986	PG	29.95
11	12	24	BLUE VELVET	Warner Bros. Inc. Warner Home Video 692	Kyle MacLachlan Isabella Rossellini	1986	R	29.98
12	11	7	WILD ORCHID	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 59576	Mickey Rourke Jacqueline Bisset	1990	NR	24.95
13	13	11	RETURN OF THE JEDI	CBS-Fox Video Pioneer/Image Ent. 1425-85	Mark Hamill Harrison Ford	1983	PG	69.98
14	19	17	HARD TO KILL	Warner Bros. Inc. Warner Home Video 11914	Steven Seagal Kelly LeBrock	1990	R	24.98
15	NEW ▶		PETER PAN	Walt Disney Home Video Pioneer/Image Ent. 960	Animated	1953	G	29.99
16	22	3	CLOSE ENCOUNTERS OF THE THIRD KIND	Criterion Collection CC1241L	Richard Dreyfuss	1977	PG	124.95
17	10	7	ROGER WATERS: THE WALL-LIVE IN BERLIN	PolyGram Music Video 082-649-3	Roger Waters	1990	NR	29.95
18	18	5	JETSONS: THE MOVIE	Universal City Studios MCA/Universal Home Video 40977	Animated	1990	G	34.98
19	14	9	JOE VERSUS THE VOLCANO	Warner Bros. Inc. Warner Home Video 11912	Tom Hanks Meg Ryan	1990	PG	24.98
20	NEW ▶		THE DIRTY DOZEN	MGM/UA Home Video Pioneer/Image Ent. ML102042	Lee Marvin Charles Bronson	1967	NR	39.98
21	NEW ▶		JANET JACKSON: THE RHYTHM NATION COMPILATION	A&M Video Pioneer/Image Ent. 7502-61737-3	Janet Jackson	1990	NR	29.98
22	24	3	I LOVE YOU TO DEATH	Tri-Star Pictures Pioneer LDCA, Inc. 70306	Tracey Ullman Kevin Kline	1989	R	34.95
23	21	13	SUPERMAN: THE MOVIE	Warner Bros. Inc. Warner Home Video 12030	Marlon Brando Gene Hackman	1978	PG	29.98
24	17	15	ALL DOGS GO TO HEAVEN	MGM/UA Home Video Pioneer/Image Ent. 101868	Animated	1989	G	24.98
25	NEW ▶		THE ADVENTURES OF MILO AND OTIS	RCA/Columbia Pictures Home Video Pioneer/Image Ent. 70143	Dudley Moore	1989	G	24.95

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1991, Billboard/BPI Communications, Inc.

Top Video Sales

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
Compiled from a national sample of retail store sales reports.								
★★ NO. 1 ★★								
1	1	10	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
2	2	14	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
3	3	7	TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R	24.99
4	4	11	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	24.99
5	5	32	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
6	9	5	MADONNA: THE IMMACULATE COLLECTION	Warner Reprise Video 3-38195	Madonna	1990	NR	19.98
7	7	224	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	24.98
8	6	16	ALL DOGS GO TO HEAVEN	MGM/UA Home Video M301868	Animated	1989	G	24.98
9	10	6	RUDOLPH THE RED NOSED REINDEER	Family Home Entertainment 27309	Animated	1989	NR	14.95
10	8	15	LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13	19.95
11	11	8	JETSONS: THE MOVIE	Universal City Studios MCA/Universal Home Video 80977	Animated	1990	G	22.95
12	NEW ▶		MADONNA: JUSTIFY MY LOVE	Warner Reprise Video 38224	Madonna	1990	NR	9.98
13	28	4	IT'S A WONDERFUL LIFE	Republic Pictures Home Video 2060	James Stewart Donna Reed	1946	NR	14.95
14	12	10	STAR WARS TRILOGY GIFT PACK	CBS-Fox Video 0609	Mark Hamill Harrison Ford	1990	PG	59.98
15	24	10	SANTA CLAUS IS COMING TO TOWN	Family Home Entertainment 27312	Animated	1989	NR	14.95
16	19	4	JANET JACKSON: THE RHYTHM NATION COMPILATION	A&M Video 7502-61737-3	Janet Jackson	1990	NR	19.95
17	26	12	FROSTY THE SNOWMAN	Family Home Entertainment 27311	Animated	1989	NR	14.95
18	17	13	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	19.95
19	22	14	THE KING AND I	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	G	19.98
20	18	7	M.C. HAMMER: HAMMER TIME	Capitol Video 40012	M.C. Hammer	1990	NR	19.98
21	15	29	STEP BY STEP ▲ ²⁰	CBS Music Video Enterprises 19V-49047	New Kids On The Block	1990	NR	19.98
22	34	3	FRANK SINATRA: THE REPRIS COLLECTION	Warner Reprise Video 3-38196	Frank Sinatra	1990	NR	69.98
23	13	10	ROGER WATERS: THE WALL-LIVE IN BERLIN	PolyGram Music Video 082-649-3	Roger Waters	1990	NR	19.95
24	16	6	THE ROCKY HORROR PICTURE SHOW	CBS-Fox Video 1424	Tim Curry Richard O'Brien	1975	R	89.98
25	23	12	THREE TENORS IN CONCERT ●	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
26	14	16	PETER PAN	GoodTimes Home Video RCA/Columbia Home Video 7001	Mary Martin	1960	NR	24.99
27	31	30	LAWRENCE OF ARABIA	RCA/Columbia Pictures Home Video 50133	Peter O'Toole	1962	PG	29.95
28	27	11	JANE FONDA'S LEAN ROUTINE	Jane Fonda Warner Home Video 654	Jane Fonda	1990	NR	29.98
29	20	11	HOW THE GRINCH STOLE CHRISTMAS!	MGM/UA Home Video	Animated	1966	NR	14.95
30	33	56	WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	14.95
31	30	3	DR. FEELGOOD: THE VIDEOS	Elektra Entertainment 40117-3	Motley Crue	1990	NR	14.98
32	RE-ENTRY		DISNEY'S SING ALONG SONGS: UNDER THE SEA	Walt Disney Home Video 908	Animated	1990	NR	12.99
33	29	3	BON JOVI: ACCESS ALL AREAS	PolyGram Music Video 082-767-3	Bon Jovi	1990	NR	29.95
34	21	11	BACK TO THE FUTURE PART II	Amblin Entertainment MCA/Universal Home Video 80914	Michael J. Fox Christopher Lloyd	1989	PG	19.95
35	37	13	RAIN MAN	MGM/UA Home Video 901648	Dustin Hoffman Tom Cruise	1988	R	19.98
36	38	8	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR	Playboy Video HBO Video 90520	Various Artists	1990	NR	19.99
37	35	16	DISNEY'S SING ALONG SONGS: VERY MERRY CHRISTMAS SONGS	Walt Disney Home Video 412	Animated	1988	NR	14.95
38	40	3	PLAYBOY FANTASIES II	Playboy Video HBO Video 457	Various Artists	1990	NR	19.99
39	NEW ▶		PLAY THAT FUNKY MUSIC WHITE BOY	SBK Music Video K5VA-07339	Vanilla Ice	1990	NR	12.98
40	25	154	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1991, Billboard/BPI Communications Inc.

'90: Year Of Adult-Appeal, Story-Driven Feature Films

THE TIMES THEY ARE A' changing: 1990 will be remembered as the year story-driven, adult- and female-appeal films came into their own, while sequels, megabudget "hardware" films, and action-adventure/teenage-male-oriented films slackened. So says noted film analyst/columnist Martin Grove of The Hollywood Reporter.

Hollywood, he adds, is also placing much greater emphasis on scripts and is increasingly learning the necessity of stars who work hard to promote their own films.

Of the 15 top-grossing films of 1990, he says, only three—"Die Hard 2," "Back To The Future Part III," and "Another 48 HRS."—were sequels. "Ghost" is the year's top grosser at \$200 million, followed by "Pretty Woman" at about \$178 million. Both out-grossed such superstar vehicles as "Days Of Thunder" and "Another 48 HRS.," he says.

"There's no question that there's been a shift," says Grove, "when you look at the year's most successful pictures. 'Ghost' is an adult-female-appeal, story-driven film without superstars, and 'Pretty Woman' is an adult-appeal, story-driven film without superstars. And the third-biggest film will be 'Home Alone,' a story-driven, family-appeal film without superstars."

Examining the rest of the top 10, he says that "Teenage Mutant Ninja Turtles: The Movie" was "youth appeal without superstars," "The Hunt For Red October" was a "story-driven vehicle," "Total Recall" was "superstar-driven with Arnold Schwarzenegger," "Die Hard 2" was a sequel, "Driving Miss Daisy" was "story-driven, adult-appeal," "Dick Tracy" was "story- and event-driven," and "Back To The Future Part III" was a sequel.

"There is a definite trend toward films whose stories drive them at the box office," he says. "Superstars are not always necessary. And Hollywood is now spending as much as \$3 million for a screenplay. We will see more of that in 1991, although it will take some time for those changes to be reflected in an industry where it takes 18 months to put a film through the production cycle. You can't expect to see changes three months later."

It was also a year, Grove says, "that showed the importance of promotion, particularly with the success of 'Total Recall' and Arnold Schwarzenegger. Before the

summer he was perceived as a lesser star than Tom Cruise or Eddie Murphy, but a hard-working star when it came to promoting his films. Now I think he's bigger than either Cruise or Murphy. He's taken over. And we saw Warren Beatty come out of hiding to promote 'Dick Tracy.' Promotion is important for two reasons. It tells your story and it keeps the media from telling somebody else's story. It helps to get a star who gets out there and works."

Despite the monster successes of "Ghost" and "Pretty Woman," the moviegoing audience dipped slightly in 1990, according to analysts. Grove suggests, however, that 1991 is shaping up "with a lot of potentially strong product for next year." Next summer, he says, will have its share again of

major action-adventure "hardware" sequels in "Aliens 3," "Terminator 2," and "RoboCop 3." "There are many worthy films coming up. It's also



by Jim McCullaugh

premature to say if there's another 'Ghost' in there," he says.

Among some of the films in the 1991 lineup are "Regarding Henry" (Harrison Ford), "The Fisher King" (Robin Williams), "Hudson Hawk" (Bruce Willis), "City Slickers" (Billy Crystal), "Billy Bathgate" (Dustin Hoffman), "One Good Cop" (Michael Keaton), "Scenes From A Mall" (Woody Allen and Bette Midler), "Price Of Our Blood" (Steven Seagal), Oliver Stone's "The Doors," and the sequel "Teenage Mutant Ninja Turtles: The Secret Of The Ooze." "Some of these may be big-grossing films," he says.

Assessing the Christmas season, Grove acknowledges a particularly crowded field this year. He says, "It's Hollywood's way to have a glut of product during those periods of the year, Christmas and summer, when the moviegoing audience expands. Marketing becomes more expensive and theaters are harder to obtain. But the feeling is that the audience is out there and you've got to go after them."

But even that thinking could shift somewhat, says Grove, as Hollywood released three films last March—"Pretty Woman," "Red October," and "Teenage Mutant Ninja Turtles"—that went on to collectively gross more than \$450 million. "That speaks awfully well to releasing films at other times of the year," he says.

Grove says the three big winners that will have "significant grosses by the end of the New Year's weekend" will be "Home Alone," "Kindergarten Cop," and "The Godfather III."

Top Music Videos™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.			Suggested List Price
			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	
			★★ NO. 1 ★★			
1	1	29	STEP BY STEP ▲ ²¹ CBS Music Video Enterprises 19V-49047	New Kids On The Block	LF	19.98
2	2	5	THE IMMACULATE COLLECTION Warner Reprise Video 3-38195	Madonna	LF	19.98
3	3	7	HAMMER TIME Capitol Video 40012	M.C. Hammer	LF	19.98
4	5	9	THE WALL-LIVE IN BERLIN PolyGram Music Video 082-649-3	Roger Waters	C	19.95
5	4	5	THE RHYTHM NATION COMPILATION A&M Video 7502-61737-3	Janet Jackson	LF	19.95
6	8	3	PLAY THAT FUNKY MUSIC WHITE BOY SBK Music Video K5VA-07339	Vanilla Ice	SF	12.98
7	NEW		JUSTIFY MY LOVE Warner Reprise Video 38224	Madonna	SF	9.98
8	6	3	ACCESS ALL AREAS PolyGram Music Video 082-767-3	Bon Jovi	D	29.95
9	7	5	DR. FEELGOOD: THE VIDEOS Elektra Entertainment 40117-3	Motley Crue	SF	14.98
10	11	57	HANGIN' TOUGH LIVE ▲ ²⁴ CBS Music Video Enterprises 19V-49030	New Kids On The Block	C	19.98
11	17	7	HOME FOR CHRISTMAS ▲ CBS Music Video Enterprises 17V-49059	Johnny Mathis	LF	17.98
12	12	73	HANGIN' TOUGH ▲ ²³ CBS Music Video Enterprises 14V-49028	New Kids On The Block	SF	14.95
13	10	5	SERIOUSLY LIVE A*Vision Entertainment 3-50170	Phil Collins	C	19.98
14	9	21	PLEASE HAMMER DON'T HURT 'EM ▲ ³ Capitol Video C540001	M.C. Hammer	LF	19.98
15	NEW		OH SAY CAN YOU SCREAM A*Vision Entertainment 3-50179	Skid Row	C	19.98
16	15	3	LIVE AT YANKEE STADIUM CBS Music Video Enterprises 19V-49061	Billy Joel	C	19.98
17	13	3	PRIDE AND JOY CBS Music Video Enterprises 17V-49069	Stevie Ray Vaughan	LF	17.98
18	14	13	THE THREE TENORS IN CONCERT ● London 071 223-3	Carreras - Domingo - Pavarotti	C	24.95
19	18	3	THE REPRISE COLLECTION Warner Reprise Video 3-38196	Frank Sinatra	C	69.98
20	16	5	LIVE AROUND THE WORLD A*Vision Entertainment 3-50171	Debbie Gibson	C	19.98
21	19	17	ELVIS: VOL. 1-CENTER STAGE ▲ ³ Buena Vista Home Video 1032	Elvis Presley	D	19.99
22	23	3	COMING OUT OF THEIR SHELLS TOUR GoodTimes Home Video 6091	Teen Mutant Ninja Turtles	C	9.99
23	30	17	ELVIS: VOL. 2-THE MAN AND THE MUSIC ▲ ³ Buena Vista Home Video 1033	Elvis Presley	D	19.99
24	20	5	STRANGE TOO Warner Reprise Video 38181	Depeche Mode	SF	16.98
25	25	5	CHRONICLES PolyGram Music Video 082-765-3	Rush	LF	19.95
26	28	5	TWISTS OF FATE Arista Records Inc. 6 West Home Video 5713	Taylor Dayne	LF	16.98
27	22	9	THE MAKING OF PUMP CBS Music Video Enterprises 19V-49064	Aerosmith	D	19.98
28	24	23	VIDEO EXPOSURE ● Arista Records Inc. 6 West Home Video SW-5702	Expose	SF	16.98
29	NEW		HARD N' HEAVY: VOL. 10 MCA Music Video DIV-21193	Various Artists	LF	19.95
30	NEW		FROM THE BEGINNING Chrysalis Video 25038	Slaughter	LF	16.98

● RIAA gold certification for sales of 25,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum certification for sales of 50,000 units or \$2 million in sales at suggested retail. SF short-form. LF long-form. C concert. D documentary. © 1991, Billboard/BPI Communications, Inc.



by Earl Paige

BUYING GROUPS HIT: Frank Lucca, president of buying group **Flagship Entertainment Centers**, regrets that so many different purchasing organizations are forming and that the independent retailer is not being represented effectively.

"Every time a new group forms, it just splinters the industry some more and nobody has power. What is happening, we're all so small," says Lucca, identifying **Flagship** membership at 700 stores, **Video Buyer's Group** at 800, and **American Video Assn.** at 1,500. Lucca does not include **Video Alliance Group**, a new startup, or another being touted by **International Video Presentations**. "I'm not talking about buying power anymore, I'm not talking about advertising. I'm talking about purely getting what they want from the studios. So our goal is to get out there and surpass **Blockbuster Video**, get 1,500 or 1,900 stores, and that's what we're going to do. We just opened an office in Florida, where we're putting 300 stores. Then a West Coast office. We already have 50 stores in Oregon and Washington, so we have a base. So once and for all, the small video stores need to stop saying we're independent this and independent that; we need to speak with one voice."

STORE OF DREAMS: "If you build it, they will come." Citing this line from the hit movie "Field Of Dreams," **Ron Castell** set the stage as **Blockbuster Entertainment** heralded its arrival in Hollywood, Calif., a block east of Fairfax on Sunset Boulevard. The bright, 8,227-square-foot building is on two levels with extras and new features not seen in any of the firm's 1,535 other units chainwide. With 53 stores in the greater Los Angeles area and 13 in the city itself, the Hollywood store is a real milestone, explained the senior VP of programming and merchandising, who said he had an eye on the location during one of his first trips upon joining **Blockbuster**. Adding a somber note in regard to the store's expense and all of **Blockbuster's** expansion was **Scott**

Beck, vice chairman and CEO. Beck had the answer to Castell's evocation from "Field Of Dreams." Said Beck of the expected customers, "They better [come]." As for the Hollywood crowd invited to the evening gala, they did come out in force to look at such features as the chain's first laserdisc theater on the 2,000-square-foot mezzanine. Vendors described the largest inventory of sell-through ever assembled, with **Allan Caplan**, now a VP, boasting that titles were available from \$9.99 to \$299. Yet another innovation is a 300-square-foot ground-floor billboard that will display hand-painted posters advertising three new movies at a time. The facility will have 18 full- and part-time staffers, all chosen for their knowledge and interest in movies, who will report to manager **Miriam Levy**.

MEMBERSHIP MARGIN: The **Laser's Edge** posts a large billboard touting the advantages membership and preorder convey on purchases. The L.A.-based chain shows three price tiers on a \$19.95-suggested list. The nonmember would pay an \$18.55 credit-card price, or \$17.95 in cash. The member pays \$17.45 for plastic, or \$16.95 in cash. The member preorder prices are \$16.45 and \$15.95. **Jay Frank** and **Kirk Leonhardt** are regarded as pioneers in laserdisc retailing, now boasting three **Laser's Edge** stores after five years in the business, their newest venture a 2,600-square-foot unit in Camarillo. The other two are in Burbank and Woodland Hills, the latter the flagship, complete with video theater rooms and the \$20,000-list-price **Barco** projection screen and sound system. With one of the largest selections of videodiscs around L.A., the store also features a select inventory of compact discs.

WAKING GIANT: Most visitors to the annual **Video Software Dealers Assn.** convention in Las Vegas are familiar with **Video Park**, the three giant-size stores laid out like theme parks (one has a 40-foot yellow submarine where its music videos are merchandised). There are **Video Parks** outside of Las Vegas in Stockton and in Modesto, Calif., too. The chain is branching out. A newer division is six-unit **Video Giant**, popping up around Southern California (Anaheim, Fountain Valley, Tustin, and Woodland Hills). Surprisingly, two **Video Giants** are located in Staten Island, a borough of New York. The chain also operates 10 **Video Zone** stores in California, four in Bakersfield and others in Tehachapi, Visalia, Clovis, Fresno, and Tulare.

THE WORD ON 'WORD UP!'

(Continued from page 44)

we went for an intentionally rough, *street* video, shooting in vans, high school gyms, locker rooms, artists' homes, movie sets, and the street. The concept was to take a successful magazine—with its people who understand its consumers—and translate it to video."

A joint venture between "Word Up!" Video Productions (the producer) and WEM (the distributor), "The Best of 'Word Up!'" is executive-produced by the magazine's publisher, **Scott Figman**, directed by its photographer, **Ernest Paniccioli**, and hosted by its editor-in-chief, **Kate Ferguson**.

Highlights of the first volume, says **Omansky**, include "Roxanne Shan'te at home talking about being a mother at 16 and how it affects her, **Public Enemy** on stage, **Queen Latifah** and **M.C. Lyte** in the studio for a charity project, **Ice-T** on a movie set explaining why he wants to stay true to his roots and not cross over, **Flavor Flav** at a neighborhood pizza parlor. It's a true behind-the-scenes portrait. The only ground rule is no four-letter words or sexual in-

nuendo—the only sticker on the product is for the subscription offer!"

That sticker refers to an insert coupon good for \$7 off on a **Word Up!** subscription. **Omansky** notes that to "avoid pricing confusion," the sticker uses seven dollar signs

"The concept was to take a successful magazine & translate it to video"

rather than \$7."

Regarding pricing, **Omansky** says that the \$16.98 list is strategically at the "low end" of the \$16.98-\$19.98 music video price range, but is higher than other "generic" video magazine. "We wanted to position it in the music video category, but the fact that it's 'Word Up!' gives us street credibility and justifies the higher (video magazine) price."

In conceiving the video magazine, **Omansky** relied on his back-

ground in the packaged goods industry, and, more recently, his stint as **RCA Records'** VP of marketing management, during which he pioneered music-industry 900-number phone lines—including the successful rap line for **DJ Jazzy Jeff** and the **Fresh Prince**.

"I was at **RCA** when they took on **Jive Records**, which forced me to become extremely knowledgeable on rap very quickly."

An **RCA** associate hooked **Omansky** up with **Word Up!** publisher **Figman**, and the two concocted the companion video magazine "within five minutes."

Future volumes will follow at a rate to be determined by marketplace reaction. **Omansky** says that initial response to the launch edition—which hit the streets Oct. 23—is good in "urban areas you'd expect," including **New York**, **Detroit**, **Atlanta**, **Philadelphia**, **Baltimore**, **Washington, D.C.**, and in **California**.

He adds that to help promote the video, the **Word Up!** publications will run ads for the next three months.

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VIDEO TOWNE BOOMING AFTER PURCHASE BY SUPER CLUB*(Continued from page 41)*

by Handleman.

"We told [Baldwin] we could add a substantial number of new stores without adding to our staff," he continues. "When we added the Vestron stores, we only took on 18 people. Now we have 28 people on staff."

Besides the dramatic expansion in terms of number of stores, Video Towne has been expanding the definition of the video store as well. "Four months ago, we opened a 12,000-square-foot anchor site in Columbus," says Williams, "with 25,000 pieces of music, 10,000 videos to rent, and 2,500 pieces of sell-through video. There's a mini laserdisc theater to demonstrate the format... and we're now selling two discs a day. But as the market develops, we think sales will increase. We now have 1,000 la-

serdisc titles for sale.

"The most exciting thing" about the Columbus site, adds Williams, is a karaoke stage where customers who get up to sing are automatically entered in giveaway contests. "That's not something you'll find at our competitor," he says.

Three months ago, a 10,200-square-foot store opened in Dayton on a high-visibility street corner, says Williams. "That store has everything but the karaoke," he says, noting that it has a 2,000-square-foot pizza and yo-

gurt shop called Pizza Salubre.

Elsewhere, Video Towne stores average 6,500 square feet, with 10,000 rental titles, 2,000-3,000 sell-through titles, and 12,000 CDs and cassettes. "Our music is competitively priced," notes Williams. "Front-line CDs are \$11.88-\$12.88. We don't have to rely on music to pay our overhead—video does that. Music sales give a return on the investment expended to bring it in."

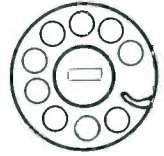
Video rental rates are \$3.69 for three nights for new titles, \$2.99 for

catalog, 99 cents for kid video, and \$3.99 for Nintendo games. Customers can also purchase a VIP card for \$27.95, good for 10 rentals at \$2.79 each.

Video Towne also sells 200 a month of its Gold Card for \$24.95. This entitles the customer and spouse to free rentals on their birthdays, free VCR head cleanings, 10% off on purchases, some rental discounts, and first-rental reserves on new releases. The chain also does a substantial business in VCR repairs, notes Williams.

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Pianos, Wine, And Video. Musician Herbie Hancock discusses the finer points of the grape with Diane Quon, executive director of marketing, planning, and services for Paramount Home Video. The occasion was a launch party at Neiman Marcus in Los Angeles for Paramount Home Video's "Celebrity Guide To Wine."

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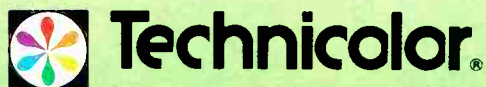
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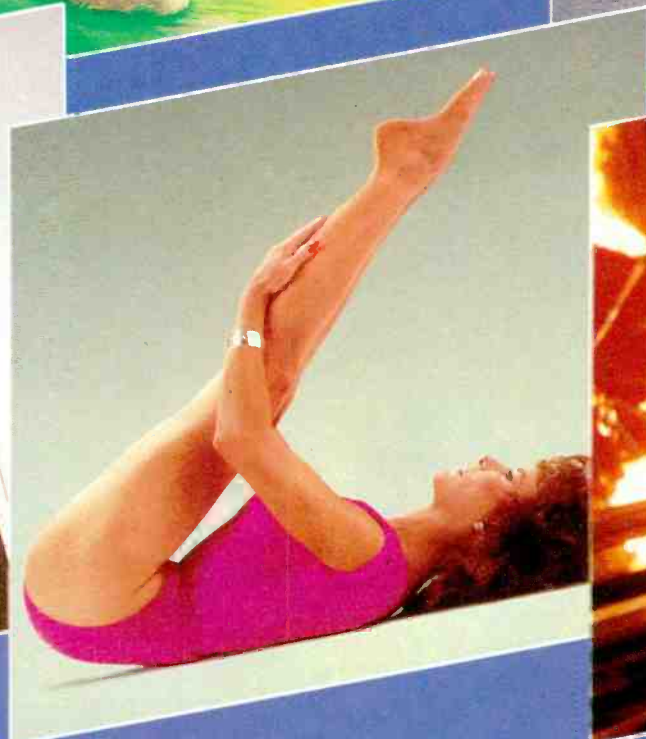
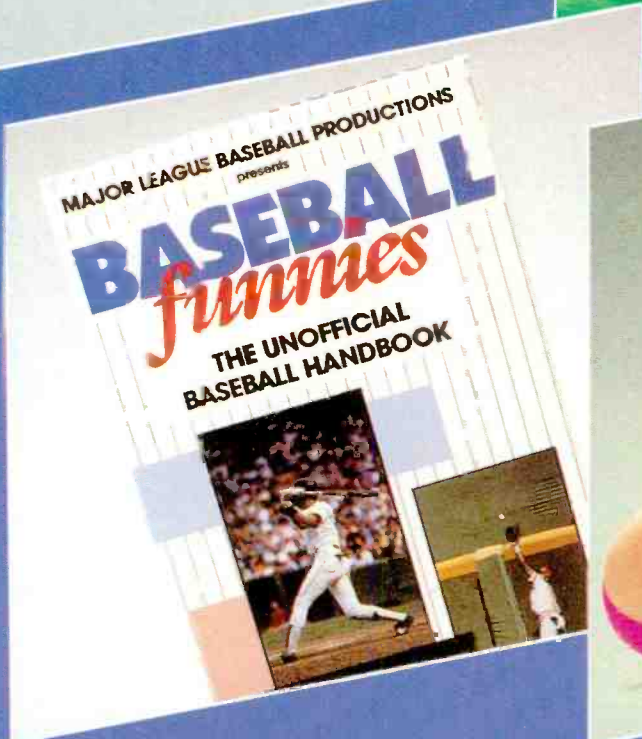
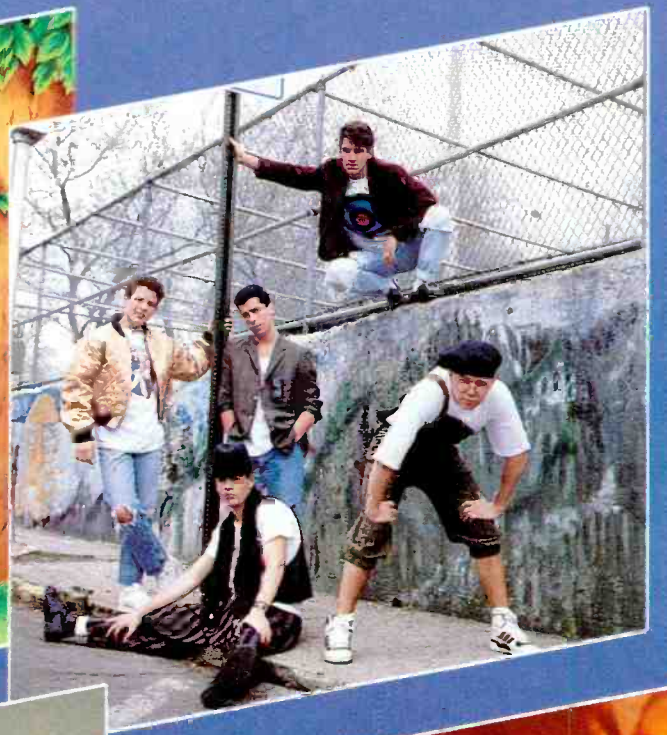
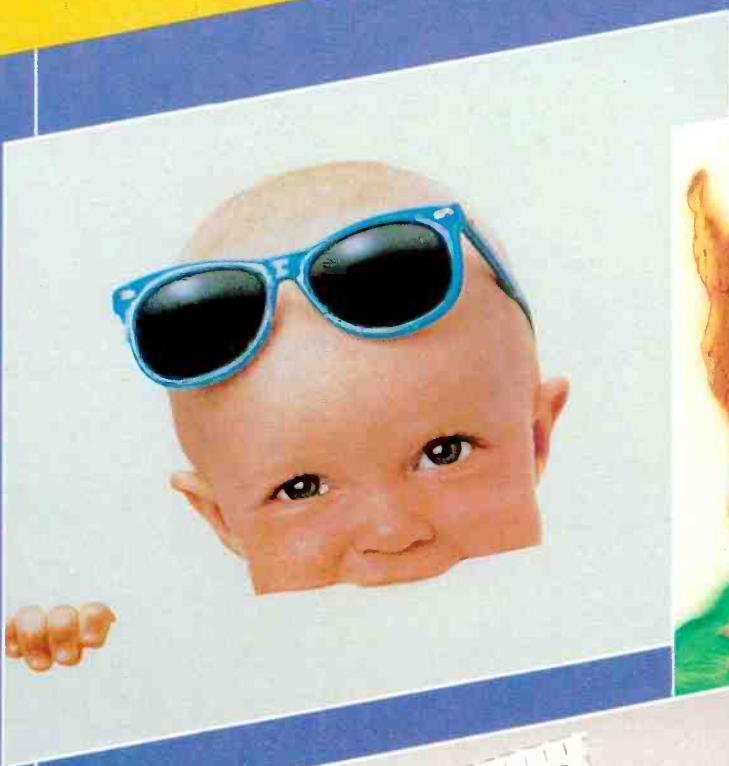
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THE *Hollywood* REPORTER BOX OFFICE

THIS WEEK	PICTURE / (STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Home Alone (20th Century Fox)	11,617,249	2,017 5,760	4	99,307,437
2	Look Who's Talking Too (Tri-Star)	8,100,640	1,576 5,140	—	8,100,640
3	Edward Scissorhands (Fox)	6,325,249	1,023 6,183	1	6,579,461
4	Dances With Wolves (Orion)	4,471,916	1,196 3,739	5	38,377,730
5	Misery (Columbia)	4,002,586	1,302 3,074	2	26,107,348
6	Mermaids (Orion)	3,514,678	920 3,820	—	3,514,678
7	The Rookie (Warner Bros.)	3,512,765	1,862 1,887	1	10,944,102
8	Three Men And A Little Lady (Buena Vista)	2,721,656	1,286 2,116	3	39,822,708
9	Havana (Universal)	2,175,360	824 2,640	—	2,284,044
10	Predator 2 (Fox)	1,178,367	1,312 898	3	25,026,557
11	Rocky V (MGM/UA)	1,009,699	1,661 608	4	36,145,040
12	Rescuers Down Under (Buena Vista)	906,438	1,216 745	4	14,850,427
13	Ghost (Paramount)	840,508	1,112 756	22	201,224,039
14	Quigley Down Under (MGM/UA)	343,288	656 523	8	19,125,170
15	Child's Play 2 (Universal)	317,370	594 534	5	25,951,705
16	Jacob's Ladder (Tri-Star)	246,528	576 428	6	24,847,894
17	Reversal of Fortune (Warner Bros.)	171,598	434 395	9	10,540,675
18	Avalon (Tri-Star)	154,080	288 535	10	14,874,434
19	Memphis Belle (Warner Bros.)	149,865	367 408	9	26,142,623
20	White Palace (Universal)	130,290	258 505	8	16,756,073
21	Henry & June (Universal)	126,260	118 1,070	10	10,939,898
22	GoodFellas (Warner Bros.)	121,667	199 611	12	39,837,815
23	Sibling Rivalry (Columbia)	116,764	377 310	7	17,370,008
24	Flatliners (Columbia)	88,399	184 480	18	61,308,153
25	The Sheltering Sky (Warner Bros.)	82,753	3 27,584	—	123,498
26	Postcards from the Edge (Columbia)	69,878	171 409	13	37,804,453
27	Mr. Destiny (Buena Vista)	60,323	179 337	9	14,696,881
28	Vincent & Theo (Hemdale)	50,677	20 2,534	4	700,716
29	Robot Jox (Triumph)	45,525	125 364	3	1,203,061
30	Arachnophobia (Buena Vista)	45,460	85 535	21	53,016,036
31	Presumed Innocent (Warner Bros.)	42,414	101 420	20	86,266,757
32	To Sleep With Anger (Goldwyn)	39,541	20 1,977	8	774,492
33	The Nasty Girl (Miramax)	39,193	9 4,355	7	353,280
34	C'est la Vie (Goldwyn)	35,911	22 1,632	5	576,523
35	Graffiti Bridge (Warner Bros.)	33,890	87 389	6	4,538,113
36	The Nutcracker Prince (Warner Bros.)	30,852	221 140	3	1,654,163
37	Mr. and Mrs. Bridge (Miramax)	26,123	3 8,708	3	296,012
38	Metropolitan (New Line Cinema)	26,066	29 899	19	2,694,795
39	China Cry (Penland)	25,207	39 646	6	2,420,225
40	Tune in Tomorrow (Cinecom)	24,800	17 1,459	7	1,794,001

Billboard

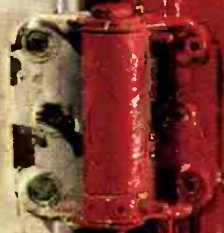
THE YEAR IN VIDEO 1990

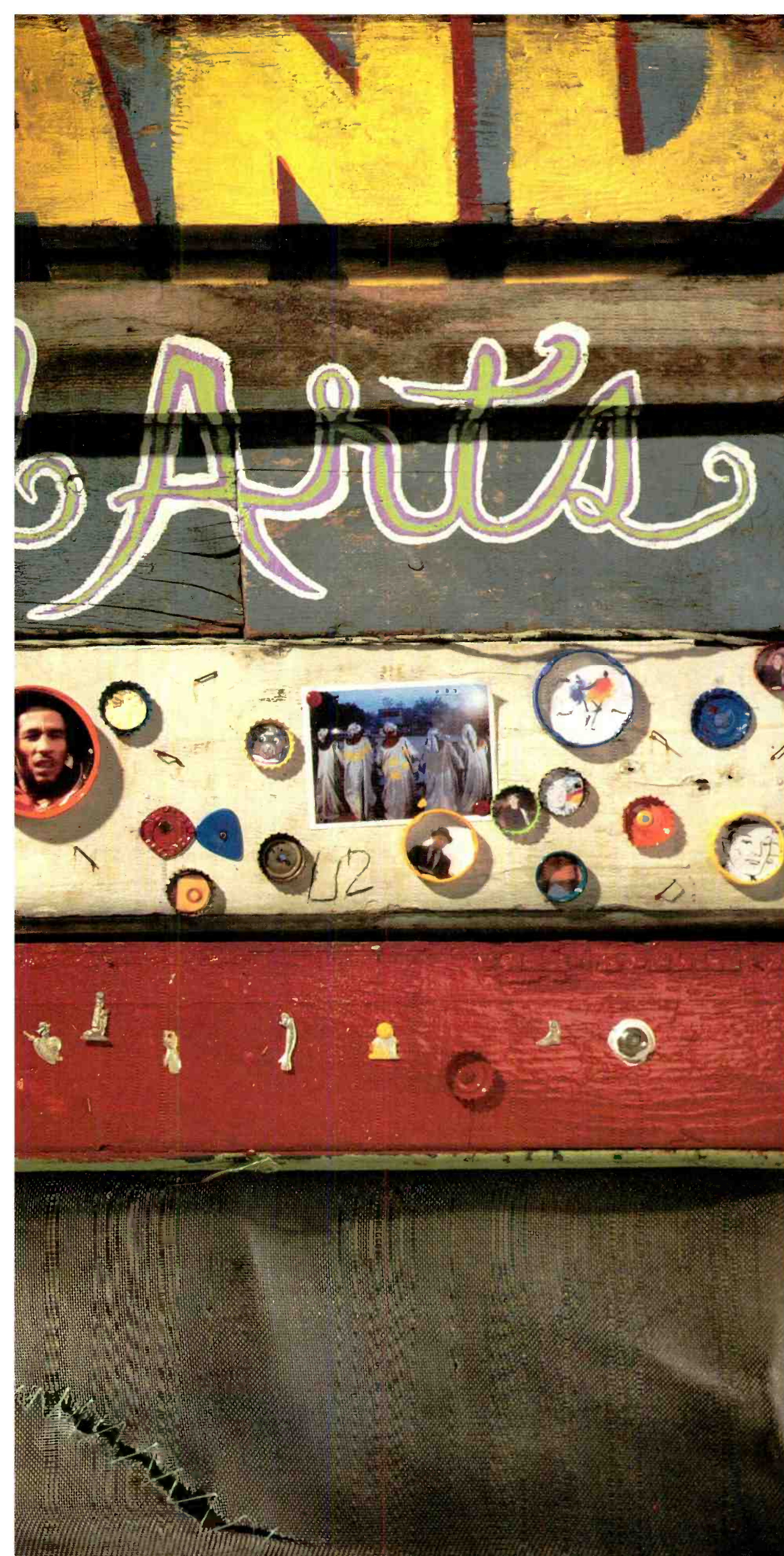


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By JIM McCULLAUGH

Nineteen-ninety was a year for youth—babies, (new) kids and, over all, family entertainment. A lovable baby deer and an equally lovable “chattering” baby were the top draws during 1990’s home video sell-through and rental sweepstakes.

Walt Disney Home Video’s “Bambi” was the No. 1 selling videotape of 1990, while RCA/Columbia Home Video’s “Look Who’s Talking” was the No. 1 rental title, according to Billboard’s year-end home video charts.

“Bambi,” like a number of top sellers in 1990, was actually released for Christmas 1989 but continued its momentum through the holidays and into the first quarter of 1990.

As is typical every year with the top-selling videos, family/children’s-oriented titles tend to outdistance other genres.

Disney, in fact, also earned the third slot with “The Little Mermaid,” while Disney’s “Honey, I Shrank The Kids,” came in at No. 7, and “Who Framed Roger Rabbit” landed at No. 9. That gave the Walt Disney Studios a whopping 40% of the top 10 selling videos of the year.

Other family/children-oriented titles making it into the top 10 were MGM/UA Home Video’s “The Wizard Of Oz” at No. 5, MCA/Universal Home Video’s “The Land Before Time” at No. 8, and Family Home Entertainment’s “Teenage Mutant Ninja Turtles: Cowabunga, Shredhead” at No. 10.

Action adventure was represented at No. 4 with two Warner Home Video titles—“Lethal Weapon 2” at No. 4, and “Batman” at No. 6.

As a sign of things to come, however, music video took the second spot on the sales chart with CBS Music Video Enterprises’ “New Kids On The Block: Hangin’ Tough Live.” It was a watershed year for music video on the sell-through side, and expect to see a greater music video top 10 share in 1991 as that genre has been rapidly coming into its own.

Over on the rental side, “Look Who’s Talking,” a \$100-million-plus box-office film, had some pretty stiff competition.

Rounding out the top 10 on Billboard’s year-end rental chart—\$40-million-plus box-office films which represented a fairly even spread of studios and material—were Nelson/Orion’s “When Harry Met Sally...” at No. 2, MCA/Universal Home Video’s “Parenthood” at No. 3, MCA/Universal’s “K-9” at No. 4, Touchstone Home Video’s “Dead Poets Society” at No. 5, RCA/Columbia Home Video’s “Steel Magnolias” at No. 6, MCA/Universal Home Video’s “Sea Of Love” at No. 7, Touchstone Home Video’s “Turner & Hooch” at No. 8, Paramount Home Video’s “Black Rain” at No. 9, and Paramount Home Video’s “Internal Affairs” at No. 10.

In the ever-important, indefatigable children’s area, Walt Disney dominated with “Bambi.” But the times they are a-changing as Disney no longer owns the top 10 as it had in previous years. Invaders from south of the sewers—Teenage Mutant Ninja Turtles—made their mark.

Rounding out the top 10 in the children’s sell-through category were MCA/Universal Home Video’s “The Land Before Time” at No. 2, Family Home Entertainment’s “Teenage Mutant Ninja Turtles: Killer Piz-

zas” at No. 3, Walt Disney Home Video’s “Cinderella” at No. 4, Paramount Home Video’s “Charlotte’s Web” at No. 5, Family Home Entertainment’s “Teenage Mutant Ninja Turtles: Hot Rodding” at No. 6, Family Home Entertainment’s “Teenage Mutant Ninja Turtles: The Shredder” at No. 7, Walt Disney Home Video’s “Dumbo” at No. 8, Family Home Entertainment’s “Teenage Mutant Ninja Turtles: Heroes” at No. 9, and Walt Disney Home Video’s “Winnie The Pooh: New Found Friends” at No. 10.

The up-and-coming category on the sell-through side is music video. New Kids On The Block—not unsurprisingly—with “Hangin’ Tough” and “Hangin’ Tough Live” from CBS Music Video Enterprises—took the top two honors on the music video chart. It was the year of the New Kids in records, tapes, merchandise—and video.

But the rest of the music video top 10 reflect an ever-widening and eclectic mix of newer and older artists cloaked in concerts, concept and documentary expositions. That trend will no doubt continue into the ’90s.

Rounding out the top 10 are A&M Video’s “Janet Jackson’s Rhythm Nation 1814” at No. 3, Virgin Music Video’s Paula Abdul’s “Straight Up” at No. 4, 6 West Home Video’s “Milli Vanilli In Motion” at No. 5, CBS Music Video Enterprises’ “25 X 5: The Continuing Adventures Of The Rolling Stones” at No. 6, CBS Music Video Enterprises’ “Step By Step” at No. 7, 6 West Home Video’s “Kennedy G Live” at No. 8, 6 West Home Video’s “Barry Manilow: Live On Broadway” at No. 9, and MCA Music

Video’s “His Prerogative” at No. 10.

Another up-and-coming category is laserdisc. In previous years, Billboard’s year-end top 10 reflected mostly action/adventure and sci-fi genres because of the format’s technical quality. That’s changing, however, because of the growing laserdisc market base and the studio’s efforts to release just about everything near-simultaneous on the format.

The laserdisc top 10 in 1990 were Paramount Home Video’s “Indiana Jones And The Last Crusade” at No. 1, Paramount Home Video’s “Black Rain” at No. 2, Warner Home Video’s “Lethal Weapon 2” at No. 3, Touchstone’s “Who Framed Roger Rabbit” at No. 4, MGM/UA Home Video’s “Gone With The Wind” at No. 5, MGM/UA Home Video’s “Rain Man” at No. 6, RCA/Columbia’s “Lawrence Of Arabia” at No. 7, RCA/Columbia Pictures Home Video’s “Look Who’s Talking” at No. 8, “Back To The Future: Part II” at No. 9, and Warner Home Video’s “Batman” at No. 10.

In other important chart categories, MCA/Universal Home Video took the top spot in the Health and Fitness category with “Callanetics”; and Simitar Ent. Inc. had the No. 1 Recreational Sports tape with “Baseball Funnies.”

THE YEAR IN CHARTS

“Pretty Woman” with Richard Gere and Julia Roberts—and a hit soundtrack.



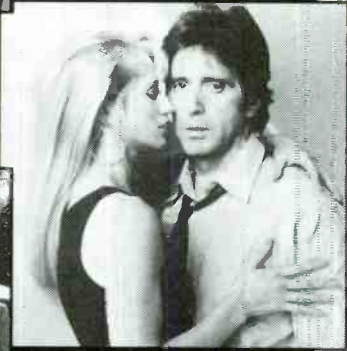
Leonardo & Co. hit the streets in “Teenage Mutant Ninja Turtles: The Movie.”

Arnold gets future-shock treatment and a trip to Mars in “Total Recall.”



Robin Williams takes to the desktops to make point in “Dead Poets Society.”

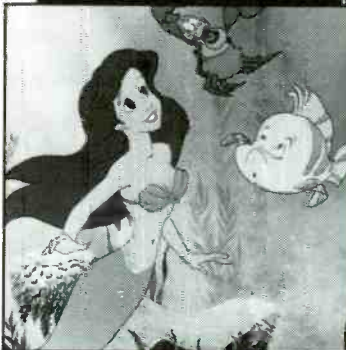
“Driving Miss Daisy” makes family of Dan Aykroyd, Jessica Tandy and Morgan Freeman.



Al Pacino and Ellen Barkin fall into a dangerous “Sea Of Love.”

It was a watershed year for music video on the sell-through side, and expect to see a greater music video top 10 share in 1991 as that genre has been rapidly coming into its own.

Ariel and Sebastian the crab search for love on land in “The Little Mermaid.”



Roseanne Barr and Meryl Streep go to war over Ed Begley Jr. in “She-Devil.”

Sean Connery pilots Soviet nuclear sub to U.S. in “The Hunt For Red October.”



Sally Field and Julia Roberts share a mother-daughter moment in “Steel Magnolias.”

ON THE COVER—Top row, from left: “Look Who’s Talking”; “Bambi”; New Kids On The Block.

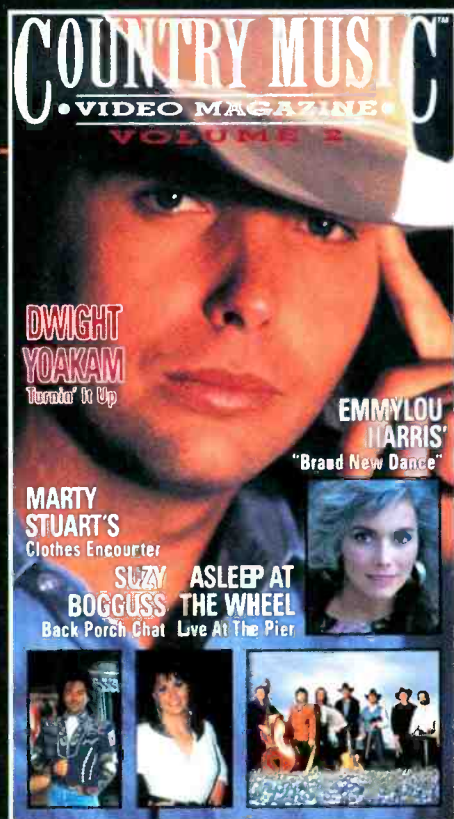
Bottom row, from left: “Baseball Funnies”; “Callanetics”; “Indiana Jones And The Last Crusade.”

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**MetalHead Video Magazine,
Volume III**

(BMG #5503-3-V)



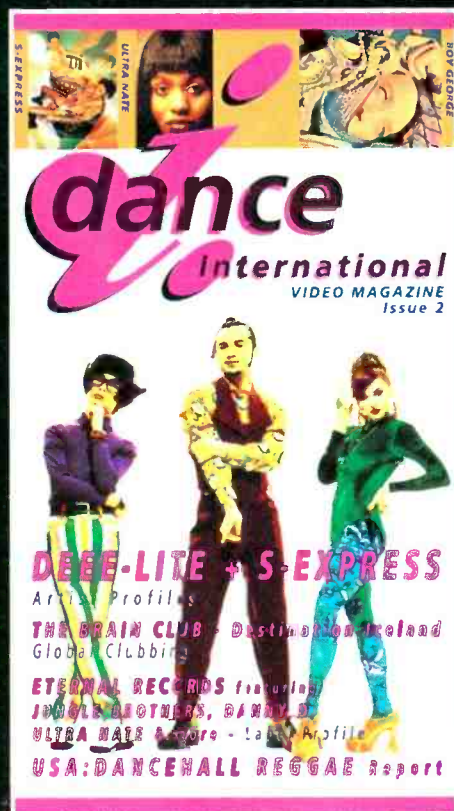
**Country Music Video Magazine,
Volume II**

(BMG #5504-3-V)



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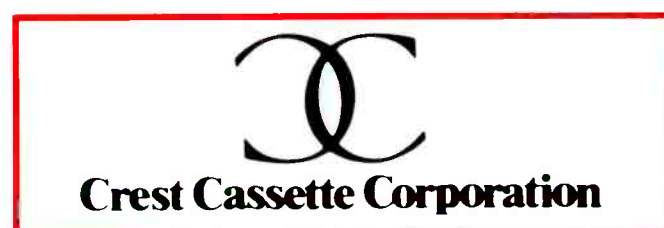
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TOP

Video Sales

- Pos. TITLE
- 1 BAMBI Walt Disney Home Video
 - 2 NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVE CBS Music Video Enterprises
 - 3 THE LITTLE MERMAID Walt Disney Home Video
 - 4 LETHAL WEAPON 2 Warner Home Video
 - 5 THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED. MGM/UA Home Video
 - 6 BATMAN Warner Home Video
 - 7 HONEY, I SHRUNK THE KIDS Walt Disney Home Video
 - 8 THE LAND BEFORE TIME MCA/Universal Home Video
 - 9 WHO FRAMED ROGER RABBIT Touchstone Home Video
 - 10 TEENAGE MUTANT NINJA TURTLES: COWABUNGA, SHREDHEAD Family Home Entertainment
 - 11 INDIANA JONES AND THE LAST CRUSADE Paramount Home Video
 - 12 NEW KIDS ON THE BLOCK: HANGIN' TOUGH CBS Music Video Enterprises
 - 13 STEP BY STEP CBS Music Video Enterprises
 - 14 TEENAGE MUTANT NINJA TURTLES: KILLER PIZZAS Family Home Entertainment
 - 15 DIE HARD CBS-Fox Video
 - 16 LETHAL WEAPON Warner Home Video
 - 17 TEEN MUTANT NINJA TURTLES: SUPER ROCKSTEADY ... Family Home Entertainment
 - 18 LAWRENCE OF ARABIA RCA/Columbia Pictures Home Video
 - 19 SEXY LINGERIE II HBO Video
 - 20 CINDERELLA Walt Disney Home Video
 - 21 ALL DOGS GO TO HEAVEN MGM/UA Home Video
 - 22 TOP GUN Paramount Home Video
 - 23 HARVEY MCA/Universal Home Video
 - 24 JANET JACKSON'S RHYTHM NATION 1814 A&M Video
 - 25 25X5: CONTINUING ADVENTURES OF ROLLING STONES CBS Music Video Enterprises
 - 26 PAULA ABDUL: STRAIGHT UP Virgin Music Video
 - 27 TEENAGE MUTANT NINJA TURTLES: HEROES ... Family Home Entertainment
 - 28 THE BEST OF EDDIE MURPHY: SATURDAY NIGHT LIVE Paramount Home Video
 - 29 M.C. HAMMER: PLEASE HAMMER DON'T HURT 'EM Capitol Video
 - 30 GONE WITH THE WIND: THE FIFTIETH ANNIVERSARY EDITION MGM/UA Home Video
 - 31 TEENAGE MUTANT NINJA TURTLES: HOT RODDING ... Family Home Entertainment
 - 32 PETER PAN Walt Disney Home Video
 - 33 JANE FONDA'S LIGHT AEROBIC WORKOUT Warner Home Video
 - 34 THE LITTLE MERMAID Starmaker Ent. Inc.
 - 35 PETER PAN RCA/Columbia Pictures Home Video
 - 36 CALLANETICS MCA/Universal Home Video
 - 37 JANE FONDA'S COMPLETE WORKOUT Warner Home Video
 - 38 TEENAGE MUTANT NINJA TURTLES: THE SHREDDER ... Family Home Entertainment
 - 39 1990 PLAYMATE VIDEO CALENDAR HBO Video
 - 40 THE SOUND OF MUSIC CBS-Fox Video
 - 41 AEROSMITH: THINGS THAT GO PUMP Geffen Home Video
 - 42 PLAYMATE CENTERFOLD OF THE YEAR 1990 HBO Video
 - 43 INDY TRILOGY-PACK Paramount Home Video
 - 44 MILLI VANILLI IN MOTION 6 West Home Video
 - 45 BEETLEJUICE Warner Home Video
 - 46 RAIDERS OF THE LOST ARK Paramount Home Video
 - 47 KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT Fox Hills Video
 - 48 ELVIS: VOL. 1-CENTER STAGE Buena Vista Home Video
 - 49 TEENAGE MUTANT NINJA TURTLES: THE MOVIE Family Home Entertainment
 - 50 PLAYBOY WET & WILD II HBO Video
 - 51 BARRY MANILOW: LIVE ON BROADWAY 6 West Home Video
 - 52 PINK FLOYD: DELICATE SOUND OF THUNDER CBS Music Video Enterprises
 - 53 THE KING AND I CBS-Fox Video
 - 54 BOBBY BROWN: HIS PREROGATIVE MCA Music Video
 - 55 RUDOLPH THE RED NOSED REINDEER Family Home Entertainment
 - 56 DEF LEPPARD: IN THE ROUND IN YOUR FACE PolyGram Music Video
 - 57 DISNEY'S SING ALONG SONGS: UNDER THE SEA Walt Disney Home Video
 - 58 WHITE CHRISTMAS Paramount Home Video
 - 59 DIRTY DANCING Vestron Video
 - 60 E.T. THE EXTRA-TERRESTRIAL MCA/Universal Home Video
 - 61 TEENAGE MUTANT NINJA TURTLES: INCREDIBLE ... Family Home Entertainment
 - 62 ELVIS: VOL. 2-THE MAN AND THE MUSIC Buena Vista

- Home Video
- 63 BANNED IN THE USA A*Vision Entertainment
 - 64 BON JOVI: NEW JERSEY-THE VIDEOS PolyGram Music Video
 - 65 GLORIA ESTEFAN & MIAMI SOUND MACHINE: EVOLUTION CBS Music Video Enterprises
 - 66 BIG CBS-Fox Video
 - 67 FROSTY THE SNOWMAN Family Home Entertainment
 - 68 CAROUSEL CBS-Fox Video
 - 69 IT'S A WONDERFUL LIFE Hal Roach Studios Film Classics, Inc.
 - 70 PRETTY WOMAN Touchstone Home Video
 - 71 CHARLOTTE'S WEB Paramount Home Video
 - 72 SINEAD O'CONNOR: THE VALUE OF IGNORANCE PolyGram Music Video
 - 73 BEACHES Touchstone Home Video
 - 74 BACK TO THE FUTURE MCA/Universal Home Video
 - 75 RICHARD SIMMONS: SWEATIN' TO THE OLDIES Warner Home Video
 - 76 WARRANT: DIRTY ROTTEN FILTHY STINKING RICH-LIVE! CBS Music Video Enterprises
 - 77 BEGINNING CALLANETICS MCA/Universal Home Video
 - 78 PLAYBOY PLAYMATES AT PLAY HBO Video
 - 79 BATMAN: THE MOVIE Playhouse Video
 - 80 ROBOCOP Orion Home Video
 - 81 WHEN HARRY MET SALLY ... Nelson Home Entertainment
 - 82 PLAYBOY VIDEO CENTERFOLD: KERRI KENDALL HBO Video
 - 83 KATHY SMITH'S FAT BURNING WORKOUT Fox Hills Video
 - 84 RED RIVER MGM/UA Home Video
 - 85 PLAYMATES OF THE YEAR-THE '80'S HBO Video
 - 86 PAUL MCCARTNEY: PUT IT THERE PolyGram Music Video
 - 87 POISON: SIGHT FOR SORE EARS Enigma Music Video
 - 88 FIELD OF DREAMS MCA/Universal Home Video
 - 89 JANE FONDA'S LEAN ROUTINE Jane Fonda
 - 90 THE B-52'S: 1979-1989 Warner Reprise Video
 - 91 QUEENSRYCHE: VIDEO MINDCRIME EMI Home Video

- 92 HERE COMES PETER COTTONTAIL Family Home Entertainment
- 93 SANTA CLAUS IS COMING TO TOWN Family Home Entertainment
- 94 OKLAHOMA! CBS-Fox Video
- 95 MORRISSEY: HULMERIST Warner Reprise Video

- 96 ROGER WATERS: THE WALL-LIVE IN BERLIN PolyGram Music Video
- 97 THE BOB MARLEY STORY Island Video
- 98 R.E.M.-TOURFILM Warner Reprise Video
- 99 DEPECHE MODE 101 Warner Reprise Video
- 100 STAR WARS TRILOGY GIFT PACK CBS-Fox

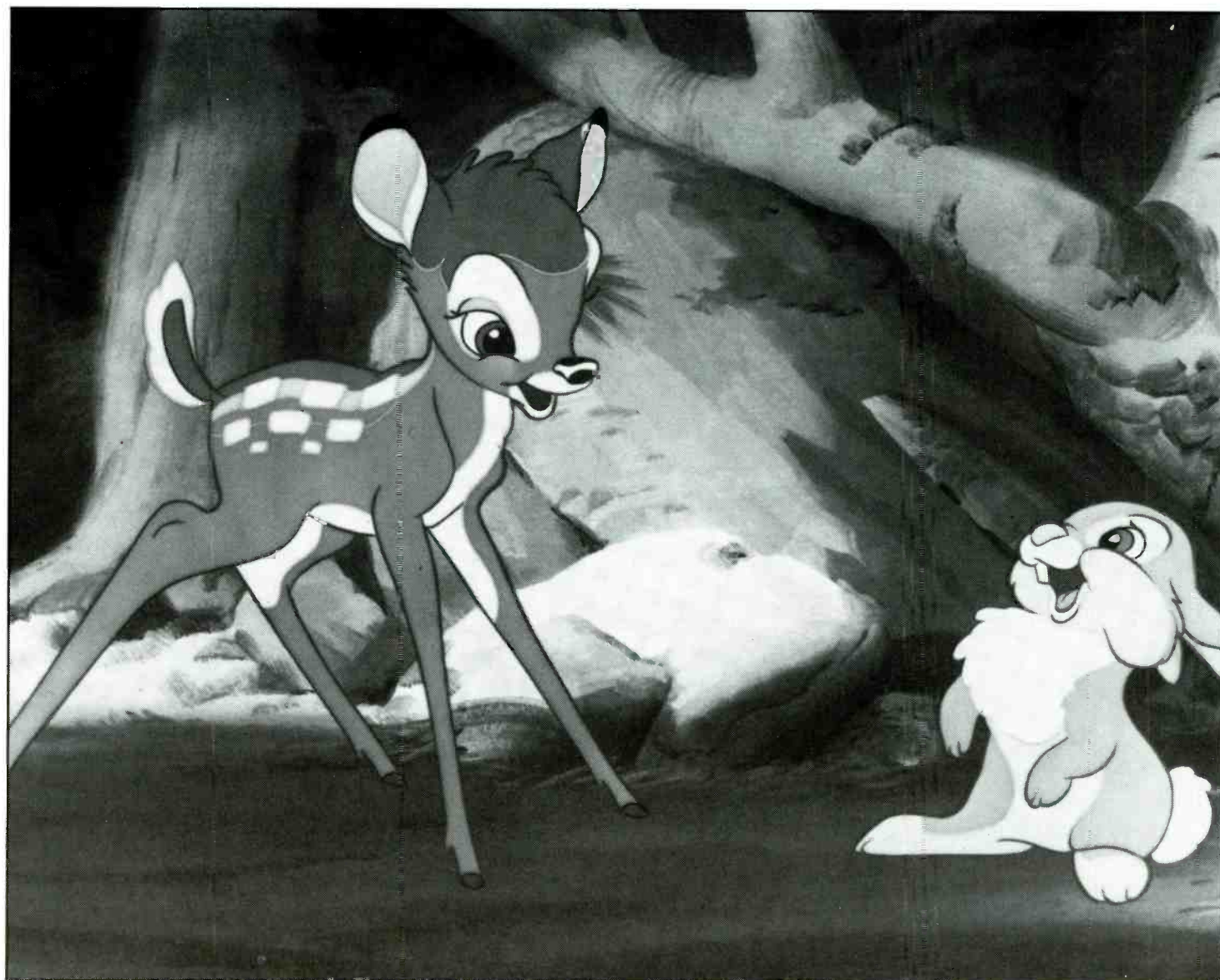
TOP

Kid Video

- Pos. TITLE
- 1 BAMBI Walt Disney Home Video
 - 2 THE LAND BEFORE TIME MCA/Universal Home Video
 - 3 TEEN MUTANT NINJA TURTLES: KILLER PIZZAS Family Home Entertainment
 - 4 CINDERELLA Walt Disney Home Video
 - 5 CHARLOTTE'S WEB Paramount Home Video
 - 6 TEEN MUTANT NINJA TURTLES: HOT RODDING ... Family Home Entertainment
 - 7 TEEN MUTANT NINJA TURTLES: THE SHREDDER ... Family Home Entertainment
 - 8 DUMBO Walt Disney Home Video
 - 9 TEEN MUTANT NINJA TURTLES: HEROES ... Family Home Entertainment
 - 10 WINNIE THE POOH: NEW FOUND FRIENDS Walt Disney Home Video
 - 11 AN AMERICAN TAIL MCA/Universal Home Video
 - 12 TEEN MUTANT NINJA TURTLES: COWABUNGA ... Family Home Entertainment

- 13 ALICE IN WONDERLAND Walt Disney Home Video
- 14 LADY AND THE TRAMP Walt Disney Home Video
- 15 THE LITTLE MERMAID Walt Disney Home Video
- 16 THE LITTLE MERMAID Starmaker Ent. Inc.
- 17 WINNIE THE POOH: THE WISHING BEAR Walt Disney Home Video
- 18 WINNIE THE POOH: THE GREAT HONEY POT ROBBERY Walt Disney Home Video
- 19 THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Home Video
- 20 RESCUE RANGERS: CRIMEBUSTERS Walt Disney Home Video
- 21 TEEN MUTANT NINJA TURTLES: SUPER ... Family Home Entertainment
- 22 NUTS ABOUT CHIP 'N' DALE Walt Disney Home Video
- 23 BEETLEJUICE VOLUME 1 Warner Home Video
- 24 DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video
- 25 FROSTY THE SNOWMAN Family Home Entertainment

"BAMBI"



OUR NEW YEAR'S RESOLUTION....



**SERVICE WITH NEW DIMENSIONS.
QUALITY WITHOUT COMPROMISE.**



JANUARY

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Videocassette duplication...and more.

IT'S TIME.

To reflect on the past decade and plan for the dawning of a new era in video for the 90's.

The video industry has yielded substantial growth in the 80's; Premiere Video has been a part of that growth. We have been expanding our capacity and services and increasing our roster of satisfied customers for over seven years.

To those companies who have used our services and contributed to our growth, we take this opportunity to again say thank you and extend our best wishes for continued prosperity and success.

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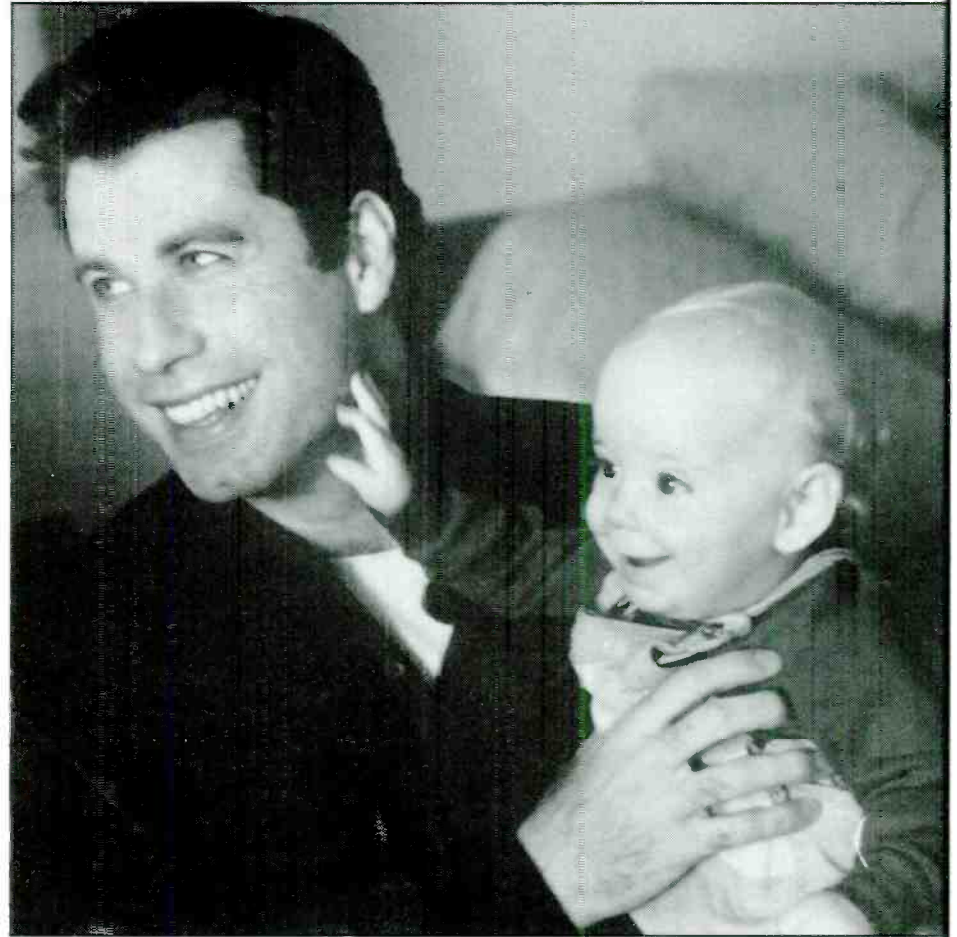
Premiere Video, Inc.
Phone: 1-800-248-6646
(or in Michigan 313-464-4650)
35687 Industrial Rd., Livonia, MI 48150

TOP

Video Rentals

Pos. TITLE

- | | |
|--|---|
| 1 LOOK WHO'S TALKING RCA/Columbia Pictures Home Video | 40 JOE VERSUS THE VOLCANO Warner Home Video |
| 2 WHEN HARRY MET SALLY... Nelson Home Entertainment | 41 AN INNOCENT MAN Touchstone Home Video |
| 3 PARENTHOOD MCA/Universal Home Video | 42 NATIONAL LAMPOON'S CHRISTMAS VACATION Warner Home Video |
| 4 K-9 MCA/Universal Home Video | 43 LOCK UP Live Home Video |
| 5 DEAD POETS SOCIETY Touchstone Home Video | 44 THE DREAM TEAM MCA/Universal Home Video |
| 6 STEEL MAGNOLIAS RCA/Columbia Pictures Home Video | 45 STAR TREK V: THE FINAL FRONTIER Paramount Home Video |
| 7 SEA OF LOVE MCA/Universal Home Video | 46 HARLEM NIGHTS Paramount Home Video |
| 8 TURNER & HOOCH Touchstone Home Video | 47 BAD INFLUENCE RCA/Columbia Pictures Home Video |
| 9 BLACK RAIN Paramount Home Video | 48 BLUE STEEL MGM/UA Home Video |
| 10 INTERNAL AFFAIRS Paramount Home Video | 49 THE LITTLE MERMAID Walt Disney Home Video |
| 11 DRIVING MISS DAISY Warner Home Video | 50 PET SEMATARY Paramount Home Video |
| 12 FIELD OF DREAMS MCA/Universal Home Video | 51 BEACHES Touchstone Home Video |
| 13 LETHAL WEAPON 2 Warner Home Video | 52 THE PACKAGE Orion Home Video |
| 14 WORKING GIRL CBS-Fox Video | 53 CASUALTIES OF WAR RCA/Columbia Pictures Home Video |
| 15 THE WAR OF THE ROSES CBS-Fox Video | 54 FAMILY BUSINESS RCA/Columbia Pictures Home Video |
| 16 BACK TO THE FUTURE PART II MCA/Universal Home Video | 55 STELLA Touchstone Home Video |
| 17 UNCLE BUCK MCA/Universal Home Video | 56 REVENGE RCA/Columbia Pictures Home Video |
| 18 THE FABULOUS BAKER BOYS Live Home Video | 57 MY LEFT FOOT HBO Video |
| 19 INDIANA JONES AND THE LAST CRUSADE Paramount Home Video | 58 BLAZE Touchstone Home Video |
| 20 BORN ON THE FOURTH OF JULY MCA/Universal Home Video | 59 NEXT OF KIN Warner Home Video |
| 21 HARD TO KILL Warner Home Video | 60 LEVIATHAN MGM/UA Home Video |
| 22 ROAD HOUSE MGM/UA Home Video | 61 GLORY RCA/Columbia Pictures Home Video |
| 23 TANGO & CASH Warner Home Video | 62 JOHNNY HANDSOME Live Home Video |
| 24 WEEKEND AT BERNIE'S Live Home Video | 63 TREMORS MCA/Universal Home Video |
| 25 DO THE RIGHT THING MCA/Universal Home Video | 64 THE KARATE KID PART III RCA/Columbia Pictures Home Video |
| 26 THREE FUGITIVES Touchstone Home Video | 65 GREAT BALLS OF FIRE Orion Home Video |
| 27 SAY ANYTHING CBS-Fox Video | 66 THE NAKED GUN Paramount Home Video |
| 28 GHOSTBUSTERS II RCA/Columbia Pictures Home Video | 67 SCANDAL HBO Video |
| 29 ALWAYS MCA/Universal Home Video | 68 GROSS ANATOMY Touchstone Home Video |
| 30 HONEY, I SHRUNK THE KIDS Walt Disney Home Video | 69 KICKBOXER HBO Video |
| 31 BATMAN Warner Home Video | 70 THE BEAR RCA/Columbia Pictures Home Video |
| 32 THE ABYSS CBS-Fox Video | 71 NEW YORK STORIES Touchstone Home Video |
| 33 SCROOGED Paramount Home Video | 72 DAD MCA/Universal Home Video |
| 34 RAIN MAN MGM/UA Home Video | 73 PINK CADILLAC Warner Home Video |
| 35 SEX, LIES, AND VIDEOTAPE RCA/Columbia Pictures Home Video | 74 DEAD CALM Warner Home Video |
| 36 WHO FRAMED ROGER RABBIT Touchstone Home Video | 75 MUSIC BOX Live Home Video |
| 37 MAJOR LEAGUE Paramount Home Video | 76 SHE-DEVIL Orion Home Video |
| 38 LICENCE TO KILL CBS-Fox Video | 77 DRUGSTORE COWBOY Live Home Video |
| 39 SEE NO EVIL, HEAR NO EVIL RCA/Columbia Pictures | 78 CHANCES ARE RCA/Columbia Pictures Home Video |
| | 79 MILLENIUM Live Home Video |
| | 80 CRIMES AND MISDEMEANORS Orion Home Video |
| | 81 BILL & TED'S EXCELLENT ADVENTURE Nelson Home |



"LOOK S WHO'S TALKING"

- | | |
|--|---|
| 82 ALL DOGS GO TO HEAVEN MGM/UA Home Video | 90 LORD OF THE FLIES Nelson Home Entertainment |
| 83 TEQUILA SUNRISE Warner Home Video | 91 PETER PAN Walt Disney Home Video |
| 84 RELENTLESS RCA/Columbia Pictures Home Video | 92 WE'RE NO ANGELS Paramount Home Video |
| 85 TEENAGE MUTANT NINJA TURTLES: THE MOVIE Family Home Entertainment | 93 DEAD-BANG Warner Home Video |
| 86 MADHOUSE Orion Home Video | 94 CRAZY PEOPLE Paramount Home Video |
| 87 FIRE BIRDS Touchstone Home Video | 95 YOUNG EINSTEIN Warner Home Video |
| 88 ADVENTURES OF BARON MUNCHAUSEN RCA/Columbia Pictures Home Video | 96 FLASHBACK Paramount Home Video |
| 89 HOUSE PARTY RCA/Columbia Pictures Home Video | 97 NUNS ON THE RUN CBS-Fox Video |
| | 98 SHOCKER MCA/Universal Home Video |
| | 99 ENEMIES, A LOVE STORY Media Home Entertainment |
| | 100 MEN DON'T LEAVE Warner Home Video |

"INDIANA JONES & THE LAST CRUSADE"



TOP

Videodisc Sales

Pos. TITLE

- | |
|---|
| 1 INDIANA JONES AND THE LAST CRUSADE Pioneer LDCA, Inc. |
| 2 BLACK RAIN Pioneer LDCA, Inc. |
| 3 LETHAL WEAPON 2 Warner Home Video |
| 4 WHO FRAMED ROGER RABBIT Pioneer/Image Ent. |
| 5 GONE WITH THE WIND: THE FIFTIETH ANNIVERSARY EDITION Pioneer LDCA, Inc. |
| 6 RAIN MAN Pioneer LDCA, Inc. |
| 7 LAWRENCE OF ARABIA Pioneer LDCA, Inc. |
| 8 LOOK WHO'S TALKING Pioneer LDCA, Inc. |
| 9 BACK TO THE FUTURE PART II MCA/Universal Home Video |
| 10 BATMAN Warner Home Video |
| 11 WHEN HARRY MET SALLY... Pioneer LDCA, Inc. |
| 12 THE WIZARD OF OZ: THE FIFTIETH ANNIVERSARY EDITION Pioneer LDCA, Inc. |
| 13 SEA OF LOVE MCA/Universal Home Video |
| 14 DRIVING MISS DAISY Warner Home Video |
| 15 FIELD OF DREAMS MCA/Universal Home Video |
| 16 GHOSTBUSTERS II Criterion Collection |
| 17 STEEL MAGNOLIAS Pioneer LDCA, Inc. |
| 18 BORN ON THE FOURTH OF JULY MCA/Universal Home Video |
| 19 HARD TO KILL Warner Home Video |
| 20 THE ABYSS Pioneer/Image Ent. |
| 21 STAR TREK V: THE FINAL FRONTIER Pioneer LDCA, Inc. |
| 22 BLUE STEEL Pioneer/Image Ent. |
| 23 INTERNAL AFFAIRS Pioneer LDCA, Inc. |
| 24 SCROOGED Pioneer LDCA, Inc. |
| 25 TANGO & CASH Warner Home Video |

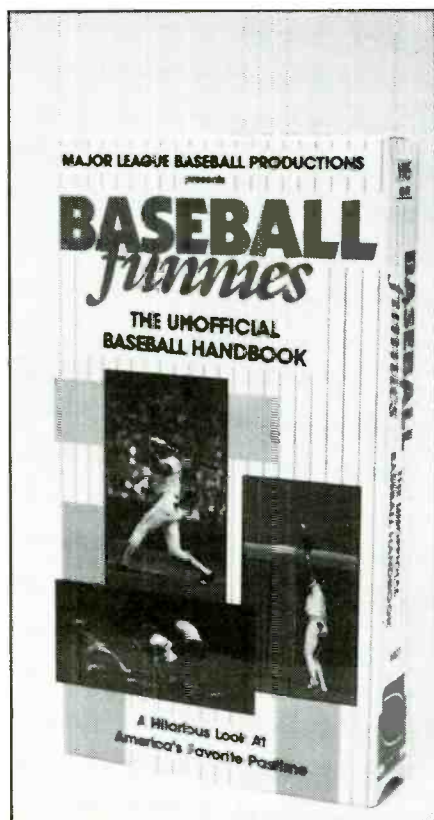
NEW KIDS ON THE BLOCK



"BASEBALL FUNNIES"

Recreational Sports

- Pos. TITLE
- 1 **BASEBALL FUNNIES** Simitar Ent. Inc.
 - 2 **MICHAEL JORDAN: COME FLY WITH ME** CBS-Fox Video
 - 3 **CHAMPIONS FOREVER** J2 Communications
 - 4 **NBA AWESOME ENDINGS** CBS-Fox Video
 - 5 **NOT SO GREAT MOMENTS IN SPORTS** HBO Video
 - 6 **DAZZLING DUNKS AND BASKETBALL BLOOPERS** CBS-Fox Video
 - 7 **CHARLIE LAU: THE ART OF HITTING 300** Best Film & Video Corp.
 - 8 **ALL NEW DAZZLING DUNKS & BASKETBALL BLOOPERS** CBS-Fox Video
 - 9 **AUTOMATIC GOLF** Simitar Ent. Inc.
 - 10 **A KNIGHT OF BASKETBALL** Kartes Video Communications
 - 11 **RICK PITINO'S BASKETBALL IMPROVEMENT VIDEO** Dick Regan Prod.
 - 12 **THE BEST OF THE FOOTBALL FOLLIES** Fox Hills Video
 - 13 **100 YEARS-A VISUAL HISTORY OF THE DODGERS** J2 Communications
 - 14 **GREG NORMAN: THE COMPLETE GOLFER, PART 2** Paramount Home Video
 - 15 **DORF ON GOLF** J2 Communications
 - 16 **NFL SUPER DUPER FOLLIES** Fox Hills Video
 - 17 **GREG NORMAN: THE COMPLETE GOLFER** Paramount Home Video
 - 18 **THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS** HBO Video
 - 19 **MICKEY MANTLE: THE AMERICAN DREAM COMES TO LIFE** Fox Hills Video
 - 20 **NFL CRUNCH COURSE** Fox Hills Video



Health & Fitness

- Pos. TITLE
- 1 **CALLANETICS** MCA/Universal Home Video
 - 2 **JANE FONDA'S COMPLETE WORKOUT** Warner Home Video
 - 3 **KATHY SMITH'S BODY BASICS** JCI Video
 - 4 **KATHY SMITH'S FAT-BURNING WORKOUT** Fox Hills Video
 - 5 **JANE FONDA'S LOW IMPACT AEROBIC WORKOUT** Warner Home Video
 - 6 **BEGINNING CALLANETICS** MCA/Universal Home Video
 - 7 **JANE FONDA'S LIGHT AEROBIC WORKOUT** Warner Home Video
 - 8 **KATHY SMITH'S ULTIMATE VIDEO WORKOUT** JCI Video
 - 9 **ANGELA LANSBURY: POSITIVE MOVES** Wood Knapp Video
 - 10 **KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT** Fox Hills Video
 - 11 **SUPER CALLANETICS** MCA/Universal Home Video
 - 12 **JANE FONDA'S NEW WORKOUT** Warner Home Video
 - 13 **START UP WITH JANE FONDA** Warner Home Video
 - 14 **JANE FONDA'S EASY GOING WORKOUT** Warner Home Video
 - 15 **KATHY SMITH'S PREGNANCY WORKOUT** Fox Hills Video
 - 16 **JODY WATLEY: DANCE TO FITNESS** Parade Video
 - 17 **SHIRLEY MACLAINE'S INNER WORKOUT** Vestron Video
 - 18 **KATHY SMITH'S STARTING OUT** Fox Hills Video
 - 19 **RAQUEL: LOSE 10 LBS. IN 3 WEEKS** HBO Video
 - 20 **JUDI SHEPPARD MISSETT'S FITNESS NOW!** JCI Video



CALLAN PINCKNEY

TOP

Music Videos

- Pos. TITLE
- 1 **HANGIN' TOUGH** CBS Music Video Enterprises
 - 2 **HANGIN' TOUGH LIVE** CBS Music Video Enterprises
 - 3 **JANET JACKSON'S RHYTHM NATION 1814** A&M Video
 - 4 **STRAIGHT UP** Virgin Music Video
 - 5 **MILLI VANILLI IN MOTION 6** West Home Video
 - 6 **25X5: CONTINUING ADVENTURES OF ROLLING STONES** CBS Music Video Enterprises
 - 7 **STEP BY STEP** CBS Music Video Enterprises
 - 8 **KENNY G LIVE 6** West Home Video
 - 9 **BARRY MANILOW: LIVE ON BROADWAY 6** West Home Video
 - 10 **HIS PREROGATIVE** MCA Music Video
 - 11 **THINGS THAT GO PUMP** Geffen Home Video
 - 12 **PLEASE HAMMER DON'T HURT 'EM** Capitol Video
 - 13 **DELICATE SOUND OF THUNDER** CBS Music Video Enterprises
 - 14 **VIDEO MINDCRIME** EMI Home Video
 - 15 **NEW JERSEY-THE VIDEOS** PolyGram Music Video
 - 16 **EVOLUTION** CBS Music Video Enterprises
 - 17 **VIDEO EXPOSURE 6** West Home Video
 - 18 **IN THE ROUND IN YOUR FACE** PolyGram Music Video
 - 19 **BANNED IN THE USA A*** Vision Entertainment
 - 20 **THE BOB MARLEY STORY** Island Video
 - 21 **THE VALUE OF IGNORANCE** PolyGram Music Video
 - 22 **PSYCHEDELIC SEXFUNK: LIVE FROM HEAVEN** EMI Home Video
 - 23 **\$19.98 HOME VID CLIFF 'EM ALL!** Elektra Entertainment
 - 24 **THE B-52'S: 1979-89** Warner Reprise Video
 - 25 **PUT IT THERE** PolyGram Music Video
 - 26 **MULMERIST** Warner Reprise Video
 - 27 **POSITIVE MENTAL OCTOPUS** EMI Home Video
 - 28 **ELVIS: VOL. 1-CENTER STAGE** Buena Vista Home Video
 - 29 **DIRTY ROTTEN FILTHY STINKING RICH-LIVE!** CBS Music Video Enterprises
 - 30 **2 OF ONE** Elektra Entertainment

U.S HOME VIDEO REPORT

By **RONNIE GUNNERSON**

As it wraps up the first year of a new decade, the \$11 billion U.S. home video industry is marked by consolidation in every link of the distribution chain, sell-through activity that's squelching B-movie titles on the one hand while finally creating a market for long-suffering special-interest video on the other, and, perhaps most exciting, emerging technologies that will challenge the industry to embrace both new formats and unusual distribution outlets.

Today, about 5,000 titles are on laserdisc, and player penetration in U.S. households is hovering somewhere between 300,000 and 400,000 with some aggressive estimates putting it as high as 600,000. The 8mm format supported solely by Sony on the hardware side is slowly but surely gaining software support. Buena Vista Home Video only recently threw its clout behind 8mm, announcing a Dec. 10 release of eight sell-through titles at \$29.99 suggested retail, and LIVE Entertainment is offering six titles, beginning with "Total Recall," at retail prices in the \$19.95 to \$29.95 range. S-VHS, lagging far behind as the format of choice, promises to pick up momentum, with Rank Video Services executive David Cuyler predicting 2% to 3% market share by 1993.

Despite their slow growth, these formats are at least familiar. New kids on the block, however, are strange-sounding technologies like CD-I, CD-ROM and interactive television, the latter getting an impressive jumpstart by the cable television show, "Video Jukebox Network," which allows viewers to program their own music video choices. CD-ROM, an interactive format with origins in the personal computer world, is segueing into home video through video games. Early next year, NEC will introduce the first game in the U.S. with live-action video, "Sherlock Holmes, Consulting Detective," for its TurboGrafx game with CD-ROM player. And adoption of a video compression standard called MPEG (Motion Picture Expert Group) by Philips Consumer Electronics has opened the floodgates to CD-I (compact disc-

interactive) which promises to herald a whole new "multimedia" world combining and video capabilities. At this year's VSDA, Warner New Media demonstrated its Megillah laserdisc-based interactive technology, which the company insists is intended for a mass market. Billed as a collection of off-the-shelf technology merged into one system, the Megillah includes a VCR-type box housing a laserdisc player with limited interactivity, according to WNM head of technology Walt Klappert. Then there's HDTV (high-definition television) which Bob Zitter, HBO VP, network operations, contends will be initially "driven by home video." Zitter believes VCRs will soon be programmed for HDTV compatibility. Even basic television is offering new outlets for home video producers, and pay-per-view is developing into less of a threat to retailers and more of a preview medium for subsequent rentals or purchases.

To the home-video supplier, new technologies offer new programming opportunities, and industry gurus are advising producers to begin preparing for them now. Gene Fairly, president of Videodisc Publishing, is urging home-video producers to keep future technologies in mind during product development so programs could be upward-compatible, and attorney Bruce Polichar speaking at the Billboard-sponsored American Video Conference in Los Angeles in November told his audience to "anticipate interactive capabilities in buying rights."

To the home-video retailer, these technologies could offer new opportunities as well, but they will require merchandising savvy few specialty retailers have exhibited so far. To their credit, many are renting not only video games but game players. Some are even renting audiobooks, and many are renting laserdiscs, to the chagrin of the major studios, who consistently warn they will raise prices if laser becomes a rental rather than sell-through medium. That's not stopping diehard "rentalists" who not only spurn sell-through opportunities but rebel at what amounts to cost-of-living price hikes.

When Paramount slapped a \$63 wholesale price tag on "The Hunt For Red October" last summer, which dealers equated to

a \$99 retail price, retailers railed against the very studio they themselves admitted had been one of the most innovative in the industry. A few, including Flagship Entertainment, even boycotted the tape. Ironically, Paramount has shipped about 437,000 units of the title, excluding mail order and club sales, and many an industry observer has chastised the retail community for its shortsightedness. While studios fire off one promotional scheme after another, many video-specialty retailers refuse to retail.

No one will ever know, but chances are their resistance shaped an industry much different from what it might have been. For one thing, they are vulnerable—so vulnerable that "Uncle Allan" Caplan, founder of the Omaha, Neb.-based Applause Video chain and self-proclaimed guerrilla marketer who traveled exhaustively around the country preaching sell-through, this year sold out to giant Blockbuster. He wasn't alone. Erol's recently succumbed to Blockbuster as well. With execution of the agreement, Blockbuster will add 208 Erol's stores to its 1,500-store empire. Like Warner on the supply side, Blockbuster is steamrolling its way across the U.S. home video landscape—the aggressive chain is now acquiring exclusive rights to Major League Baseball videos as well as the 1992 Summer Olympics on video. Blockbuster is forging ahead in worldwide markets as well, with operations in the U.K. and agreements to operate in Australia, Mexico, Ireland, and Spain.

The worldwide home video market is actually yielding substantial returns to U.S. filmmakers. According to Rob Blattner, president of MCA Home Video, it represents 45% of all revenues generated on films from all media. Japan and the U.K. account for 50% of international home video sales; Spain and Germany, another 20%, and the remaining 10% comes from Australia, Scandinavia, France and Korea, among others, according to Blattner.

For member companies of the American Film Marketing Assn., home video revenues represented 32% of film sales outside the U.S. in fiscal 1989. In its annual survey conducted by Peat Marwick, the Association reported home video sales revenues of \$353,718, up almost 12% over fiscal 1988.

With only 20% penetration and a wholesale price of \$25 per cassette, Korea is probably the hottest prospect in the interna-

(Continued on page V-21)

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fax: 32-52-450262

THE YEAR IN VIDEO

THE YEAR IN HEADLINES

January

Jan. 5. **Super Club North America Buys Vid Wholesaler Best**—Super Club North America has acquired Best, the Oklahoma-based video wholesaler.

Jan. 20. **Handleman Buys Rights to 1,500 Media Video Titles**—Giant rack-jobber Handleman, through its own low-priced software subsidiary Video Treasures, has acquired distribution and sales rights to 1,500 Media Home Entertainment titles.

Jan. 27. **Electronics Firms Embrace Laserdisc Via Combiplayers**—The marriage of audio and video in the form of the combiplayer is finally attracting new consumer electronics companies to the laserdisc hardware market.

February

Feb. 3. **Flurry of Legislative Issues Addressed by VSDA Counsel**—In addition to tracking 70 pieces of state legislation, including 27 in Michigan alone, the VSDA is facing a full plate of federal legislation.

Feb. 10. **Erol's Extends Drop-Off-Anywhere Plan**—Erol's Inc., the 200-store, Springfield, Va.-based video chain, will extend its drop-off-at-any-location tape-return policy March 1 to all locations.

Feb. 17. **'Indy' Sell-Thru Bonanza Sparks Reorder Blitz**—A survey of U.S. video dealers indicates that many sold a substantial amount of inventory on the sell-through-priced "Indiana Jones And The Last Crusade" during its first week.

Feb. 24. **'Lethal 2' Vid Makes a Killing**—Despite cautious buying on the part of some retailers, Warner Home Video's "Lethal Weapon 2" hit the bull's eye during its first week at retail.

March

March 3. **U.K. VID FIRM STRAND VCI LAUNCHES U.S. SUBSIDIARY**—Strand VCI PLC, a U.K.-based duplicator and supplier of budget-price videos, has launched a North American subsidiary—Strand VCI Entertainment.

March 17. **Pathé Communications Acquiring MGM/UA**—MGM/UA Communications Co. has agreed to be acquired by Pathé Communications Corp. in a deal worth as much as \$1.25 billion.

March 24. **Super Club to Buy 40 Vestron Stores**—Super Club N.A., which has bought four retail chains and one video distributor since last September, has signed a letter of intent to acquire 40 stores from the retail chain run by the embattled Vestron.

March 31. **Newest Sell-Thru Megahit a 'Honey' in Sales, Rentals**—The Buena Vista Home Video release "Honey, I Shrank The Kids," the last of three closely watched early-1990 sell-through blockbusters, jumped out of the box with solid showings in both sales and rentals.

April

April 7. **Sound Of Music Draws Vid Dealers**—After a few years of gestation, prerecorded music is becoming an important revenue-generator for a growing number of video retailers.

April 14. **AVA Deal Puts Focus on Video Buying Groups**—The AVA's effort to funnel all its members' prerecorded software orders through distributor Baker & Taylor is focusing attention on the role of buying groups in the increasingly competitive world of video distribution.

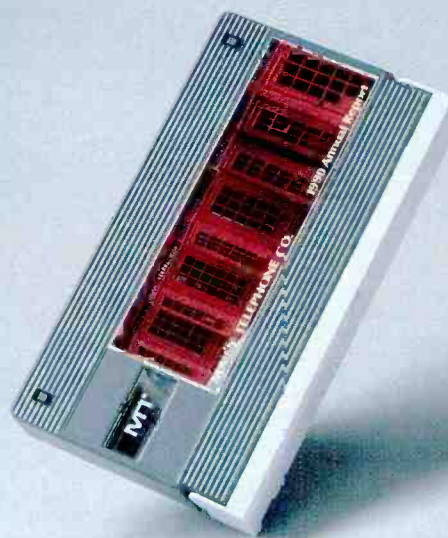
April 21. **Time Warner Enters MGM/UA Picture**—Time Warner has emerged as the rich uncle of Pathé Communications in Pathé's bid to acquire MGM/UA Communications for \$1.25 billion.



Promotional



Sports



Industrial



Music



Childrens



Instructional



Feature Films



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SHAPE

April 28. Nintendo Escalates Copyright Suits—Nintendo of America, continuing its battle against counterfeit video games and hardware compatible with its own game system, has filed a slew of lawsuits in Florida and California.

May

May 12. New Target for Censors: Library Vid Collections—Libraries across the nation are fighting increasing pressure from conservative groups to restrict access to their video collections.

May 19. VSDA Wins Legislative Battle With Nintendo—The U.S. Senate passed a bill May 1 that preserves video retailers' rights to rent computer cartridge software games such as Nintendo.

May 26. Suncoast Rises to Sell-Thru Challenge—Despite only marginal profits thus far, The Musicland Group is continuing to roll out its pioneering sell-through-only Suncoast Motion Picture Co., with at least 60 new stores planned for 1990.

June

June 2. Disney's 'Mermaid' Makes Big Splash in Sell-Through—It appeared that an estimated 5.6 million units of "The Little Mermaid" shipped to distributors would eventually sell-through to consumers.

June 9. MPI Sues MPAA Over X Rating; Miramax Follows Suit—Home video manufacturer and film producer Maljack Productions Inc. is suing the MPAA in an attempt to downgrade the X rating of the critically acclaimed film "Henry: Portrait Of A Serial Killer."

June 16. Label Video Units Move Beyond Music—As the video sell-through market gathers steam, record labels are stepping up their commitment to a broad array of video programming.

June 30. Pioneer Aims at Audio Market With New, \$500-List CD/Laserdisc Combiplayer—Pioneer's introduction of a \$500-list-price CD/laserdisc combiplayer at the recent CES sent a charge through proponents of laser videodiscs.

July

July 7. Macrovision Studies Tape Copying—Macrovision Corp. has released the results of a consumer survey that shows the industry is losing \$500 million in sales each year to consumer copying.

July 21. Paramount Sets \$99 Price on 'Red October' Vid—With Paramount Home Video's "The Hunt For Red October," the \$99 list price for mega A rental titles has arrived again—apparently this time to stay.

August

Aug. 4. AVA President Fired After Board Dispute—Michael Weiss was abruptly dismissed from his post as president and CEO of the American Video Assn. July 5 after a dispute with the organization's board of directors.

Caplan Sells Applause to Blockbuster—Allan Caplan, one of home video's most fiercely independent personalities, has sold his 8-year-old Applause Video chain to Blockbuster Entertainment.

Aug. 11. Power Vows to Buy Back the AVA, Go Private—John Power, the founder and former president of the American Video Assn., vows he will reacquire the Chandler, Ariz.-based buying group he sold to its 2,800 members in 1988.

Aug. 18. VSDA'ers Brace for More Price Hikes—While pricing never mushroomed into the overriding issue some had expected prior to the VSDA's ninth annual convention, many video specialists and distributors left VSDA still feeling uneasy about the idea of a \$100 list price for mega-A titles.

Aug. 25. Warner, HBO Stand United in Sales Efforts—Warner Home Video and
(Continued on page V-20)

Consider the performance.

THE STARS YOU LOVE. Harrison Ford, Tom Hanks, Glenn Close, Anjelica Huston, Robert DeNiro, Mel Gibson, Bruce Willis, Diane Keaton, Steve Martin, Bill Murray, Clint Eastwood and more.

THE FILMMAKERS YOU ADMIRE. Martin Scorsese, Akira Kurosawa, Steven Spielberg, Brian DePalma, David Puttnam and others.

THE MOVIES YOU WANT. Including *GoodFellas*, *Presumed Innocent*, *Memphis Belle*, *Reversal of Fortune*, *The Bonfire of the Vanities*, *Hamlet*, *The Rookie* and *The Sheltering Sky*.

ALL FROM A NAME YOU KNOW.



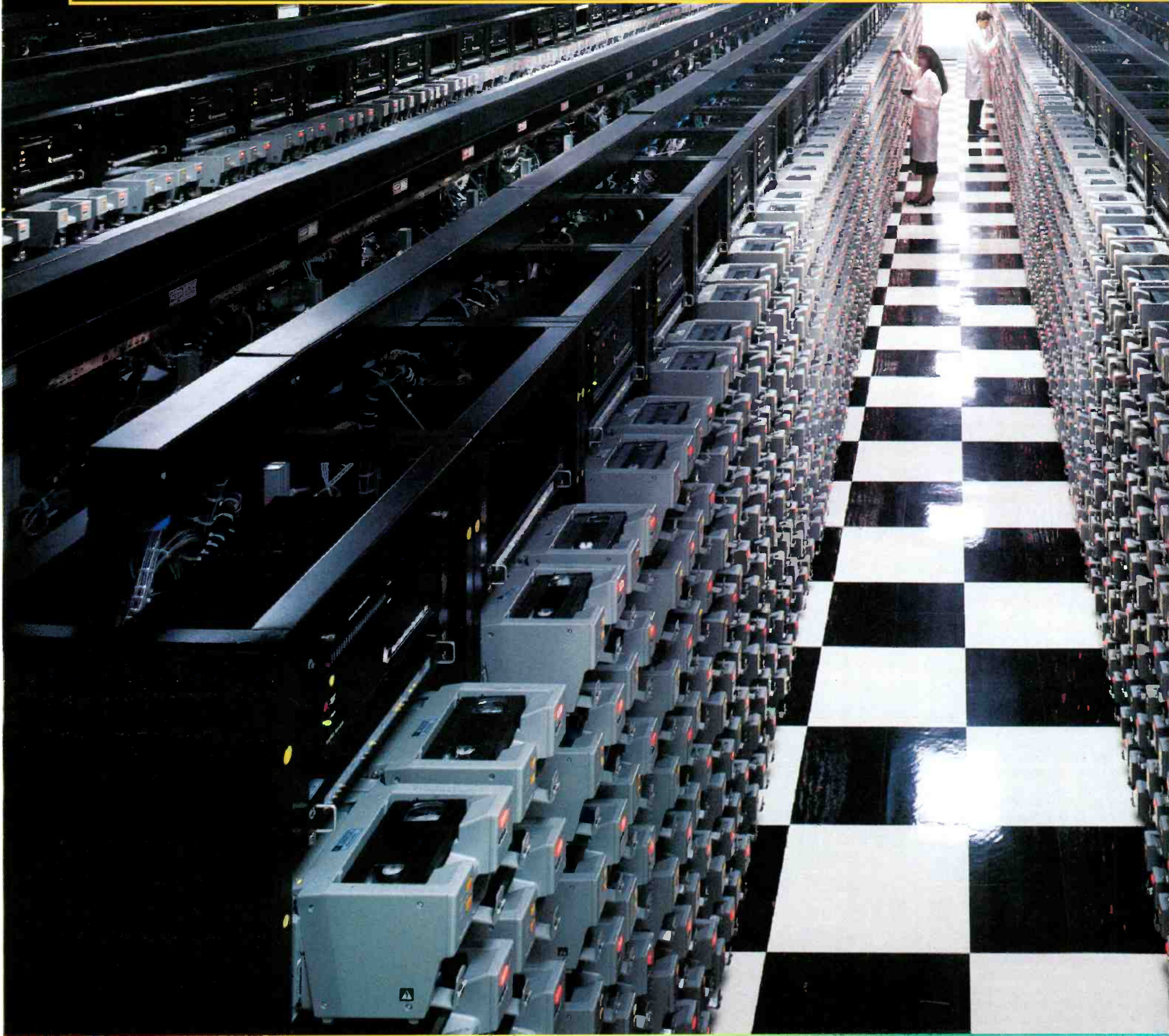
WARNER HOME VIDEO

A Subsidiary of Warner Bros. Inc.
A Time Warner Company.



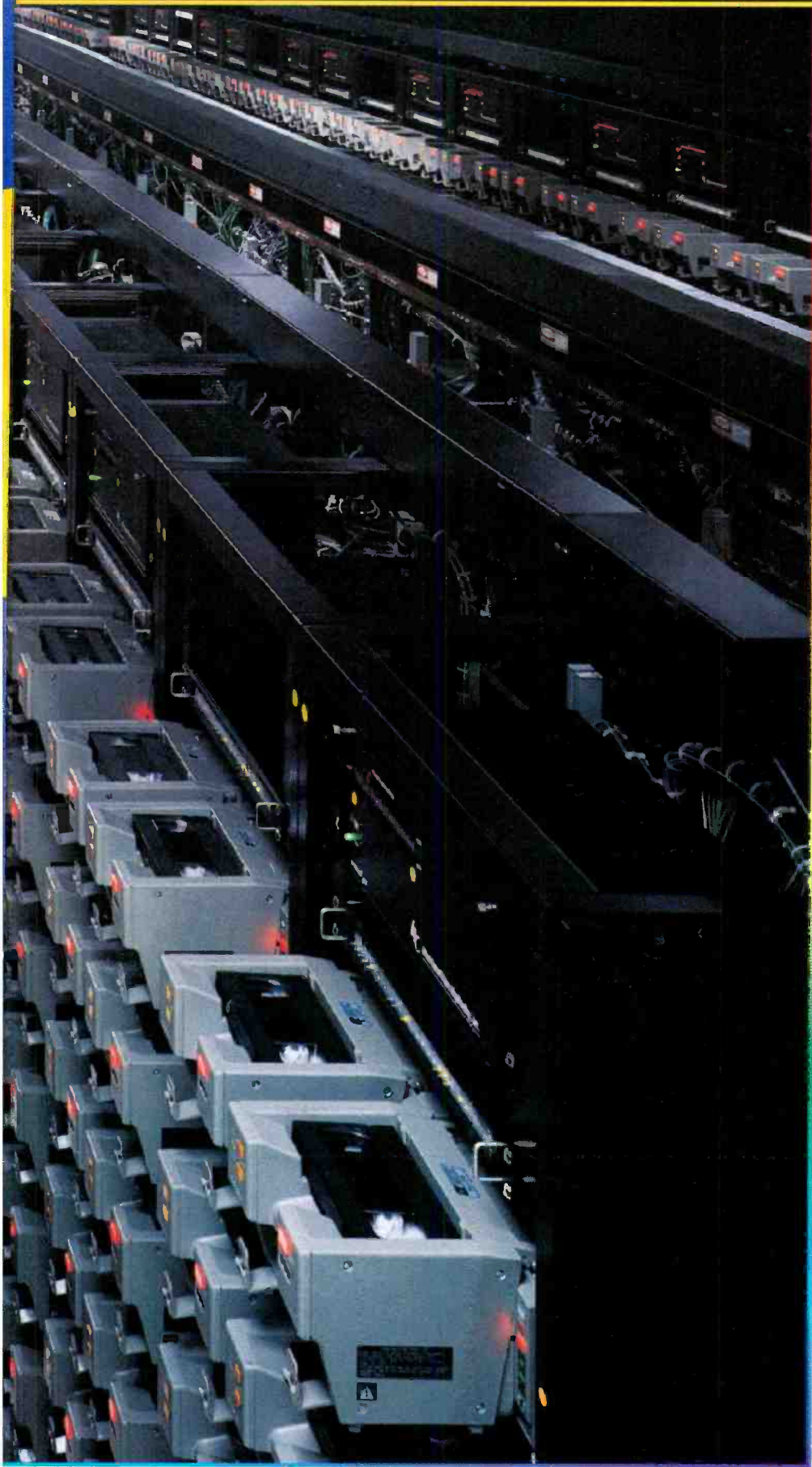
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VIDEO DU



The power to keep promises

PLICATION



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And, at West Coast, quality control is real – not just a set of buzz words. Our procedures are unmatched by anyone else in the industry.

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"The power to keep promises"

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is in this room.

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HEADLINES

(Continued from page V-17)

HBO Video—both Time Warner companies—confirmed that they will combine their U.S. sales forces, effective immediately.

September

Sept. 1. Sell-Thru Revenues Up In 1st Half—Sell-through revenues in the first six months of 1990 were up across the retail spectrum compared to the first six months of last year.

Sept. 8, 1990. LIVE Goes Sell-Thru on 'Total Recall'—LIVE Home Video will release "Total Recall" Nov. 1 at \$24.99, filling what it and most retailers and wholesalers believe was the last open niche in the crowded fourth-quarter sell-through market.

Sept. 15. AVA's Message: Sell to Power or Face Chap. 11—In a move that may signal further difficulties for the video specialty retail buying group American Video Assn., the group has for the first time announced to its members that it is near bankruptcy.

Sept. 22. 'Rocky Horror' Making Long-sought Vid Bow—CBS/Fox Video announced that "The Rocky Horror Picture Show," one of the most eagerly awaited titles in the industry history, will make its belated debut on video Nov. 8 at \$89.98.

Sept. 29. Warner Study Says PPV Movie Market is Viable—In a conclusion that runs counter to the prevailing industry wisdom, Warner Pay TV executives say a new study shows that hit movies are at least as important to the immediate future of pay-per-view as are special events.

October

Oct. 6. BVHV Direct-Sale Move Part of Trend—Buena Vista Home Video's recent move to add a select number of major retailers as direct accounts for the first time is viewed by many home video analysts as part of an inevitable movement toward more direct selling for the sell-through side of the business.

Oct. 6. X Rating Out; MPAA Touts New NC-17. A new film rating—No Children Under 17 Admitted—replaces X rating.

Oct. 13. Home Video Maps Face FTC Scrutiny—The Federal Trade Commission has issued subpoenas to four major video suppliers and the VSDA, seeking information relating to a federal probe of alleged price fixing in the home video industry.

Oct. 20. Special-Interest Video Sales Strong—The special-interest home video market—despite profit erosion from increasing pressure of downward pricing coupled with higher costs of goods sold—continues to make significant sales strides.

Oct. 27. AVA Saga Brings Power Suit—John Power, founder and president of the American Video Assn., has filed a libel and slander suit against Michael Weiss, the man who replaced Power at the helm of the buying group before being ousted in July.

November

Nov. 3. Ingram Buys Parkfield Assets, Forms U.K. Joint Venture—Ingram Video has purchased a majority of the assets of the wholesaling operation of the embattled London-based entertainment conglomerate The Parkfield Group.

Nov. 10. 'Red' At \$99.95 Doesn't Scare Dealers Away—Paramount Home Video says it shipped nearly 437,000 cassettes of "The Hunt For Red October" in the U.S. and Canada.

Nov. 17. AVC Vid Awards Reflect Wide Supplier Base—The winners of special-interest-video awards at the fourth annual American Video Conference reflected the diverse mix of major and minor companies

Our Best Just For You!



The Hits They Loved To Rent Are Now The Hits They Want To Own!

From the top of the rental charts to the top of the sales charts, these seven hits are the movies your customers will want to own, now only \$19.95 each, sugg. retail.

Backed By An Extensive National Television Campaign!

And we're providing an extensive national television advertising campaign, with two flights scheduled for late January and early February.



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 Frequency: 5.0 times
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operating in the non-theatrical video field.
 Nov. 24. **MGM/UA Vid A Shell of Former Self**—MGM/UA Home Video has effectively been dismantled with the layoff of 110 people in the wake of Pathé Communications Corp.'s \$1.36 billion buy.

December

Dec. 1. **Erol's to Be New Kid at Blockbuster**—Blockbuster Entertainment, the nation's largest video chain, agreed to acquire the 208-store Erol's Inc., the third-biggest video web.

Dec. 8. **Vid Biz Yielding High Studio Earnings**—Program suppliers will earn \$3.85 billion from shipments of pre-recorded cassettes in 1990, up from \$3.3 billion in 1989.

Dec. 15. **VSDA Applauds Legalized Rental of Video Games**—The right of video retailers to rent out video games became law Dec. 1 when President Bush signed the Video Software Rental Amendments Act.

Compiled by **BARRY HOLDSHIP** from editorial developed by Editors **PAUL SWEETING** in N.Y. and **JIM McCULLAUGH** and **EARL PAIGE** in L.A.

U.S.

(Continued from page V-15)

tional market right now, barring East Europe where VCRs are second only to cars on consumers' wish lists. Although spendable income is low, Professor Lothar Bisky, director of the University for Film and TV in East Berlin, expects VCR penetration to reach 10% of all households in (former) East Germany alone this year, and one out of four East German households will have a VCR by the end of 1991, he predicts.

Back home, mergers and acquisitions have shown little sign of abatement in the home video arena despite their relative slowdown in American business. Consolidation has been two-pronged: Unable to compete with the major studios, independent labels have partnered with them instead. Prism now distributes its titles through Paramount, for instance, and Nelson through Orion.

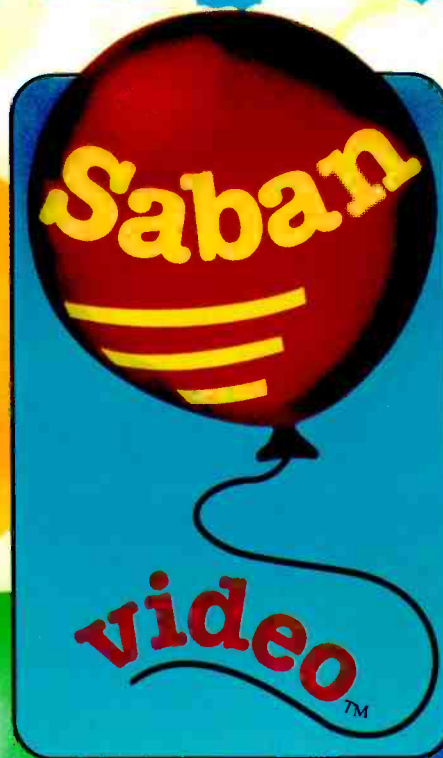
Even before the TimeWarner merger, Warner had absorbed Lorimar, whose claim to fame was the Jane Fonda Workout line. With the merger came the marriage of HBO to TimeWarner, and now, in the wake of the creative financing tactics Pathe Communications recently used to close its acquisition of MGM/UA, the MGM/UA Home Video arm fell under the Warner mantle as well. Meanwhile, Japan's infiltration of the U.S. entertainment industry includes the purchase of RCA/Columbia Pictures by Sony and the acquisition of MCA/Universal by Matsushita Electric Industrial Co. How those purchases will affect the studio's home video arms remains to be seen.

Perhaps most characteristic of U.S. home video at the moment is the rise of sell-through, with A titles like "Pretty Woman" bypassing rental altogether and hitting the street instead at price points as low as \$19.99. Although "Pretty Woman" was accompanied by no such scheme, tie-ins with packaged goods companies offering proof-of-purchase rebates are common now. Not only do they lower sales prices even further, but they enable home video companies to gain distribution in nontraditional outlets like heavily-

(Continued on page V-22)

WE'RE FLYING HIGH NOW!

**Timeless Titles,
Exceptional Animation,
Priced to Sell!**



Saban Video
is soaring with a new line of
quality children's video.
Catch us at your local
mass merchant and
video retailer!

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U.S.

(Continued from page V-21)

trafficked supermarkets. Ads on tape, popular in the mid to late '80s, however, have not lived up to expectations, primarily because no one has developed a way to measure the impressions and agencies haven't figured out how to charge back clients. To date, only about 50 theatrical feature films carry them, according to Ira Mayer, president of Brooklyn-based EPM Communications.

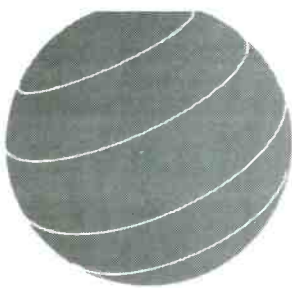
Now that duplicators can manufacture videos for under \$2, however, the use of home videos as premiums is skyrocketing, with one duplicator putting last year's overall premium business reached at about 20 million units. This year, he says, negotiations are under way for individual orders of 30 million units.

Sell-through activity by the majors juxtaposed against flat rental has all but wiped out the B-movie video suppliers. Hence, output deals like Prism's arrangement with Paramount, and moves by others—Vidmark chief among them—to acquire or produce A-title programs for theatrical release, if only limited. Even platform theatrical release correlates to higher home video sales.

At the same time, new channels of distribution are finally giving hope to special-interest video tape producers. Rank's Cuyler estimates 20% growth in sell-through this year, and Dick Kelly of Cambridge Associates Inc. in Stamford, Conn. estimates the entire home video market will move 270 million units this year. Of those, 220 million will be sell-through titles, and 75 million of those will be special interest. Despite their overall resistance to sell-through, video-specialty stores account for a little more than 30% of special-interest sales, says Kelly. Kidvid and fitness tapes tend to cluster at retail, however; direct response marketing, which represents another 30% of special-interest sales, could actually account for as much as 50% of sales if children's and exercise tapes are included, according to Kelly.

Although video-specialty stores have been slow on the sell-through uptake, mass merchants knew a good thing when they saw it. Today, almost 18,000 discount and department stores sell prerecorded videos, according to Joseph Annechino, VP of business development at Orion Home Video. In specialty stores, however, even though rentals are down, consumers will have spent over 6.6 billion for rentals this year, still nearly three times what they spend on purchases, according to Entertainment Business Research, a market data service of Video Store Magazine.

With the index of leading economic indicators falling consistently for four straight months, the U.S. is clearly headed into a recession, and home video retailers are feeling the pinch. However, as Paul Caravatt, president of Specialty Video Marketing, reiterated at the SIVA Convention, during recessions, consumers spend more on entertainment. And, as the U.S. faces an economic downturn, sell-through is taking off in worldwide markets, so home-video suppliers poised for participation in the global marketplace have a good shot at success.



GERMANY

(Continued from page V-23)

the perception of the consumer, who is reacting by renting a different type of cassette. The picture really has changed for the better with professional stores getting around the problems."

One blip on the horizon, though, is the February start of the Canal Plus-backed Premiere TV channel, which has already started negotiating for a reduction of three to six months in the customary 12-month video-TV window.

The German industry is also more fragmented than many European territories because of the relatively large number of independent distributors still in the business, but Stuart Warrenner, Buena Vista's European chief, believes things are getting back to normal.

"People say how bad it is but it's settling into an international business. There's less room for opportunism; more for straightforward programming. If you look at the business three or four years ago, there was a steep growth curve. Continuing that would have been very interesting but it was probably overblown in the first place. Competing TV distracted consumer attention and arrested growth," he says.

IRELAND

Irish video pirates are at long last being holed beneath the water line. They been ruling the waves until now with no censorship, certificate system or effective anti-piracy measures in place.

With a 40% piracy rate, the Irish market has the dubious

honor of being the worst hit of any EEC country. But that's all changed with the Video Recordings Act which cruised over the horizon mid-1990. It's an act of parliament which forces video shops to be licensed in much the same way as liquor stores.

While the U.K. industry has been frantically trying to avoid such a system, the Irish Video Assn. has campaigned for many years to get it on the statute books because of its all-encompassing powers in piracy, certification and dealer registration.

Edward Elliman, IVA secretary, thinks the whole industry will be given a proper spring-clean, adding sparkle to the national industry.

Previously video piracy has looked a secure career for the unscrupulous. Even if caught, the onus of the outdated 1963 Copyright Act was for the distributor to prove copyright—a lengthy, costly and sometimes near impossible task. The effect can be seen in the unbalanced

scales of justice: in 1987, Ireland had a 43% piracy rate and yet only five pirates were scuppered. Even when convicted the maximum penalty for a pirate was a fine of less than \$200.

But now the law has teeth and last June saw the first pirate to get a prison sentence, and distributors are looking for a six-figure financial settlement from him for breaches of copyright. Another pirate was recently fined some \$85,000. And police now have powers to stop and search mobile libraries which aren't licensed in much the same way they can stop cars driven without a tax disc. Mobile pirates are generally seen as the root of the problem.

Elliman reckons only a third of Ireland's 750 video retailers are 100% legitimate. "There are 250 who deal with the main wholesalers and distributors, 250 more who teeter on the illegal and 250 who are out-and-out illegal."

But the best are good, certainly up to top European standards. Largest chain Xtra-Vision, with around 135 stores has top-notch outlets, noted for their imaginative design.

The new laws spell good news for bona-fide dealers in that pirates have kept overnight rental prices artificially low, with a maximum \$3.40 a night for an "A" title in legit stores. The loss

of revenue to both retailers and distributors has been crippling, loss of tax to the government in the millions—and the pirates have created a scuzzy image, with porno and violent material freely available.

Now Jimmy Hayden, Warner Home Video managing director, puts the Irish 1990 video gross at some \$6.1 million, incorporating a 50% growth for sell-through and rental treading water.

The VRA introduced a certification system for the first time in Ireland. Previously porno and violence proliferated in video, while films formally passed by the Film Censoring Board. Hayden says: "It's a problem. We have a sordid image while film-going and home entertainment is a family business in Ireland. Cinema receipts rise fast while video rental stands still."

The four labels—Warner Home Video, CBS, National Cable Vision, and Virgin, which account for 90% of the rental business are seeking to reverse the situation through a generic advertising campaign.

Though the Irish video market is a small one, results are coming through. Hayden says that on "B" and "C" titles he can match U.K. figures, thanks to competitive pricing and a bonus points scheme which works across a range of titles—rather than just blockbusters as in the U.K. Bonus points are a way to increase copy depth by offering, in addition to a store's regular order of cassettes, extra units at considerably less than full price.

Sell-through progress in Ireland is slow but sure, conducted through a low hard core of stores. Hayden's aim is to gain an increase in the number of video-stock outlets in Quinns-worth, Ireland's top retail chain. At present only eight of the 45 stores handle sell-through video.

Country Reports continue on opposite page

COUNTRY REPORTS

FACT FILE

Hardware statistics in this survey from Screen Digest. All other figures from International Video Federation (IVF) member groups.

FRANCE

TV homes: 20.1m.

VCR homes: 9.3m.

VCR penetration: 46%.

Total hardware sales: 1.5m.

Total blank tape sales (1989): N/A.

Rental:

Turnover at distributor level 1990 (estimated): 300m French francs or \$60.2 million at an exchange rate of 4.98 francs to the \$.

Turnover (1989): 294 million French francs, or \$59.3 million at exchange rate of 4.96 francs to \$.

Units shipped: 1-1.5m (estimated).

Average price of tape: 800 francs (\$160).

Current growth: 3%.

Piracy: 15%.

Rental stores: 1,600.

Retail:

Turnover at distributor level 1990 (estimated): 1.5 billion francs (\$301 million).

Turnover 1989: 699 million francs (\$141 million).

Units shipped: 25 million (estimated).

Average price of tape: 149 francs (\$30).

Current growth: 88%.

Music/retail stores: 5,000-6,000.

Media:

Cinema admissions: 118m (1989).

Cable/satellite penetration: 2%.

Color TV penetration: 67%.

GERMANY

TV homes: 31m.

VCR homes: 16m.

VCR penetration: 51%.

Total hardware sales: 2.6m.

Total blank tape sales (1989): 87m.

Rental:

Turnover at distributor level, 1990 (estimated): (270 million DM, or \$185m at exchange rate of 1.46 DM to \$).

Turnover 1989: 200 million DM (\$137m).

Units shipped: 3.5 mil.—4 mil. (estimated).

Average price of tape: 116 DM (\$79.5).

Current growth: 2%.

Piracy: 10%.

Rental stores: 6,000.

Retail:

Turnover at distributor level, 1990 (estimated): 100 million DM, or \$68.4 mil.

Turnover 1989: 70 million DM (\$48 million).

Units shipped: 2 million (estimated).

Average price of tape: 20 DM (\$13.70).

Current growth: 55% (estimated).

Music/retail stores: 1,700.

Media:

Cinema admissions: 101m (1989).

Cable/satellite penetration: 30%.

Color TV penetration: 97%.

IRELAND

TV homes: 983,000.

VCR homes: 516,000.

VCR penetration: 52%.

Total hardware sales: 75,000.

Total blank tape sales: 3.4m.

Rental:

Turnover at distributor level 1990 (estimated): 11m Irish punt or \$6.1 million at an exchange rate of 1.80 punt to \$.

Turnover 1989: 11m punt (\$6.1m).

Units shipped: 250,000.

Average price of tape: 45 Irish punt (\$25).

Current growth: nil.

Piracy: 40%.

Rental stores: 7,500.

Retail:

Turnover at distributor level 1990 (estimated): 4.5 million punt (\$2.5m).

Turnover 1989: 3m Irish punt (\$1.6m).

Units shipped: 600,000.

Average price of tape: 7.40 punt (\$4.10).

Current growth: 50%.

Music/retail stores: 100.

Media:

Cinema admissions: 10m.

Cable-satellite penetration: 30%.

ITALY

TV homes: 20m.

VCR homes: 5.1m.

VCR penetration: 25%.

Total hardware sales: 1.45 million.

Total blank tape sales: 30 million.

Rental:

Turnover at distributor level 1990, estimated: 100 billion lire, or \$90.1 million at exchange rate of 1,110 lire to \$.

Turnover 1989: 108 billion lire (\$97.3m).

Units shipped: 1.5m.

Average price of tape: 85,000 lire (\$76.50).

Current growth: 0%.

Piracy: 35%-40%.

Rental stores: 4,500.

Retail:

Turnover at distributor level 1990 (estimated): 197 billion lire (\$178m).

Turnover 1989: 90 billion lire (\$81.1m).

Units shipped: 11.25m (estimated).

Average price of tape: 21,000 lire (\$18.90).

Current growth: 160%.

Music/retail stores: 1,300.

Media:

Cinema admissions: 94m.

Cable/satellite penetration: N/A.



ITALY

The laws governing the Italian video industry are as chaotic as cross-town traffic during "Italia '90." In true showbiz fashion, the Italians have played to the tune of "Anything Goes" for too long and emerge now with a series of longterm problems. Piracy is a heavy 30%-40%, copyright laws are a joke, porno was 40% of the market and has now gone underground, Italy's 25% VCR penetration is one of Europe's lowest—and gross rental revenues have slumped by half to \$171 million.

Video rentals, like cinema admissions, have been hit by the plethora of deregulated TV stations. It's been estimated that there are as many feature films shown on Italian TV in one month as there are on U.S. TV in a whole year. Pirate TV stations often screen features direct from videocassette, though there are reports of a backlash, with consumers tired of commercials and endless breaks in movies on TV.

But there are signs of encouragement. In 1989, VCR growth in Italy was Europe's highest at 37%, with VCR ownership having doubled over two years. In terms of overall growth, video now overtakes cinema receipts, with trade association Univideo's latest figures reckoning Italian viewers spent \$515 million on buying and renting videos last year, while theatrical takings are said to have fallen to \$430 million. But it's the growth in VCR penetration and the explosive sell-through business which masks, and compensates for, the video rental problems.

Distributors in at the start have found business good in sell-through. Buena Vista rates Italy as its second largest market after the U.K., and they have a higher market share in Italy than in any other European territory. The company's straight-to-sell-through experiments have hit gold, while the sell-through market generally is performing bottom-line miracles. During some months of 1990, growth was as high as 160%.

Tino Cennamo, head of Buena Vista's Italian operation: "We're the only ones doing really well in sell-through. 'Roger Rabbit' had, by November, topped 300,000 units, and 'Lady & The Tramp' topped 400,000."

Italy, like Spain, is undergoing a "kiosk phenomenon." The 25,000 streetcorner stands which sell newspapers, stationery, tobacco and so on, offer video distributors a mass-marketing dream for the impulse-based sell-through business. But it's a business conducted on a "never mind the quality feel the width" basis. Kiosks sold 900,000 cassettes last September alone, with tapes that are often so cheap they have to be duplicated high speed, with a resultant quality fall-off, and with cheaper sleeves produced primarily to keep up with demand.

Because of this, Buena Vista releases only compilations to kiosks. Its animated classics remain at sell-through prices in traditional outlets.

And another down-side of kiosks is that distributor margins are correspondingly low and kiosks enjoy the benefits of unlimited sale-or-return and tax-free status.

Chris Deering, RCA/Columbia Eu-
(Continued on page V-26)

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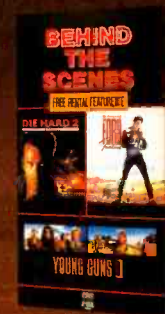
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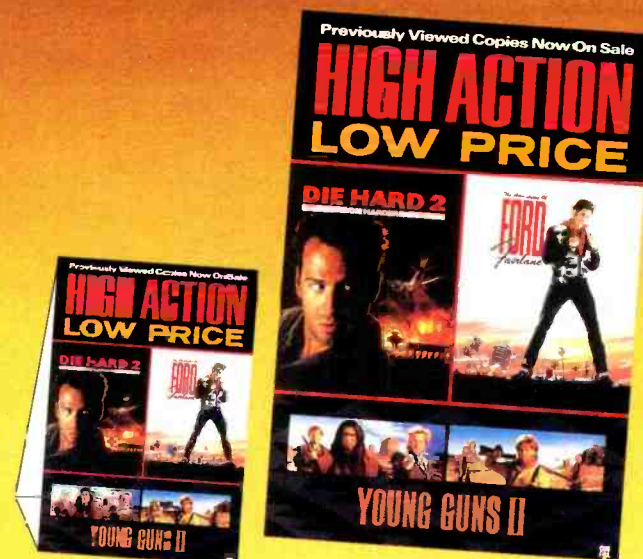
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JAPAN

(Continued from opposite page)

at least accommodating sales into their once rental-only outlets. This is reflected in the relatively high proportion of rental stores stocking sell-through in Japan: 26% of sell-through sales are from video stores, 21% from record stores and the rest from electrical appliance shops and book stores. Interesting to note that, given the pattern in France, department stores and supermarkets account for only 1.4% of the Japanese sell-through market.

Insiders think that with U.S. major blockbusters making all the news in the rental charts, and with the "weed-ing out" at street level, "B" and "C" titles will become a rarity, even though they rose by 6% in 1989.

Another price war spin-off: cinema distributors think it's hurting box-office takings, now the lowest since World War II. A blockbuster like "Die Hard" grossed 30% more on video than it took theatrically.

On censorship, the government called for industry self-regulation after a murder case two years ago when a young man kidnapped and killed four girls, blaming the influence of "splatter" movies. Restrictions are tight for ethical standards and pornography but lax regarding violence and sadism. Some local governments have since banned minors from having access to violent videos.

Videodiscs are an important part of the Japanese video market in line with the global view of distributors who predict eventual domination by disc. The old VHD system is dying on its feet while laserdisc is healthy, taking a third of total sell-through revenues. Once the 5-inch disc has been developed to hold longer programs, insiders are saying "watch this space."

Another possible area for international expansion from Japan is karaoke. There are 250,000 sites where karaoke machines play specially-made videos which are cover versions of domestic and international hits complete with appropriate and sub-titles. PMI has earmarked this area as lucrative and ripe for expansion. According to research by Pioneer, there are 200,000 potential sites in the U.K. alone.

Karaoke is also a major part of the domestic disc market in Japan, with a 73% share. Also worth noting is the percentage of karaoke discs for commercial use. While the ratio of video-cassettes sold for domestic use and commercial use is 95:5, when it comes to discs the ratio is roughly 50:50. The success of Japanese business is at last revealed: whistle while you work.

SCANDINAVIA

To sell or not to sell, that is the question in Scandinavia—whether it's better to sell product to dealers and create a sell-through market, or to continue with the historical leasing-only system which many insiders reckon has stunted regional growth.

But while the strong local indie distributors continue the debate, the U.S. majors have already converted in the face of declining rental figures.

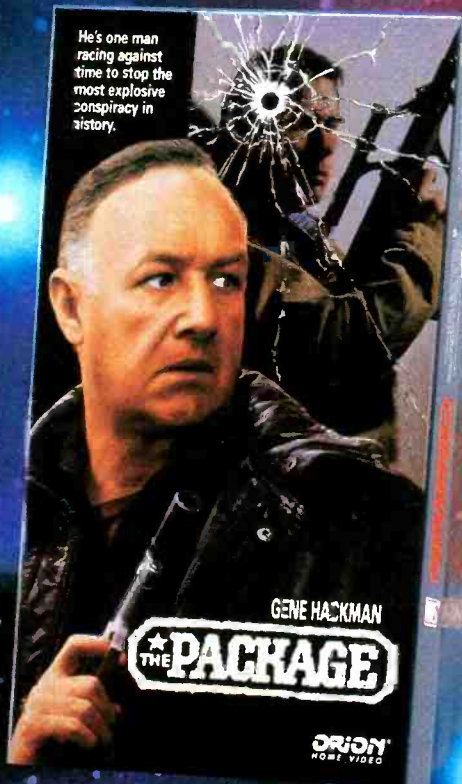
(Continued on page V-28)

Winter Nights are Perfect for Star-gazing.

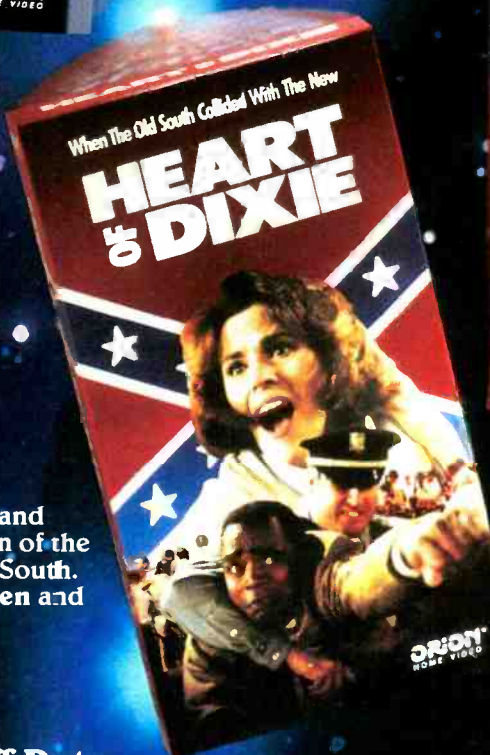
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Rated PG



UHF
Ultra-hilarious fun, as rock star "Weird Al" Yankovic creates an outrageous TV station that gets an incredible reception! Also stars Victoria Jackson.
Rated PG-13

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GLOBAL VIDEO

SCANDINAVIA

(Continued from page V-27)

Scandinavia has traditionally been a distributor-controlled market, thanks to the leasing system in which cassettes are leased to video outlets and then rented to the consumer. It was in 1989 that the first overtures to break with tradition were made by the U.S. giants who felt that rental prices were too high as a result of leasing and that not only was rental stagnating but sell-through had little future. Rental revenues in all the Scandinavian countries, bar Sweden, were treading water—or declining.

Warner started selling in Norway in February, 1989, followed by Denmark and Sweden in October of the same year. CIC Video also persuaded its Scandinavian partner Esselte to do the same. In the face of resistance by the significant domestic distributors, who fear rental prices will drop by a half, the U.S. majors have also been testing the water with direct-to-sell-through releases. The general assumption is that if this revolution in market practice does nothing to pump up the rental volumes, then rental could be bypassed altogether.

Paul Miller, CIC Video's European executive VP, says he backed sale of cassettes to retailers because leasing was "like a manacle" to retailer ambitions. "It was stopping up the market. There are brilliant entrepreneurs here who weren't able to use their inbuilt ability to improve the business and make money, so we encouraged Esselte to get out of leasing and make dealers more profit."

Of the Scandinavian territories (Sweden, Norway, Finland, Denmark, Iceland), Sweden is the most important market with half the region's total trade. Cumulatively, the countries have 9 million TV homes, 4.2 million VCR homes, roughly 50% VCR penetration, and 640,000 VCR sales in 1990.

Ballpark market values at distribution level are given by Bruno Mertens, Warner Home Video's VP Northern Europe, as: Sweden, 615 million kroner; Norway, 335 million kroner; Denmark, 280 million kroner; Finland, 140 million markkas.

High sales taxes proliferate throughout Scandinavia, the highest being 25% in Sweden where a 60 kroner levy is also placed on each rental tape sold to the trade—which goes to the Swedish Film Institute for domestic production. Ole Ravnsnaes, managing director of Warner Home Video Sweden, believes that taxing U.S. majors on films produced outside Scandinavia is unfair and is contributing to Sweden's annual 10% decline in rental trade. Lobbying has forced a five kroner reduction in the levy, but he says that's still not enough.

Ravnsnaes: "Swedish film is very popular on video, making up 10%-20% of the local market, which is based on few titles. This local product is very important for the industry, and some sort of contribution is justified, but I'd rather see tax-free film production rather than killing off the video industry in this fashion."

Sell-through cassettes are also subject to the same taxation, a 20 kroner levy placed on each unit, making it difficult to achieve high volumes and decent margins.

Prices to the consumer are very high, though it should be remembered the general cost of living is high in Sweden. Overnight rental of an "A" title in Sweden is 55 kroner (nearly \$10). The average cost of an "A" title to a dealer is 600 kroner (some \$108.50).

If the "A" title is violent or sexual in content, then the censorship board calls for cuts. WHV's "Roadhouse" release, for example, lost five minutes of what Ravnsnaes calls "key scenes" in Sweden, and Stallone features lose about 10 minutes. Finland and Norway take much the same approach but in Denmark what you see is what you get—attitudes are liberal there.

Add the restrictions of censorship to competition from an expanding TV industry and that's why Scandi video seems to be getting nowhere fast.

In the past four years, the Danish market has declined 50%, mainly because of an increase in the number of TV stations, Ravnsnaes says. Swedish decline also is partly due to TV. Two years ago two national channels were broadcasting old films, but now the movies are more contemporary and there are more of them (10-15 a week), which is primarily TV competing with new satellite services. Video is caught somewhere in the middle of a vicious circle.

The four majors in Sweden have been contributing to a generic advertising campaign to stress video's USPs to the 80% of VCR owners who do not rent. TV companies advertise their films (12 months after video) free of charge. TV advertising has just started involving individual distributors—in Denmark Elap M became the first company to have a TV advertising campaign. Results were impressive for that country: 30,000 units of a selection of kid vids sold in six weeks.

As for sell-through, it's early days, but Finland takes the largest slice of the revenues pie. In fact, Finland all round is the odd Scandi territory out. Business is good to very good there. Particularly well regarded is Radakuria, a chain which operates a transaction sharing scheme. "Success or failure of the Finnish market will depend on Radakuria" is Miller's opinion, so influential is the chain.

Video retailers in Scandinavia are, on the whole, highly professional, though early closing hours means that all-hours gas stations play an important part in the retail base. Shell, OK, Kuwait and BP are major players. In fact, 7 p.m. is probably the latest a rental outlet will stay open in the whole of Scandinavia, and in Denmark it's 5:30 p.m.

Norway's trade is also hampered, like the Netherlands, by a curious licensing law which restricts opening hours if cassettes are sold. This prohibitive law is preventing the country's 700 traditional outlets experimenting with sell-through.

On the plus side, piracy is low to non-existent. Copyright laws in the region are tight and well-implemented, with imprisonment and heavy fines for infringers. "People are very honest in Sweden," says Ravnsnaes. But in summing up the Scandi market overall, he says he'd willingly trade the levies and tax for a higher piracy rate—and he's only half-joking when he says that!

U.K.

There are a lot of changes in the British scene—and not just to do with politics. Europe's leading video market is rife with conflicting symptoms of change: distributors and retailers are shutting up shop; distributors and retailers are opening their doors. Rentals and rental revenues are down and the industry is embarking on a costly generic campaign. So what is going on?

Put simply, the U.K. video business is having its most testing time yet. Last year saw the exit from direct distribution of MGM/UA, Parkfield (the nation's leading sell-through supplier), and a number of independents, some of whom like MCEG/Virgin, Castle, and Medusa have set up sales and distribution deals with the majors rather than go direct through their own sales force... and sales were down, down, down.

The last few months of the year saw a maze of changed release dates due to sales targets not being hit. One distributor shipped a quarter of its target on a lead title, and trade body the British Videogram Assn. reported that video transactions were down 5%. An optimistic figure that, according to many retailers who say rental was down 20%.

Add in the first salvo in what is to be an increasingly bitter war between video and satellite services, media snipes about underaged renting of restricted cassettes and the constant threat from the government of licensed video stores—and it's evident that the British stiff upper lip was fully tested in a video sense.

But that would be painting a biased and unfair picture. If anything, the industry has countered a far worse scenario.

The British still spend more on video than any other nation outside the U.S., \$1,670 million in 1989 according to Video Investor, and supplies U.S. distributors with \$434 million revenue, second only to Japan. The market has a VCR penetration of 67%, one of the highest in the world. Though rental transactions were down from 292.76 million in the first three quarters of 1989 to 278.3 million in the same period of 1990, total income was down only a fraction (415.6 million pounds in the first three quarters of 1990), due to a rise in the average overnight rental rate from 1.43 pounds to 1.49.

It could have been worse, as the 40%-50% revenue slumps as noted in other territories where stiff competition was suddenly faced with new broadcasting options. Though the first 10 years has been a decade of fighting for video's rights (against tough government legislation and vitriolic media campaigns), the industry has arguably had it easy with the consumer. Started during a recession, the video business fast became a cheap alternative to poorly-run cinemas in financial doldrums. The blue-collar audience wanted an alternative and found it in video, especially the sort which showed things not normally allowed on the strictly-controlled small screen.

The gold-panners have all but gone now. The market is polarising round the U.S. majors into a hits-driven business and healthy sell-through
(Continued on opposite page)

U.K.

(Continued from opposite page)

sector. But the audience hasn't widened from its blue-collar base: 75% of VCR owners still don't rent regularly from the 5,000 specialist libraries.

Part of the reason is the 15,000 all-purpose stores to which video is an ancillary business. They don't have the product range or depth, nor the incentive, to present professionally-run stores. And industry critics point to a relative lack, until recently, of substantial consumer advertising. Of the generic campaign (around \$12 million's worth), some say: "Too little, too late."

The major 1990 change, boosting the need for that campaign, was a new competitor in satellite and an advertising war between the two new satellite services, Sky and BSB. They implied films on their movie channels were premiering, or had imminent showings, which was often far from the case. Only 25% of the British public realized that small-screen feature films could be seen first on video.

Ele Juarez, CBS/Fox international president, says this problem has to be put right to get rentals out of decline. "I believe the U.K. will continue to grow in sell-through, but rental is flattening out. It's the economy mainly, but also TV/satellite competition. We need direct campaigns to show that video is available before satellite."

Norman Abbott, BVA director general, thinks video has done well to sustain its level in today's environment of depressed economic activity. New car registrations were down 11.7% last year on 1989, unit trust shares off 41% and kitchen appliance sales 5% down and so on. With the seasonal peak renting and the generic campaign, video expects buoyant months ahead, he says.

CIC Video European VP Paul Miller: "Satellite is definitely a long-term worry, but business will come back."

FACT FILE

TV homes: 21.4m.
VCR homes: 14.3m.
VCR penetration: 67%.
Total hardware sales: 2.1m.
Total blank tape sales (1989): 104m.

Rental:

Turnover at distributor level 1990 (estimated): 200 million pounds, or \$384m at exchange rate of \$1.92 to the pound.

Value of market (1989): 200m pounds sterling (\$392m).

Units shipped: 5m.

Average price of tape: 40 pounds (\$78.40).

Current growth: -5%.

Piracy: 15%.

Rental stores: 5,000.

Retail:

Turnover at distributor level 1990 (estimated): 240m pounds (\$460m).

Turnover 1989: 200 million pounds (\$392 million).

Units shipped: 35m.

Average price of tape: 8.85 pounds (\$17.35).

Current growth (estimated): 20%.

Media:

Cinema admissions: 94.6m.

Cable/satellite penetration: 10%.

Color TV penetration: 97%.

Satellite is like the same problem theatrical had when video was the new guy on the block. To date we've enjoyed 30%-35% of VCR householders renting. Maybe we should learn to set our sights on 254% and accept we've lost 10%."

The U.K. has always been Europe's top market in both rental and sell-through and was a pioneer in the latter, thanks largely to distributor Video Collection and national high street chains like Woolworth (1,000 prime local sites with high consumer traffic, and 30%-40% of the business).

The speed with which revenues

leapfrogged was remarkable, with an average year-on-year growth of 100%. That growth was, ironically, partly responsible for the biggest crash in video industry history: leading sell-through distributor and entertainment group Parkfield's demise last summer was partly due to over-optimistic estimates of the market.

Sell-through can be enormous in the U.K. "Dirty Dancing" has sold over 1 million units. But high advertising costs and low margins have a counter-effect compared with other European markets. Expectations for final sales growth in 1990 after

1989's 300 million pounds total consumer spend was put at 30%-40%. A slow-down, but still healthy.

The rental base has its downside but it also has library chains including Europe's largest, Ritz (800 stores). The Americans are seen as dab hands at multinational retailing and U.S. leader Blockbuster Video's entry into Britain saw the advent of the superstore which mixes rental and sell-through in huge depth of copy and in massive units.

Another development is the stand-alone store: record retailers like Our Price and HMV who are opening sell-

through only stores in major cities. Ritz boss Terry Norris reckons that this year 80% of the U.K. video industry will be handled through chain stores.

Though most distributors do better in the U.K. than anywhere else outside the U.S., the market is more an incentive than a model for other European territories.

Buena Vista's European chief Stuart Warrener says: "The U.K. is not really a model for others, specially in sell-through. But it's for sure an example of how excellent a business can get."



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Gabour Enters The Big (Easy) League

Director Cooks Up New Orleans-Style Vids

BY DEBORAH RUSSELL

LOS ANGELES—"In New Orleans there's food, music, and sex, and not necessarily in that order," says Jim Gabour.

And thanks to director Gabour, there's also music video. He formed Moving Pictures in 1986, after honing his production skills and winning local ACE awards for work in the New Orleans cable-TV community.

After concentrating primarily on longform videos, Gabour entered the world of shortform video production in 1990, garnering notices for the Grayson Hugh-Betty Wright duet, "How 'Bout Us," for RCA. Other recent credits include the colorful Brother Brother clip, "All Ameri-

The concept of The Big Easy may be corny, but it's actually pretty true'

can," for Chrysalis-U.K., and a just-completed Spunkadelic video for SBK, "Boomerang," shot in Los Angeles.

"It's great to finish something in a few weeks instead of shooting for months or even a year," Gabour says.

As the Spunkadelic clip attests, Moving Pictures is indeed peripatetic, but Gabour has no plans to move out of New Orleans. He's lived in the Crescent City since the early '60s and is convinced that the city's mystic allure will help keep business coming to him.

"The concept of 'The Big Easy' is kind of corny, but it's actually a pretty true picture; New Orleans is a very easy place to do things," Gabour says. "And for a lot of artists, it's almost a vacation, even if they're on a set for 12 hours. The crews are all wide open and loose, and consequently you get better performances out of people. They seem to relax more."

Much of his work focuses on the rich history of the New Orleans music scene and pays tribute to the living legends who give the city its notorious appeal.

Such is the case with Marcus Roberts. Gabour directed "Deep In The Shed," a 54-minute BMG Video longform focusing on the blind jazz pianist, for which he has been nominated for two ACE awards: best music special and best director of a music special or series. Gabour seems a bit overwhelmed by his competition in the director's category, which includes high-budget longforms featur-

ing Madonna, Paul McCartney, and Diana Ross. And that doesn't include HBO's high-concept "Carmen On Ice" longform, which rounds out the nominees.

Whether he takes home an award after the mid-January ceremony is moot, according to Gabour. He's simply delighted that a jazz longform, lensed on a budget under \$200,000, is even a contender in such a high-profile category.

"The MTV and VH-1 people never really knew who I was before," he says, "Now all of a sudden they know what my name is. The nominations have helped a lot."

Indeed, Gabour has come a long way from someone who was teaching photo silk-screen technique when he was nabbed by a film school faculty member as a substitute teacher. They didn't care that he had never seen a video camera in his life.

Several years later, Gabour's language is peppered with high-tech lingo, and it's hard to imagine him as anything other than a film and video director. Except, perhaps, a frustrated musician.

"I love to play, but I'm so bad," he says. "This way I get to experience the performance aspect of music. It's like being an actor; you get a serious electric rush. I guess since we're all out of our drug days, you've gotta get some kind of juice."

One of Gabour's most impressive credits is co-producer and director of "All On A Mardi Gras Day" in 1988. The live, 11-satellite, four-hour, worldwide broadcast originated from Rio, Trinidad, and New Orleans. Broadcast on BBC1 and BBC2, the program actually exceeded the cost and international coverage generated by Lady Di's wedding to Prince Charles.

Gabour is currently trying to figure out how to handle another mammoth project. He is holding on to 40 hours of footage chronicling the past 15 years of the Neville Brothers' career. Eventually, he plans to compile the material into a comprehensive longform on the city's "first family." Meanwhile, he is in preproduction on a Jelly Roll Morton tribute that he hopes will feature such artists as Harry Connick Jr., Wynton Marsalis, and Dr. John.

Helping him along is a Moving Pictures crew that includes producer March Kingsdorf, art director Lois Simback, and production manager Paul Cheramie.

He says the team covets the cushion that separates them physically and mentally from the video hubs of

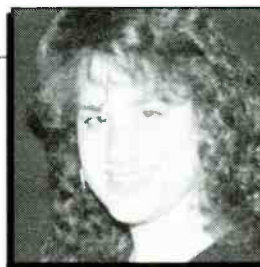
New York and L.A. Granted, Gabour has logged thousands of miles in bi-coastal junkets, but he says isolation from the industry affords him freedom from paralyzing peer pressure. He is convinced that artists, both behind and in front of the camera, thrive on that freedom, especially in New Orleans.

The diversity in the New Orleans landscape and architecture provides an added bonus for record executives and artist seeking a "different look," Gabour says. The fact that Louisiana is a right-to-work state, featuring relatively inexpensive production costs, makes the city an attractive alternative to overused locations in New York and L.A. Plus, it's just a fun place, says Gabour.



Walking Shoes. RCA recording artist Clint Black, second from left, discusses the video for "Put Yourself In My Shoes" with producer George Flanigen, left, director Dean Lent, second from right, and producer Robert Deaton. (Photo: Don Putnam).

THE EYE



by Melinda Newman

VIDEO SHUFFLE: Karen Sobel-Silver is relinquishing her video promotion duties at Geffen to concentrate solely on national singles radio promotion. In her stead, Peter Baron, who was already handling some video promotion chores, will now be working the national outlets, while Wendy Stern will continue to service the locals and regionals. Of course, if you can't get Stern on the phone, it's probably because she's vacationing in Acapulco. She won the trip during the company's Christmas party last week.

At Geffen, they're all doing The Bartman. When the video premiered at 9 p.m. on MTV a few Thursdays ago, the ratings were 70% higher than on a normal Thursday at that time for the channel, according to Sobel-Silver. "The Simpsons Sing The Blues" debuted at No. 42 on the Top Pop Albums chart and has sold more than 1 million copies, according to the label. I guess this means Bart Simpson is no longer an underachiever.

Angela Lang, who handled video promotion at Chameleon Records, was one of the staffers let go during the label's recent restructuring.

Mark Klein is the new head of video promotion for the Relativity/Combat/In Effect labels.

Laurel Sylvanus is working the Barbie project for Rincon Recordings. The clip for "The Look" has been added to many local shows, video pools, and children's reels.

SPEAKING OF MTV: We went to the taping of MTV's 1990 New Year's Eve party at The Ritz last week. Performing were the Black Crowes, Wilson Phillips, Vanilla Ice, and Cinderella. Before our time, the show used to be live. We can only imagine how much fun that used to be. As it was, things went smoothly and it looks like it will be a great show. Performances by several other artists, including Bon Jovi, will be added to the final mix. MTV also announced the No. 1 video of the year, but we promised we wouldn't tell.

ARTIST OF THE MONTH: That's the new category VH-1 added to its rotation in late December. And though details are being worked out, here's what it means. The channel will select one artist each month and, in addition to giving that act's videos major exposure, will tie in with the record company to synergize marketing and cross-promotion efforts.

According to VH-1's Norman Schoenfeld, though any artist is fair game, the channel "would like for

the category to be useful in an artist-development capacity and in marketing emerging music. Obviously, we're looking for what we think is the most interesting and best music for our network. We'll handpick the artist each month and work in a real partnership with the label."

The first Artist of the Month is Yanni, that new age maven who, via tremendous exposure as Linda Evans' paramour, has been zooming up the pop charts lately. In fact, Private Music has assigned an A&R person to work exclusively on breaking Yanni over the next 365 days. "We appreciate that kind of commitment; that encourages us to get involved," says Schoenfeld. "It means we aren't working in a vacuum. Yanni has a huge sales base already and we figured why not push this thing into high gear."

Though not all of these elements are in gear for Yanni, Schoenfeld says future Artists of the Month could be tied in with "VH-1-To-One" specials, be hosts of special programs, and be the focus of "Quickies" segments. There is also potential to tie in with retail, such as through special stickers placed on product designating the act as VH-1's Artist of the Month.

WE'RE STILL BASKING IN THE afterglow of the "1990 Billboard Music Awards Show" ... or maybe we've just had too much eggnog. Anyway, a few final observations about the proceedings. In addition to the stage goings-on, we really loved the bumpers with past award winners. The way some of the winners used the opportunity to say more than the usual thank-yous was also cool.

Sinead O'Connor's speech was the most revelatory and, perhaps, served as the closest thing we'll get to an explanation of her somewhat bizarre behavior this year. As she said, "I'm just a 23-year-old girl and sometimes I don't know what the fuck is going on." She then went on to prove that, sometimes, she does know what she's doing when it comes to helping others and gave a generous plug to the "Red Hot + Blue" project.

It was also interesting to hear Phil Collins get a little dig in to the fourth estate. He said, "Present company excluded, the press doesn't like me very much and I don't like them very much."

We thought it might be fun to count how many times the winners thanked God vs. how many times they thanked Billboard, and believe it or not, Billboard won. The final score was Billboard eight, God four. However, considering that Billboard is the bible of the industry, maybe that's only appropriate.

Our only constructive criticism of the show is that it was hard to figure out exactly which awards the artists won. Sometimes only one award would be flashed on the screen but the winner would be walking off with two or, in Janet Jackson's case, millions. Otherwise, jolly good show.

HAPPY NEW YEAR!



Kid Vid. Atlantic artist Joey Kid, second from right, wraps production on his latest video for "I'm Not In Love." Shown from left, are director/DP Tom Kreuger, Nitrate Films; producer Anne Mullen; Atlantic video producer Michelle Webb; Kid; and Barry Zeger, Bassment Entertainment.

MUSIC VIDEO

VIDEO TRACK

LOS ANGELES

ROSANNE CASH AND THE Acme Pictures crew shot the video "What We Really Want" during a recent trip to Southern California. Director **Ethan Russell** combined a series of still-life photos with moving imagery for a unique effect. **Joanne Gardner** produced the clip, which comes from the Columbia artist's new album, "Interiors."

Jim Yukich is the eye behind two new dance/pop clips for Atlantic's **Chris Cuevas**. Label mate **Debbie Gibson**, whose company manages the young artist, appears in the ballad "Someday," directed by Yukich and produced by **Craig Fanning**. The same crew lensed the upbeat "Hip Hop" clip for **Flattery/Yukich Inc.** **Paul Flattery** executive produced both videos.

NEW YORK

MARIAH CAREY'S new video, "Someday," is a joint production by **KRT Productions** and **Howlin' Pictures Ltd.** **Larry Jordan** directed the upbeat dance clip, shooting at a Bayonne, N.J., high school. Several local students appear in the street-oriented Columbia video, produced by **Kim Turner** and **Lexi Godfrey**. **Daniel**

Pearl directed photography.

OTHER CITIES

WAYNE ISHAM AND The Company crew are behind two recent **Scorpions** videos, reeled during live shows in Germany. **Isham** directed "Don't Believe Her" and "Winds Of Change" on location in Hamburg and Dortmund. **Jeff Tannebrink** produced with executive producer **Curt Marvis**. The scorching rockers come from the Mercury album "Crazy World."

The Film Syndicate's **Doug Nichol** shot **Tiffany's** new "Here In My Heart" video in the same hotel that spawned **Madonna's** "Justify My Love" clip. (Oh, to be a fly on that wall...) **Tiffany's** MCA clip is a conceptual romantic ballad—featuring heterosexuals and characteristic Parisian scenery. **Bryan Johnson** produced.

The cast of the new **Gary Morris** video, "Miles Across The Bedroom," reads like a "Who's Who" in country music. **Tanya Tucker** is cast as **Morris'** wife and **Kitty Wells** plays his mother-in-law. During a poker game sequence, discriminating viewers will recognize **Eddie Rabbitt**, **Marty Stuart**, **Gerry House**, **Rob Crosby**, **Charlie Chase**, and **Lorianne Crook**. **Scene Three's Larry Boothby** directed the lighthearted concept clip for **Capitol**. **Marc Ball** produced.

NEW VIDEOCLIPS

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

GERALD ALBRIGHT

My, My, My
Dream Come True/Atlantic
Mark Farrell/Visualize
Eric Meza

HOYT AXTON
Heartbreak Hotel
Spin Of The Wheel/DPI
Billy Paul Jones/Dream Ranch
Greg Crutcher

THE BOYS
Thing Called Love
The Boys/Motown
Jerry Kramer, Mark Farrell/Visualize
The Boys

CANDYMAN
Melt In Your Mouth
Ain't No Shame In My Game/Epic
Susannah C. D'Arcy/Underdog Films
Richard Cummings Jr.

ROBERT CRAY
Consequences
Midnight Stroll/Mercury
Merry Dunning
Sebastian Copeland

KING SUN
Be Black
Righteous But Ruthless/Profile
Deborah Bolling/Griot Films
M.A.E. Griot

MAGGIE'S DREAM
Love & Tears
Maggie's Dream/Capitol
Brett King/Lost Planet
Mark Pellington

MICHEL'LE
If
Michel'le/Ruthless-Atlantic
Richard Cummings Jr., Carl Craig/Underdog Films
Okuwah Garrett

PREFAB SPROUT
Looking For Atlantis
Jordan: The Comeback/Columbia
Pascal Flaubert/Flooded Films
Warren Hewitt/VIVID
Andy Morahan

RUN-D.M.C.
The Ave.
Back From Hell/Profile
Pascal Flaubert/Flooded Films
Chica Bruce

SLAYER
War Ensemble
Seasons Of The Abyss/Def American
Roger Hunt, Lynn Healy/VIVID Productions
Markus Blunder

SOUP DRAGONS
Mother Universe
Lovegod/Big Life-PolyGram
Anthony Taylor
Matthew Amos

MARSHA THORNTON
Maybe The Moon Will Shine
Maybe The Moon Will Shine/MCA
Kitty Moon/Scene Three
Larry Boothby

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AS OF JANUARY 5, 1991

Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.

 <p>Continuous programming 1515 Broadway, New York, NY 10036</p>	 <p>Continuous programming 1515 Broadway, New York, NY 10036</p>	 <p>14 hours daily 1899 9th St NE, Washington, DC 20018</p>	 <p>The Nashville Network 30 Hours Weekly 2806 Dryland Dr, Nashville, TN 37214</p>
<p>EXCLUSIVE</p> <p>Robert Palmer, You're Amazing *David Lee Roth, A Lil' Ain't Enough</p>	<p>ADDS</p> <p>Celine Dion, Where Does My... DNA/S.Vega, Tom's Diner</p>	<p>ADDS</p> <p>Barbara Weathers, My Only Love Tony Terry, Head Over Heals LeVert, All Season Anita Baker, Fairy Tales</p>	<p>ADDS</p> <p>Kenny Rogers, Lay My Body Down Eddy Arnold, You Don't Miss A Thing Rhonda Gunn, Safe In The... Barbara Mandrell, I'll Leave... Mark Collie, Let Her Go Hoyt Axton, Heartbreak Hotel Indigo Girls, Hammer And A Nail The Vaughan Brothers, Tick Tock The Bumpkins, 2-Steppin' Out On Me</p>
<p>BUZZ BIN</p> <p>Jane's Addiction, Been Caught Stealing Jellyfish, That Is Why King's X, It's Love U2, Night And Day Urban Dance Squad, Deeper...</p>	<p>FIVE STAR VIDEO</p> <p>Chris Isaak, Wicked Game</p>	<p>HEAVY</p> <p>Ralph Tresvant, Sensitivity Freddie Jackson, Love Me Down Tony! Toni! Tone!, It Never... Guy, I Wanna Get With U Jeffrey Dsbourne, Only Human Surface, The First Time Pebbles, Love Makes Things Happen Janet Jackson, Love Will Never... Special Generation, Love Me Just... Whitney Houston, I'm Your... Loose Ends, Don't Be A Fool Too Short, The Ghetto The Boys, Thing Called Love DNA/S.Vega, Tom's Diner L.L. Cool J, Around The Way Girl C&C Music Factory, Gonna Make... Stevie Wonder, Keep Our Love Alive LeVert, Rope A Dope Style Tevin Campbell, Round And Round Tracie Spencer, This House Father MC, I'll Do For You Kool Skool, You Can't Buy Me Love En Vogue, You Don't Have... Dieta Adams, Get Here Hi Five, Just Can't Handle It Al B. Sure!, Misunderstanding Gerald Alston, Slow Motion</p>	<p>HEAVY</p> <p>Vince Gill, Never Knew Lonely Clint Black, Put Yourself In My Shoes Mary Chapin Carpenter, You Win Again A.Tippin, You've Got To Stand For... Dwight Yoakam, Turn It On... Doug Stone, These Lips Don't... Reba McEntire, Rumor Has It Rosanne Cash, What We Really Want Mark Chesnut, Brother Jukebox Rob Crosby, Love Will Bring... Mike Reid, Walk On Faith The Judds, Love Can Build A Bridge</p>
<p>HEAVY</p> <p>AC/DC, Moneytalks C&C Music Factory, Gonna Make... Black Crowes, Hard To Handle Cinderella, Shelter Me Damn Yankees, High Enough Janet Jackson, Love Will Never... Nelson, After The Rain Scorpions, Tease Me, Please Me The Simpsons, Do The Bartman Trixter, Give It To Me Good Vanilla Ice, Play That Funky Music Winger, Miles Away</p>	<p>ARTIST OF THE MONTH</p> <p>Yanni, Reflections Of Passion</p>	<p>DEVELOPMENT</p> <p>Oleta Adams, Get Here After 7, Heat Of The Moment Stevie B, Because I Love You Breathe, Does She Love That Man Phil Collins, Hang In Long Enough Deee-Lite, Groove Is In The Heart Sara Hickman, I Couldn't Help Myself Paul Simon, The Obvious Child Styx, Show Me The Way Surface, The First Time Steve Winwood, One And Only Man Dwight Yoakam, Turn It On...</p>	<p>HEAVY</p> <p>Cher, The Shoop Shoop Song Whitney Houston, I'm Your... Janet Jackson, Love Will Never... Elton John, You Gotta Love... Bette Midler, From A Distance Wilson Phillips, Impulsive</p>
<p>ACTIVE</p> <p>*Mariah Carey, Someday INXS, Disappear Led Zeppelin, Over The Hills And... Iggy Pop, Candy Queensryche, Best I Can Slaughter, Spend My Life Tesla, Signs Warrant, I Saw Red ZZ Top, Give It Up</p>	<p>HEAVY</p> <p>Cher, The Shoop Shoop Song Whitney Houston, I'm Your... Janet Jackson, Love Will Never... Elton John, You Gotta Love... Bette Midler, From A Distance Wilson Phillips, Impulsive</p>	<p>MEDIUM</p> <p>Force MDs, Somebody's Crying E.U., I Confess Today, I Got The Feeling Johnny Gill, Fairweather Friend</p>	<p>LIGHT</p> <p>C.Gregory, Couldn't Love Have... Charley Pride, Whole Lotta... John Conlee, Doghouse The Hollanders, I Know A Little D.Alexander/B.Baker, It Wasn't... Neil McCoy, If I Built You... Billy Dean, Only Here For A While John Andrew Parks, Veronica Alison Krauss, I've Got That Old Feeling Irene Kelley, A Rock And A... Statter Brothers, Nobody Else Linda Davis, In A Different Light Cheryl Wheeler, Estate Sale Allman Bros., Seven Turns David Lynn Jones, I Feel A Change... Emmylou Harris, Wheels Of Love Verlon Thompson, She's The One Matraca Berg, I Got It Bad Michael Martin Murphey, Red... John Tesh, On American Shores Jimmy Buffett, Jamaica Farewell</p>
<p>MEDIUM</p> <p>Charlatans U.K., The Only One... Concrete Blonde, Caroline The Cure, Close To Me (Ver. II) Cathy Dennis, Just Another Dream Every Mother's Nightmare, Love... Elisa Fiorillo, On The Way Up *House Of Lords, Remember My Name *L.L. Cool J, Around The Way Girl Living Colour, Elvis Is Dead *Paul McCartney, Sgt. Pepper's... Monie Love, Monie In The Middle Notorious, The Swalk The Outfield, For You Rembrandts, That's Just The Way... Steelheart, I'll Never Let You Go The Traveling Wilburys, Inside Out *Neil Young/Crazy Horse, Over...</p>	<p>HEAVY</p> <p>Cher, The Shoop Shoop Song Whitney Houston, I'm Your... Janet Jackson, Love Will Never... Elton John, You Gotta Love... Bette Midler, From A Distance Wilson Phillips, Impulsive</p>	<p>MEDIUM</p> <p>Force MDs, Somebody's Crying E.U., I Confess Today, I Got The Feeling Johnny Gill, Fairweather Friend</p>	<p>LIGHT</p> <p>C.Gregory, Couldn't Love Have... Charley Pride, Whole Lotta... John Conlee, Doghouse The Hollanders, I Know A Little D.Alexander/B.Baker, It Wasn't... Neil McCoy, If I Built You... Billy Dean, Only Here For A While John Andrew Parks, Veronica Alison Krauss, I've Got That Old Feeling Irene Kelley, A Rock And A... Statter Brothers, Nobody Else Linda Davis, In A Different Light Cheryl Wheeler, Estate Sale Allman Bros., Seven Turns David Lynn Jones, I Feel A Change... Emmylou Harris, Wheels Of Love Verlon Thompson, She's The One Matraca Berg, I Got It Bad Michael Martin Murphey, Red... John Tesh, On American Shores Jimmy Buffett, Jamaica Farewell</p>
<p>MEDIUM</p> <p>Charlatans U.K., The Only One... Concrete Blonde, Caroline The Cure, Close To Me (Ver. II) Cathy Dennis, Just Another Dream Every Mother's Nightmare, Love... Elisa Fiorillo, On The Way Up *House Of Lords, Remember My Name *L.L. Cool J, Around The Way Girl Living Colour, Elvis Is Dead *Paul McCartney, Sgt. Pepper's... Monie Love, Monie In The Middle Notorious, The Swalk The Outfield, For You Rembrandts, That's Just The Way... Steelheart, I'll Never Let You Go The Traveling Wilburys, Inside Out *Neil Young/Crazy Horse, Over...</p>	<p>ADDS</p> <p>2 La Jit, My Thing 3rd Bass, Product Of The Environment AC/DC, Moneytalks Amina, Belly Dance Aster Awake, Sebubu Black Box, I Don't Know Anybody Else Brand Nubian, Wake Up C&C Music Factory, Gonna Make... Danielle Dax, Tomorrow Never Knows Euro K, She's A... Extreme, Get The Funk Guy, I Wanna Get With U Guys Next Door, I've Been Waiting... Heart Throbs, She's In A Trance Joey B. Ellis, Go For It Joey Kid, I'm Not In Love KLF, What Time Is Love? King Tree, Diss You Kool G. Rap & DJ Polo, Erase Racism Living Colour, Elvis Is Dead Lush, Sweetness & Light MC Superb, Get Up & Dance Michel'e, Something In My Heart Morrissey, Sister I'm A Poet New Kids On The Block, Games Dieta Adams, Get Here Pebbles, Love Makes Things Happen Professor X, Years Of The Nine Prong, Lost & Found Queensryche, Best I Can Ralph Tresvant, Sensitivity Slaughter, Spend My Life</p>	<p>WORLD PREMIERE</p> <p>Gary Morris, Miles Across...</p>	<p>MEDIUM</p> <p>S.Lynne, Things Are Tough All Over Randy Travis, Heroes & Friends Pirates/Mississippi, Rollin' Home Lionel Cartwright, Say It's Not True Sawyer Brown, One Less Pony Tommy Cash, Thoughts On The Flag</p>
<p>BREAKOUTS</p> <p>Connells, Stone Cold... *Chris Isaak, Wicked Game *Faster Pussycat, You're So Vain Posies, Golden Blunders Sisters Of Mercy, More Trash Can Sinatras, Only Tongue...</p>	<p>ADDS</p> <p>2 La Jit, My Thing 3rd Bass, Product Of The Environment AC/DC, Moneytalks Amina, Belly Dance Aster Awake, Sebubu Black Box, I Don't Know Anybody Else Brand Nubian, Wake Up C&C Music Factory, Gonna Make... Danielle Dax, Tomorrow Never Knows Euro K, She's A... Extreme, Get The Funk Guy, I Wanna Get With U Guys Next Door, I've Been Waiting... Heart Throbs, She's In A Trance Joey B. Ellis, Go For It Joey Kid, I'm Not In Love KLF, What Time Is Love? King Tree, Diss You Kool G. Rap & DJ Polo, Erase Racism Living Colour, Elvis Is Dead Lush, Sweetness & Light MC Superb, Get Up & Dance Michel'e, Something In My Heart Morrissey, Sister I'm A Poet New Kids On The Block, Games Dieta Adams, Get Here Pebbles, Love Makes Things Happen Professor X, Years Of The Nine Prong, Lost & Found Queensryche, Best I Can Ralph Tresvant, Sensitivity Slaughter, Spend My Life</p>	<p>WORLD PREMIERE</p> <p>Gary Morris, Miles Across...</p>	<p>MEDIUM</p> <p>S.Lynne, Things Are Tough All Over Randy Travis, Heroes & Friends Pirates/Mississippi, Rollin' Home Lionel Cartwright, Say It's Not True Sawyer Brown, One Less Pony Tommy Cash, Thoughts On The Flag</p>
<p>IMPACT CLIPS</p> <p>The Simpsons, Do The Bartman David Lee Roth, A Lil' Ain't Enough Jellyfish, That Is Why Monie Love, Monie In The Middle Queensryche, Best I Can *DENOTES ADDS</p>	<p>ADDS</p> <p>2 La Jit, My Thing 3rd Bass, Product Of The Environment AC/DC, Moneytalks Amina, Belly Dance Aster Awake, Sebubu Black Box, I Don't Know Anybody Else Brand Nubian, Wake Up C&C Music Factory, Gonna Make... Danielle Dax, Tomorrow Never Knows Euro K, She's A... Extreme, Get The Funk Guy, I Wanna Get With U Guys Next Door, I've Been Waiting... Heart Throbs, She's In A Trance Joey B. Ellis, Go For It Joey Kid, I'm Not In Love KLF, What Time Is Love? King Tree, Diss You Kool G. Rap & DJ Polo, Erase Racism Living Colour, Elvis Is Dead Lush, Sweetness & Light MC Superb, Get Up & Dance Michel'e, Something In My Heart Morrissey, Sister I'm A Poet New Kids On The Block, Games Dieta Adams, Get Here Pebbles, Love Makes Things Happen Professor X, Years Of The Nine Prong, Lost & Found Queensryche, Best I Can Ralph Tresvant, Sensitivity Slaughter, Spend My Life</p>	<p>WORLD PREMIERE</p> <p>Gary Morris, Miles Across...</p>	<p>MEDIUM</p> <p>S.Lynne, Things Are Tough All Over Randy Travis, Heroes & Friends Pirates/Mississippi, Rollin' Home Lionel Cartwright, Say It's Not True Sawyer Brown, One Less Pony Tommy Cash, Thoughts On The Flag</p>
<p>GUIDE</p> <p>Five 1/2-hour shows weekly 1000 Laurel Dak, Voorhees, NJ 08043</p>	<p>AMERICA'S NO. 1 VIDEO</p> <p>Madonna, Justify My Love</p>	<p>HEAVY</p> <p>Alan Jackson, Chasin' That... William Lee Golden, Louisiana Red... Mark Collie, Hardin County Line James House, You Just Get Better... Clint Black, Put Yourself In My Shoes Randy Travis, Heroes & Friends Johnny Cash, Goin' By The Book Vince Gill, Never Knew Lonely K.T. Oslin, Come Next Monday Pirates/Mississippi, Rollin' Home S.Lynne, Things Are Tough All Over Michael Murphey, Cowboy Logic Alison Krauss, I've Got That Old Feeling Molly/Heymakers, Chasin'... Neil McCoy, If I Built You... Robin Lee, Love Letter The Golden, Take Me Back To... Dwight Yoakam, Turn It On... Ronnie McDowell, Unchained Melody</p>	<p>MEDIUM</p> <p>The Hollanders... I Know A Little Billy Joe Royal, A Ring Where A... Doug Stone, These Lips Don't... Ray Stevens, Help Me Make It... C.Atkins/M.Knopfler, Poor Boy Blues Mike Reid, Walk On Faith Wild Rose, Everything He... Mary Chapin Carpenter, You Win Again Roy Parnell, Family Tree Patty Loveless, The Night's Too Long Marty Stuart, Little Things Janet Jackson, Love Will Never... Reba McEntire, Rumor Has It Sweethearts/Rodeo, You Look... A.Tippin, You've Got To Stand For... Cleve Francis, Love Light Foster & Lloyd, Can't Have Nothin' D.Alexander/B.Baker, It Wasn't... Billy/T.Smith, Blues Stay Away... Joe Diffie, If You Want Me To Mark Chesnut, Brother Jukebox Tim Ryan, Breakin' All... Barbara Mandrell, I'll Leave... Shenandoah, Ghost In This House M.C. Hammer, U Can't Touch This Prince, Thieves In The Temple Janet Jackson, Miss You Much Michael Jackson, The Way You... Elisa Fiorillo, On The Way Up</p>
<p>CURRENT</p> <p>Warrant, I Saw Red INXS, Disappear Led Zeppelin, Over The Hills And... Anita Baker, Fairy Tales Cinderella, Shelter Me Scorpions, Tease Me, Please Me George Michael, Freedom TKA, Crash Maxi Priest, Just A Little Bit Longer Jellyfish, That Is Why Run D.M.C., What's It All About Neneh Cherry, I've Got You... Traveling Wilburys, She's My Baby Quincy Jones, Places You Find Love DNA/S.Vega, Tom's Diner Deee-Lite, Power Of Love Jack Mack, It Don't Bother Me Queensryche, Best I Can Pebbles, Love Makes Things Happen Go-Go's, Our Lips Are Sealed AC/DC, Moneytalks C&C Music Factory, Gonna Make...</p>	<p>CURRENT</p> <p>Warrant, I Saw Red INXS, Disappear Led Zeppelin, Over The Hills And... Anita Baker, Fairy Tales Cinderella, Shelter Me Scorpions, Tease Me, Please Me George Michael, Freedom TKA, Crash Maxi Priest, Just A Little Bit Longer Jellyfish, That Is Why Run D.M.C., What's It All About Neneh Cherry, I've Got You... Traveling Wilburys, She's My Baby Quincy Jones, Places You Find Love DNA/S.Vega, Tom's Diner Deee-Lite, Power Of Love Jack Mack, It Don't Bother Me Queensryche, Best I Can Pebbles, Love Makes Things Happen Go-Go's, Our Lips Are Sealed AC/DC, Moneytalks C&C Music Factory, Gonna Make...</p>	<p>MEDIUM</p> <p>The Hollanders... I Know A Little Billy Joe Royal, A Ring Where A... Doug Stone, These Lips Don't... Ray Stevens, Help Me Make It... C.Atkins/M.Knopfler, Poor Boy Blues Mike Reid, Walk On Faith Wild Rose, Everything He... Mary Chapin Carpenter, You Win Again Roy Parnell, Family Tree Patty Loveless, The Night's Too Long Marty Stuart, Little Things Janet Jackson, Love Will Never... Reba McEntire, Rumor Has It Sweethearts/Rodeo, You Look... A.Tippin, You've Got To Stand For... Cleve Francis, Love Light Foster & Lloyd, Can't Have Nothin' D.Alexander/B.Baker, It Wasn't... Billy/T.Smith, Blues Stay Away... Joe Diffie, If You Want Me To Mark Chesnut, Brother Jukebox Tim Ryan, Breakin' All... Barbara Mandrell, I'll Leave... Shenandoah, Ghost In This House M.C. Hammer, U Can't Touch This Prince, Thieves In The Temple Janet Jackson, Miss You Much Michael Jackson, The Way You... Elisa Fiorillo, On The Way Up</p>	<p>HEAVY</p> <p>DNA/S.Vega, Tom's Diner Janet Jackson, Love Will Never... George Michael, Freedom Ralph Tresvant, Sensitivity Jon Bon Jovi, Miracle Damn Yankees, High Enough</p> <p>MEDIUM</p> <p>Urban Dance Squad, Deeper... Elisa Fiorillo, On The Way Up Jack Mack, It Don't Bother Me Suicidal Tendencies, Send Me... Wilson Phillips, Impulsive C&C Music Factory, Gonna Make... Nelson, After The Rain Cathy Dennis, Just Another Dream Winger, Miles Away Stevie B, Because I Love You</p>

Retail

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SRO Aims For Maximum Exposure	54
WaxWorks, Handleman Win Contest	55

Chicago's Flip Side Is A Real Hit Family-Run Chain Continues To Expand

■ BY MOIRA McCORMICK

CHICAGO—In the 22 years that the Flip Side chain has been in business here, the family-owned operation has been approached more than once by would-be buyers. But co-owner Larry Rosenbaum says the family has resisted the temptation to cash in every time.

"We've turned down every opportunity to sell out," he says. The business isn't on the market."

Rosenbaum, who founded and co-owns the 21-unit chain with brother Carl, says the web is alive and thriving. "Through 1990, we're running double-digit comparative-store increases over the year before," he says.

The projected recession holds no terror for Flip Side, according to Rosenbaum. "Maybe if everyone would quit talking about it, consumers won't believe it," he says. "McCartney's doing well, and so is the Led Zeppelin box, Whitney Houston, Steve Winwood, Phil Collins. Madonna's just released her greatest hits—there's a ton of strong new releases," he adds. "Vanilla Ice is one of our top albums; it hasn't slacked off. M.C. Hammer is holding on, too."

According to Rosenbaum, Flip Side has been in a high-growth period for the last three years, due in large part to the compact disc explosion. "For a while, the chain had held at 12 units," he says. "Starting in 1988, we've opened three new stores a year," without closing any in at least five years.

Flip Side's trade area stretches in an arc from Highland Park on Chicago's North Shore to Aurora, one of the city's westernmost suburbs.

In order to accommodate growth, Flip Side in September moved its central warehouse from the 4,500-square-foot space it occupied for the last 14 years in Arlington Heights, to a new 9,000-square-foot facility in nearby Palatine.

In tandem with the chain's expansion mode, Flip Side has re-forged its alliance with Ticketron, a partnership that dissolved five years ago. "Up until then, Flip Side and Ticketron had been synonymous" in Chicago, says Rosenbaum. But the chain discontinued the relationship for a number of reasons.

"Ticketron had lost a lot of market share to TicketMaster," he ex-

'A strong local dealer like us has a very important place in the market'

plains. "Plus, they were unwilling to commit to [Flip Side's] expansion, and put a new outlet in every new store."

As of the first of the year, Flip Side and Ticketron are back in business together.

"[Ticketron] has committed to our expansion, and they've become more aggressive," Rosenbaum says. "Their technology has come a long way in the last five years, and they're starting to get bits and pieces of their market back. We're betting that they'll continue to do that."

The Rosenbaums founded Flip Side in 1968. "I was working for Newark Electronics out of college, and Carl was with Gold Seal Vineyard," he recalls. "We were looking for a different business, and we had a choice of three—a hot dog stand, a dry cleaner, or a record store. One day I saw a storefront for rent across from North Park College, and with absolutely no planning or forethought, we opened a record store."

"Actually, with four kids between us and only \$3,000 in start-up money, we probably wouldn't have done it if we'd thought too much about it," he says. Flip Side

continues to be a family business; Carl's son Kevin is in charge of retail operations, and Larry's oldest daughter, Lonna Szydlowski, handles advertising. "The rest of the kids periodically work in the stores, like when they're home from college," says Rosenbaum.

Flip Side stores average 2,200 square feet, and each carries approximately 8,500 music titles, with a 60-40 sales split in dollars between CDs and cassettes. "We phased out vinyl a year ago," Rosenbaum notes.

Overall, the chain generated about \$10 million in sales in 1990. Of that figure, music accounts for close to 90%, with accessories comprising 9%, and video rental about 1%. Video sell-through sales at the chain lags behind other music retailers, Rosenbaum says.

Catalog product is sold at list price. The sale price for front-line \$15.98 CDs is \$10.87 for advertised product and \$11.99-\$12.99 for unadvertised titles. Advertisements cassettes at \$9.98 list go on sale for \$5.87, with \$6.99 for unadvertised cassettes.

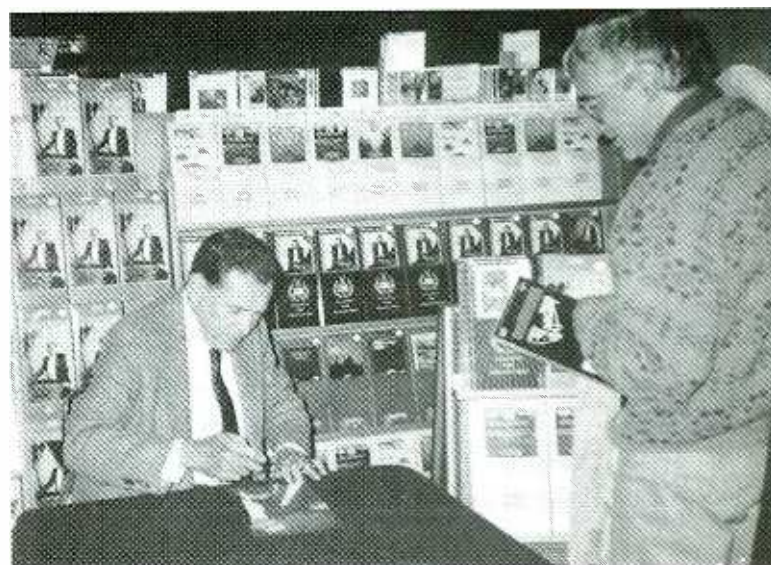
The chain makes frequent use of print and radio advertising, favoring the Chicago Tribune for print ads, and top 40 and classic rock stations for radio spots.

Flip Side's major store promotion is a monthly six-page booklet that highlights mainly new artists, all on sale along with regular sale product.

Flip Side replenishes "every store no less than twice a week," says Rosenbaum. "We turn merchandise over in our warehouse in two days or less."

Video sell-through, dominated by music video, is carried in all stores, while three also offer rentals. "We had video rentals in nine stores, but we're scaling it back," says Rosenbaum. "Video rental hasn't worked out for us. It's a capital intensive business. Eventually, we will only have it in one or

(Continued on page 55)



Simon Says. Pianist Abbey Simon signs an autograph for a fan at HMV in New York. The in-store appearance commemorated the release of "Abbey Simon Plays Chopin," a five-CD boxed set celebrating the 50th anniversary of Simon winning the Naumberg Competition in 1940. Simon also performed a concert at New York's Alice Tully Hall in honor of the occasion.

Capitol's Holiday Merrier Via Contest With Musicland

■ BY DEBORAH RUSSELL

LOS ANGELES—Capitol Records will send a lucky music fan on a "world tour" that promises to rival many a rock star's journey, courtesy of a contest it is running through the Musicland Stores Corp. chain.

"World Tour '91," implemented by Los Angeles-based marketing/promotion company the Gary Group, touts a grand prize of \$5,000 that the winner can spend in such cities as Sydney, Rio de Janeiro, Tokyo, Paris, and London.

Capitol and the Gary Group centered the contest around Paul McCartney, M.C. Hammer, Poison, and Heart—four of the top touring artists of the year, according to Lou Mann, the label's VP of sales.

Capitol executives are counting on the accentuated visibility their product will receive at this highly competitive time of year.

An extensive television ad campaign was designed to drive customers into the more than 800 Musicland and Sam Goody stores run by the Minneapolis-based chain. Consumers did not have to make a purchase to enter the competition, which ended Dec. 31. The winner will be announced in mid-January.

In launching the campaign, each Musicland outlet received "World Tour '91" display packs, including

point-of-purchase materials with contest information, in-store play cassettes, aprons, and four-color buttons declaring, "Ask Me About World Tour '91."

Store managers who complied with home office directives also were eligible to win travel certificates valued at \$250.

The Christmas 1990 season marked the first time Musicland has implemented such a promotion. Dick O'Dette, Musicland's VP of purchasing, says Capitol handed the chain such a "turn key" promotion that he couldn't turn it down.

"The whole thing was very easy to do from our end, and we're getting good feedback from the stores," O'Dette says. "They provided [all the materials] and put the media behind it, too. We're very pleased."

Capitol is also pleased. "Musicland is good at executing these kinds of things," says Mann. "Our whole focus was to tailor-make this promotion for them, to stay consistent with their philosophy. We came in and said, 'Here's a promotion we want to do through you. You don't have to do much at all.'"

Planning for the "World Tour '91" campaign began in the summer, long before the "late Christmas" experienced by retail-

(Continued on page 55)

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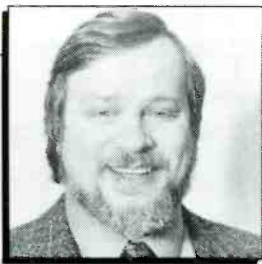
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RETAIL TRACK



by Geoff Mayfield

BE IT RESOLVED: As you read this, 1991 is still but a baby—as far as years go. Making resolutions is a New Year's Day tradition (although many of those resolutions are traditionally broken by the end of Jan. 2), and with that in mind, Retail Track polled the sales side of the music biz to see what courses are on people's minds in '91.

Some of these resolutions are personal, some were made on behalf of the respondents' companies, and some were made on behalf of the industry at large. For extra spice, this columnist has thrown a few resolutions of his own into the mix.

Larry Mundorf, senior VP at the North Canton, Ohio-based **Camelot Music** web, says, "On behalf of everyone at Camelot, we're hoping for a quick and peaceful resolution of the crisis in the Middle East and for the healing of our country's economy."

At **SBK Records**, national sales director **Dutch Cramblitt** resolves "to work harder in the fight to oppose censorship." He also promises a push "toward respect and dignity for the homeless" and an effort to bring about "openness and caring in the fight against AIDS."

LOTS OF RECORD companies and music chains have phone systems that play music for callers who are on hold or being transferred from one extension to another. In 1991, Retail Track vows a campaign to do away with this practice. Think about it: Since this is the music busi-

ness, a lot of us are already listening to music in our offices when we place these calls. It is always a bummer to have Beethoven in one ear and Queensryche in the other. Besides, if a caller does hear something he or she likes while on hold, there's never a way to find out who the artist is.

Paul Smith, president of **Sony Music Distribution** (formerly **CBS Records Distribution**), wants the music business to "find some way to stop completely, or cut down substantially on, counterfeiting" of audio product. "It's gotten way out of control this past year and it's a plague on our industry," Smith adds.

"More fun in '91" is the call from **Luke Lewis**, senior VP/GM of audio products at **Uni Distribution** (formerly **MCA Records Distribution**). However, in a more serious tone of voice, Lewis says he would like to see Uni become "the No. 2 distribution company by the end of the year."

Meanwhile, Retail Track resolves to refer to Uni and Sony Music Distribution by their new names. A few years ago, when football's Raiders moved south to Los Angeles, it took me at least one season to get to the point where I stopped referring to that team's locale as Oakland, so I hope to do better this time with these distributors' new names.

IN THE SPIRIT of competition, superstore kingpin **Russ Solomon**, president of **Tower Records**, resolves—well, sort of resolves, "I'll try not to say anything bad about HMV." Solomon, by the way, celebrates the 50th anniversary of his music-biz career this year. He wonders if, aside from some performers, anyone else in the music trade has been at it for as long as he. Any answers out there?

Meanwhile, **Peter Herd**, the British-bred VP of marketing for Connecticut-based superstore operators **HMV U.S.**, resolves "to cut down on using English expressions that no one here understands without losing" (Continued on next page)

SRO Gives Artists Maximum Exposure Thru In-Store Video

NEW YORK—In addition to the many services it provides to labels, **SRO Marketing Research Services** is helping to break new artists through a video reel it compiles for in-store play.

Scott Martin, president of the Los Angeles-based firm, takes credit for boosting the careers of **Missing Persons**, the **Bangles**, **Living Colour**, **Maxi Priest**, and **Bobby McFerrin** through a comprehensive retail-awareness strategy that includes the video reel, promotional cassettes or CDs of the act in question, store appearances, display contests, and random drawings.

SRO's one-hour reel, dubbed **Maximum Exposure**, goes to such major chains as **Wherehouse**, **Music Plus**, **Camelot**, and **Musicland**, and to mom-and-pop stores throughout the U.S., according to Martin. He says, "We charge labels a per-video fee ranging from \$500 to \$1,000. We don't charge retailers; we provide this as a service to retailers."

The music on **Maximum Exposure** encompasses a variety of genres, including rock, alternative, pop, and dance. "We try to

keep it under the one banner but we will cater different reels to different types of music, based on the kinds of stores we are servicing," says Martin, acknowledging that drawing genre boundaries is as difficult as determining the point at which an alternative act crosses

'Maximum Exposure encompasses a variety of genres, including rock, pop, and dance'

over into the mainstream.

He adds, "We have a snippet in between the clips showing the album cover, and the names of the act, song, album, and label are displayed for the clip's duration."

SRO gauges retailers' reactions to the video reels via "written questionnaires or basic-response questionnaires over the phone," says Martin. This practice, he explains, helps the firm track the success of the various artists in its **Maximum Exposure** collections.

PAUL VERNA

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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R&B

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CD Columbia CK-47093
CA CT-47093

GANG STARR
Step In The Arena
CD Chrysalis F2-21798
CA F4-21798
LP F1-21798

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WaxWorks, Handleman Tops In NARM/CMA Contest

NEW YORK—WaxWorks and the Handleman Co. were the big winners in the National Assn. of Retail Merchandisers' 1990 Country Music Assn. Awards in-store display contest.

The Owensboro, Ky.-based retailer and the Troy, Mich.-based rack-jobber each won for best overall company performance in their respective categories.

In the retail category for individual stores, Mike Underwood of Tower Records No. 122 in Campbell, Calif., won the first prize of \$500; Robby Colman of Warehouse No. 238 in Phoenix won \$300; and Michael Joyce of Tower Records No. 182 in Concord, Calif., won the third prize of \$200.

Also, 10 fourth-place winners were awarded \$100 each and 20 fifth-place winners received \$50 apiece.

In the rackjobber category, although Handleman won for best

overall performance, the \$500 first-place prize was picked up by the Lieberman Enterprises branch in Dallas. The second-place prize was split among three branches of the Handleman Co.—in Little Rock, Ark., Los Angeles, and Denver—each receiving \$300.

The third-place prize was awarded to six winners—four branches of Lieberman and two branches of Handleman, with each receiving \$100. The winning Lieberman branches are based in Kansas City, Kan., Atlanta, Chicago, and Marlton, N.J. The winning Handleman branches are based in Chicago and Tampa, Fla.

According to a press statement, the winners were chosen based on their use of CMA/NARM materials in the display, inclusion of product in or near the display, prominence of display in the store, creativity and originality, and effectiveness.

CHICAGO'S FLIP SIDE A REAL HIT

(Continued from page 51)

two stores.

COMPETITION

Having been in business for more than two decades, Flip Side has seen competition come and go. The influx over the last few years of national chains like Sound Warehouse and Musicland, in Rosenbaum's opinion, has resulted in a market that is "getting oversaturated with record stores. Some nationals come in, and all they do is open across the street from an established store. Instead of making the pie bigger like Tower Records does, they just slice up smaller pieces of the same pie."

The projected 1991 entry into the Chicago market by W. Sacramento-based Tower, on the other hand, is something to look forward to, according to Rosenbaum. "It'll be a shot in the arm for [Chicago]," he says. "[Tower president] Russ Solomon injects life into markets."

But local chains, such as Flip Side and its veteran competitor, Rose Records, have a major advantage over national chains in that they are "able to react more quickly to events at the local level," he adds. "If something breaks here, an aggressive local chain is able to pick up on it and react more quickly. A couple of years ago, an older album by Ministry—a Chicago act—took off because of exposure on a beer commercial. The song was available only on Wax Trax Records, a Chicago-based indie that most national chains do not carry.

"We do a lot with local bands," Rosenbaum continues. "If they

have a tape, we'll take it on consignment and give them a shot. We've had a lot of success that way with a local group called Defcon." Bob Merritt, a Flip Side store manager, "seeks this material out. He goes to a lot of clubs, and if he sees a band with promise, he checks out whether they have product we can work with. We've always seen the record retail busi-

ness as a neighborhood business, a community kind of thing," Rosenbaum stresses.

"We're very upbeat about the future," he says. "We feel that a strong local dealer like us has a very important place in the market, in the development of new artists," he says. "And it's a fun business—it keeps you young."

RETAIL TRACK

(Continued from preceding page)

my English accent." That, Peter, is a brilliant strategy. I don't remember if you're married or not, but I recall all too well that many New York women are suckers for British dialects—to the point that I sometimes considered faking one when I lived there.

Phil Blume, national sales director for EMI, says he's striving "to attend every meeting at this company," a feat that has been difficult for him in previous years.

Does **Daryl Booth**, national sales director for RCA, have any '91 resolutions? "None that are quotable," he says.

RETAIL TRACK PLEDGES to ask labels to think twice about Christmas releases in '91. Obviously seasonal music plays an increasing role each year in fourth-quarter sales, but I can't help but wonder if—as so often happens in the music trade—this success is being done to excess. By December, a desk in my office accumulated 15 Christmas-themed CDs, most of them new in 1990, and that doesn't count the ones I'd already taken home. Do I smell a glut?

I did not call **Rob Simonds**, chief financial officer at Rykodisc and one of the founders of the **Ban The Box** coalition, but if I did, I know he'd resolve for the industry to get rid of 6-by-12-inch packaging on compact discs, and he'd hope to get it done yesterday.

Michael Greene, VP of sales at Chrysalis, resolves to develop "a list of all the people that get their news on National Public Radio because I have a lot of music to play for them." In doing so, Greene is taking a poke at the too-tight playlists that have choked commercial radio for the last couple of decades, and he's also figuring that NPR listeners would be ideal customers for the likes of **Lyle Lovett** and **Chrysalis acts World Party** and **Was (Not Was)**.


Speaking of people types, this columnist solemnly vows that he will *never* (at least on his own time) associate with men who resemble those ultra-yupsterish characters on those annoying Levi's Dockers TV commercials. Ditto for guys who come off like the sexist bullies who occupy the New England Patriots' locker room.

CAPITOL CONTEST

(Continued from page 51)

ers, says Mann. By creating a fail-safe promotion that appealed to such a huge retailer, Mann is confident sales on these Capitol acts will be "over the moon" this holiday season.

"When the consumer came into the store for the last-minute purchase, they got hit in the face with my artists," he says. "This was the perfect way to keep our visibility going through the end of the year."



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Indies Assess Condition Of Market In '91, Note Importance Of Rapport With Retailers

BY DEBORAH RUSSELL

FOURTH-QUARTER BLUES: Despite cries of sluggish sales and increasing returns in the fourth quarter, many independent record executives maintain a cautiously positive attitude about 1991.

"We're optimists," says **Jonas Nachsin**, marketing director for New York-based rock/metal label **Roadrunner Records**. "We experienced a real good sales volume and had a great 1990. We're looking to '91 to really expand our company."

"I'm bullish on 1991," adds **Concord Records** president **Carl Jefferson**. "We just had our best calendar and fiscal year both internationally and domestically." The San Francisco-based jazz leader perceives the recession as a self-fulfilling prophecy perpetuated by industry pessimists.

But Chicago-based **Alligator Records'** president, **Bruce Iglauer**, is concerned that the recession can't be talked away with a positive attitude.

"It appears 1990 will be our best year ever, but this last quarter was very disappointing," Iglauer says. "There's not just a slump in the blues market, there's a slump in the *whole* market. I think this is a bigger recession than was predicted."

Account collections are a notorious sore spot with independent labels and distributors, and the current economy has done little to improve the situation. "A number of our distributors are crying that they're getting paid slower by retailers or they're getting paid in returns," says Iglauer. "For the first time in a long time, Alligator experienced significant returns in the fourth quarter."

"Retailers are being cautious," adds **Keith Wood**, president of New York-based **Caroline Records**. He attributes the sluggish activity to more than just a recession. "There's a plethora of product out there; people aren't focusing on their key artists," Wood says.

Ray Caviano, director of national marketing and retail promotion at New York's **MicMac** dance label, agrees. "Billing hasn't gone down in the last couple months, and the recession isn't stopping us from having

hits, but the market is soft. It's too glutted with product."

Yet, the apparent glut won't deter L.A.'s **Delicious Vinyl** from fulfilling its plans.

"The recession hasn't affected us yet; we're still out for new talent," says **Paul Moshay**, Delicious Vinyl's national marketing director. "It hasn't affected our release schedule



or our commitment to our artists."

Bernie Horowitz, VP of marketing at Seattle-based **Nastymix Records**, goes one step further. "We're preparing for what I hope is an upturn in the economy," he says.

PAVING THE WAY for that upturn is not simple. Independent labels face fierce competition from each other, not to mention the majors, who seem hell bent on raiding indie rosters to create their own "boutique" labels.

But again, many label executives appear confident that their unique expertise and knowledge of the independent marketplace gives them a keen edge over the majors.

"There are so many labels coming out now that an indie has to be extremely selective in what they put their big guns behind," says **MicMac's Caviano**.

Increasing fragmentation in the dance-club scene has made it more difficult to break national hits, Caviano says. Thus, promoters have to reach beyond the clubs and focus on retail and crossover radio in the coming year, he says.

Caroline's Wood agrees that selective signing and focused promotion are the two main keys for independent survival. He is convinced that even though many independent artists will be wooed to signing with one of the majors' new pseudo-independent labels, a backlash is sure to follow.

"It's good for the majors to get new blood, but all the raiding going on is not healthy; they're doing it for the wrong reasons in so many cases,"

Wood says. "I think in one or two years you'll see lots of unhappy people at the majors."

Labels who maintain a clear artistic vision and remain true to the customer base are best suited for survival, says L.A.-based SST's director of promotion/advertising, **Ron Coleman**.

SST is lucky to boast a catalog that includes sellers such as **Black Flag**, **Hüsker Du**, the **Meat Puppets**, and the **Minutemen**. Catalog sales have given the label enough financial power to advertise heavily on MTV's **Headbanger's Ball**, among other outlets. SST executives push new signings in key European markets, promoting tours and concentrating on exports to sustain healthy income, Coleman says.

IN ADDITION TO keeping in touch with the consumer, it's important for indie labels to be responsive to the needs of retailers, who are in the unenviable position of deciding what to stock as the economic vice tightens nationwide. Labels are hard-pressed to make their product stand out and keep orders flowing.

"It's tough for retailers to discriminate as to what sells," admits **Roadrunner's Nachsin**.

"The major chains do pick up Alligator product, but they cherrypick," notes Iglauer. So to simplify things, the Alligator team created a "hot list," which features 24 of the label's best-selling catalog titles.

SST's Coleman relies on the personal touch with mom-and-pop retailers. "We deal with a number of stores directly, on a real grass-roots level," he says.

RECENT CHANGES IN independent distribution give indie labels yet another cause for concern. **Mel Klein's INDI** network, anchored thus far by **San Fernando, Calif.-based California Record Distributors Inc.** and **Long Island City, N.Y.-based Malverne Distributors**, and the co-venture created by **Long Island City-based Landmark Distributors** and **Schiller Park, Ill.-based Impact Distributing**, has many label executives second-guessing the future of distribution.

"If it's done right, without pressure for the labels to join up, then it could work," says **Nastymix's Horowitz**. "But [by creating a network] they may lose the regional aspect of what makes the independent business strong. The networks could push the labels into the major distribution systems."

Iglauer, who has worked with **CRD** and **Landmark** for years, says that he has seen no change in his relationships with the distributors since the talk of creating national networks began. "I've seen a fair amount of assurance of continuity, and that's all that matters to me."

"In the long run, it's good for indies to solidify, because being alone out there is pretty tough," notes **Concord's Jefferson**.

But SST's Coleman is skeptical about benefits of aligning with an indie network. "I'm concerned about what happens to [the label's] control," he says.

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Galante Gathers RCA Team

Several RCA recording artists joined nearly 200 label executives to confer and celebrate at RCA's Fourth Annual Conference. Held Dec. 5-9 at Scottsdale, Ariz.'s Registry Resort, the conference focused on commitment, unity, and teamwork under the direction of new label president Joe Galante.



Pictured, from left, are Pete Jones, president, BMG Distribution; Jack Weston, VP/GM of RCA Nashville; RCA Nashville artist K.T. Oslin; Galante; Randy Goodman, VP of product development, RCA, and RCA Nashville artists Aaron Tippin and Matraca Berg.



Executives from RCA and its associated labels gather after a product presentation meeting. Pictured, from left, are Randy Miller, VP of artist development, RCA; Skip Miller, senior VP of black music, RCA; Ann Carli, senior VP of artist development, Jive; Barry Weiss, senior VP, Jive; Martin Mills, managing director, Beggars Banquet; Galante; Randy Goodman, VP of product development, RCA; Jeff Aldrich, senior VP of A&R, RCA; Doug D'Arcy, president, Dedicated Records; and Peter Gordon, managing director, Beggars Banquet US.



Members of RCA's black music promotion department are pictured with Galante and members of Hi-Five, Domino Theory, La Rue, and the bands' managers.



Members of RCA recording acts Kik Tracee and Vinnie James mingle with label executives including VP of artist development Randy Miller, top row, left; VP of album promotion Wynn Jackson, top row, second from left; senior director of pop promotion and creative development Skip Bishop, top row, third from left; director of national album promotion John Sigler, top row, fourth from left; VP of national promotion Butch Waugh, top row, right; and senior director of A&R Bennett Kaufman, front row, third from left.



Galante, left, enjoys a performance by new label signee Cooley D.



Steve Shareaux, lead singer of Kik Tracee, performs live.



RCA recording artists the Oak Ridge Boys join with Novus/RCA recording artist Christopher Hollyday. Shown standing, from left, are Skip Miller, senior VP, black music, RCA; Jack Weston, VP/GM of RCA Nashville; Richard Sterban, Oak Ridge Boys; Hollyday; Joe Bonsall, Oak Ridge Boys; Galante; and Steve Backer, executive director, Novus series. Seated, from left, are Oak Ridge Boys Steve Sanders and Duane Allen.

Stepping Up Quality-Assurance Units Digital Audio Makes Job More Important

BY SUSAN NUNZIATA

NEW YORK—Digital audio has made the average consumer more quality-conscious than ever before, increasing the importance of a record company's quality-assurance department.

Striving to ensure the best quality for prerecorded music, these departments employ a variety of techniques, combined with the discerning ears of recording engineers, to judge material before, during, and after the duplication process.



WOOLEY



CORTI

"The introduction of the compact disc gave great incentive to the record companies to make significant improvements in the analog cassette," says Gene Wooley, VP of quality assurance with MCA Records. "These improvements included, but were not limited to, new tape formulations, better high-speed duplication equipment, Dolby HX Pro [an autobias circuit used in high-speed duplication of analog cassettes], and new C-0s [the cassette housing]."

Different mastering techniques used for CD, cassette, and LP, and the variations that can occur within each format, make the job of quality-assurance staffs extremely sensitive.

Wooley notes that as technological changes took place, a new understanding of digital technology was required of the quality engineers in order to insure quality CD production.

Limitations that previously had existed with the LP format, such as stereo panning and imaging, were no longer considerations for compact discs and cassettes. "With the compact disc there were virtually no changes required to facilitate the transfer from digital masters," Wooley says. "In regard to the cassette, some minor changes were required in order to handle the wide dynamic

range and transient response of the digital master."

In the past, program material previously delivered via analog systems was easily transferred to other analog formats with little or no changes required. However, with the introduction of digital masters, studio engineers could increase overall level, high frequency, and low end on their masters.

In most cases, the attenuation of level in the mastering process for cassette was a solution in obtaining better head room on the tape, says Wooley. As more and more digital programs pushed the very limits of the medium itself, various steps had to be taken in order to re-create or capture the integrity of the program on analog tape.

"This could not be done simply by adjusting levels in the transfer process," says Wooley. "Additionally, there was some question as to whether or not these adjustments could be made by the various independent mastering engineers because they were not familiar with the various systems used within the record companies to master the cassettes."

For compact discs, variations are usually associated with differences in the CD manufacturing facility, such as molding tolerances, pit geometry, and laser mastering pitch, according to Wooley. "The only way to effectively quantify the quality of a final CD is by use of CD test systems associated with computers that deliver reports detailing the numerous parameters spelled out in the CD Redbook specifications, which relate to both physical and electrical parameters," he says.

According to Robert Corti, director of national quality control with Capitol-EMI Music Inc., "Our objective is to create an end product that virtually mirrors the sound quality of the original master."

In an effort to maintain accurate, quality mass production, Capitol-EMI's Electronic Development Group developed XDR (expanded dynamic range), a trademarked method of tape duplication recognized as the "burst tones" at the beginning and end of prerecorded audiocassettes. Although they are still used in the

process, these tones are no longer audible by the time the product reaches the public.

"The implementation of the XDR process, in addition to our ability to manufacture and monitor our own shells on-site and the constant improvements in raw tape formulations, add up to a winning combination of ingredients," says Corti.

A Sony 1630 three-quarter-inch digital master and a DAT of every release are shipped to the cassette plant from either the Capitol-EMI Production Studios in Hollywood or various mastering studios around the country. The national quality assurance office in Hollywood is also supplied with a DAT from the production studios or from Capitol's manufacturing plant.

The 1630 master is then transferred to a 1-inch analog bin master running at 3.75 ips that will eventually be played back at 300 ips—an 80:1 duplication ratio—when the final prerecorded cassettes are duplicated.

The encoding of Dolby B professional noise reduction, as well as HX (headroom extension)—the active tape biasing system that continually monitors high frequency and provides the necessary bias based on the high frequency going to tape—is applied at this time. HX enhances dynamic range as it automatically adjusts tape bias during complex passages, and is used on all of Capitol's 1-inch bin masters and slaves.

XDR's "burst tones" serve as a tool that allows the company to monitor the duplication process at both the manufacturing plant and the national level. This burst tone must be flat or plus or minus one-half dB at the very most. The tones run from 63 Hz on the bottom end to 16 KHz on the top end, a range selected because it represents the same frequency spectrum that most music falls within.

Theoretically, if tones are recorded flat on the 1-inch bin master, the music subsequently recorded will also be flat. "The ability to read these tones at any point in the process allows us to closely monitor the quality of our product," explains Corti. "This eliminates the possibility for subjective
(Continued on next page)

AUDIO TRACK

NEW YORK

STYLE RECORDED ITS second album for Select Records at Centerfield Studios. Hollywood produced, with Brian Stroh engineering. Hollywood also completed Twin Hype's "Double Barrel" album for Profile, with Stroh at the board.

Producer Mark Kamins worked on tracks in Prime Cuts' Studio A for the new Greene Flowers album on BMG (Germany). Gary Clugston engineered.

Rock act Dakota recorded two new singles at the Magic Shop with band member Kjell Benner producing. Steve Rosenthal engineered, assisted by Oliver Straus.

LOS ANGELES

AT THE ENTERPRISE, Obvious Records' Hiroko visited Studio D with producer Gary Chase to track and mix an upcoming album. Ken Kessie manned the board. Fred Kelly assisted.

Scream Studios had Brother Brother in mixing its first album for Chrysalis. Michael Baker and Axel Kroll produced, with Mark Plati at the board. Craig Doubet assisted.

At Topanga Skyline Studio, composer Jim McVey was in with jazz legend Stan Getz to record the soundtrack for the television movie "In Defense Of A Married Man" for

Alan Landsberg Productions. Britt Bacon was at the console. Pangea act Vinx tracked his album with executive producer Sting. Guest artists included Herbie Hancock, Ndugu Chancler, Wizard, Bill Summers, Sid Page, and Taj Mahal. John Eden handled engineering and co-production; Luis Quine assisted.

At the Mastering Lab, an album for the Divinyls (Virgin), produced by David Tickle, was mastered by Doug Sax. Ashley Cleveland's album on Atlantic, produced by Nilo Bolas and Craig Krampf, was mastered by Sax and Alan Yoshida, who also mastered Echo & the Bunnymen's new Warner Bros. album, produced by Geoff Emerick.

Recent action at the Rock House included Larry Robinson remixing Hall & Oates tracks for Arista. John Van Nest engineered, assisted by Selwyn Hollins. Robinson also produced two songs for Kim Basinger's debut album on Giant Records. Steve Rinkoff engineered, with Jason Roberts assisting.

NASHVILLE

AT MUSIC MILL, Lee Greenwood was in tracking for Capitol with producer Jerry Crutchfield. Cotton and Paul Goldberg engineered.

Engineer Richard Adler handled master recording and consultation on the three-day "1990 Tennessee Banjo Institute," including the "Banjo Melt-"
(Continued on next page)



Soundcraft Marquee. New York's Marquee Club, a new venue for live shows, installed a 32-channel Soundcraft Series 500 console recently. Chris Tso, left, of local pro audio dealer Manny's Music, and Steve Bondy, of Bondy Sound, who specified the console, take a pause by the board.

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Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING DECEMBER 22, 1990)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE	ALBUM ROCK
TITLE Artist/ Producer (Label)	BECAUSE I LOVE YOU (THE POSTMAN SONG) Stevie B/ Stevie B (LMR/RCA)	IT NEVER RAINS (IN SOUTHERN CALIFORNIA) Tony!Toni!Tone!/ Tony!Toni!Tone! (Wing/Polydor)	I'VE COME TO EXPECT IT FROM YOU George Strait/ J.Bowen; G.Strait (MCA)	GONNA MAKE YOU SWEAT C&C Music Factory/ R.Clivilles; D.Cole (Columbia)	MY HEAD'S IN MISSISSIPPI ZZ Top/ B.Hamm (Warner Bros.)
RECORDING STUDIO(S) Engineer(s)	B-LAND Jimmy Starr	THE PLANT Arnie Frager; Greg Shaw	EMERALD Eob Bullock; Russ Martin	AXIS Acar Key; Rodney Ascue	MEMPHIS SOUND Terry Manning; J.Godsey; D.Pfeifer J.Fleskes F.Lacy
RECORDING CONSOLE(S)	Trident 80C Series	AMR DDA	SSL 4000-E Series	Amek Angela	Neve V Series
MULTITRACK RECORDER(S) (Noise Reduction)	Otari MX80	Otari MTR-100	Mitsubishi X-850	Studer A-80	Otari DTR 900
MASTER TAPE	Ampex 456	Ampex 456	Ampex 467	Ampex 456	Ampex 467
MIXDOWN STUDIO(S) Engineer(s)	B-LAND Jimmy Starr	CAN-AM Ken Kessie	SOUNDSTAGE Tom Perry	PLATINUM ISLAND Acar Key; Rodney Ascue	MEMPHIS SOUND Terry Manning; J.Godsey; D.Pfeifer J.Fleskes F.Lacy
CONSOLE(S)	Trident 80C-Series	SSL 4000-E Series	SSL 4000-E Series	SSL 4000-E&G Series	Neve V Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Otari MX80	Studer A-80/ Studer A-820	Mitsubishi X-850/ JVC 900	Studer A-800/ Studer A-820	Otari DTR 900/ Mitsubishi X-86
MASTER TAPE	Ampex 456	Ampex 456	Ampex 467	Ampex 456	Ampex 467
MASTERING (ALBUM) Engineer	FRANKFORD WAYNE Rick Essig	HIT FACTORY DMS Herb Powers Jr.	MASTERFONICS Glenn Meadows	STERLING SOUND Ted Jensen	MASTERDISK Bob Ludwig
PRIMARY CD REPLICATOR (ALBUM)	BMG Music	PDO	DADC	WEA Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	BMG Music	Sonpress	Uni Distributing	WEA Manufacturing	WEA Manufacturing

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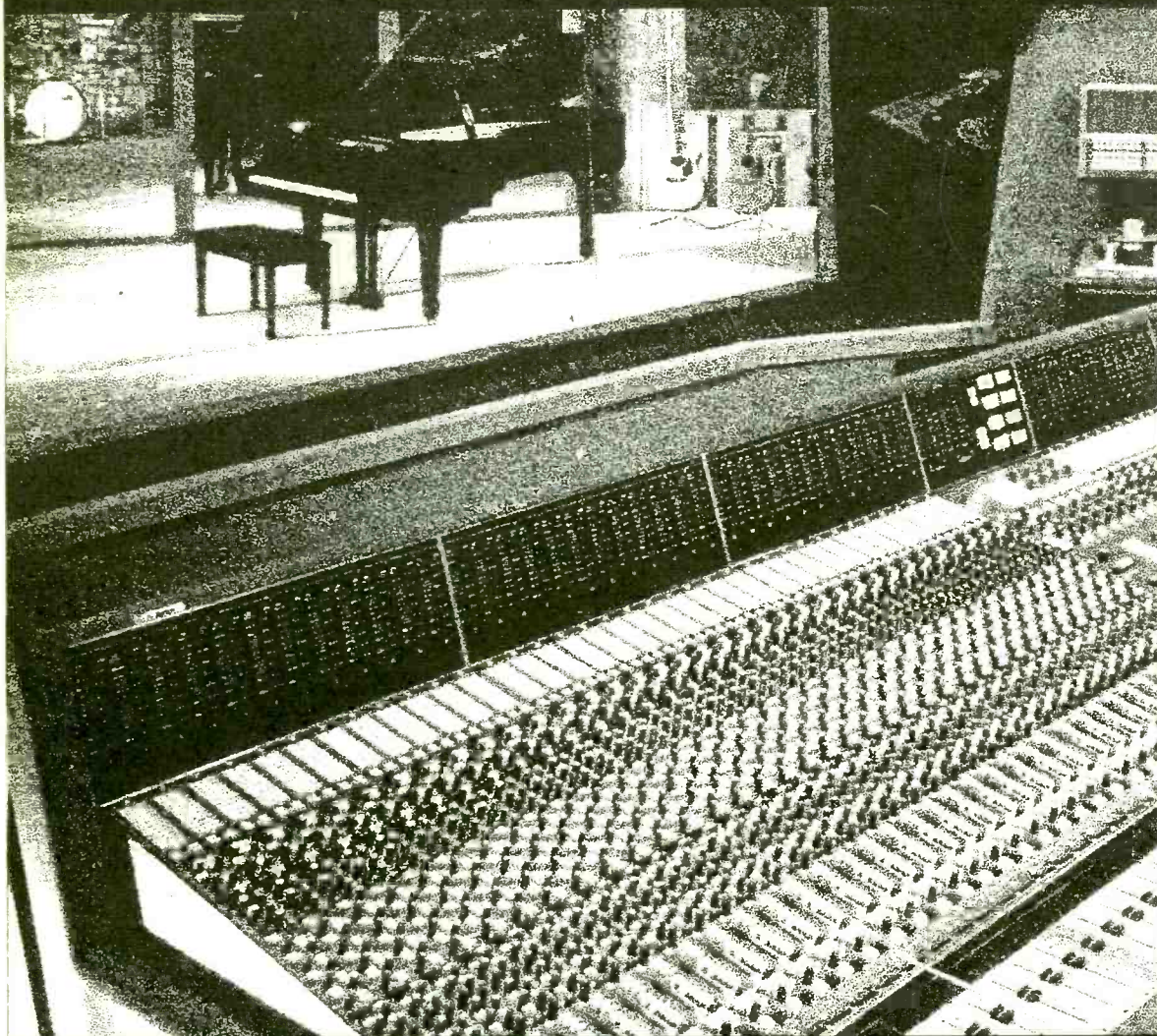
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PRO AUDIO

QUALITY-ASSURANCE UNITS CHANGE WITH THE TIMES

(Continued from preceding page)

opinions of what is or is not acceptable."

XDR burst tones are read using an XDR analyzer (either a high-speed version for duplication or a real-time version) that is connected to an oscilloscope.

"The XDR tones act as a tool that aids not only in the hardware alignment but also the playback evaluation for quality assurance at both the plant and national level," says Corti.

XDR tones are no longer audible for the finished product but are used on test cassettes, which are sent to the quality assurance departments at the plant and national levels. The quality assurance departments also can make a hard-copy printout of ev-

ery tone burst using a printer that interfaces with the XDR analyzer.

"In order to formulate an accurate evaluation of the final product, we utilize various types of equipment that cover the entire consumer spectrum," notes Corti. Listening is done in a controlled environment using state-of-the-art CD players, tape decks, power amplifiers, and speakers as well as average, inexpensive CD players and tape players.

"Our product is manufactured so that the high-end audiophile consumer can play the same tapes as the teenager with the boom box or Walkman and both be satisfied with the quality they hear on their respective systems," says Corti.

AUDIO TRACK

(Continued from preceding page)

down II" for Smithsonian/Folkways Records. The banjo institute was recorded live at Cedars of Lebanon State Park. The meltdown concert took place at Middle Tennessee State Univ. in Murfreesboro, Tenn. Musicians included John McEuen (Nitty Gritty Dirt Band), Taj Mahal, John Hartford, David Holt, Grandpa Jones, and Bela Fleck. Producers of the 100-plus hours of recording were Matt Walters, Tony Trischka, and Hank Sapoznik. Rounder Records act Alison Krauss & Union Station worked on a band-produced album with Adler recording and mixing.

The Oak Ridge Boys were in Sound Emporium overdubbing an album project for BMG with producer Richard Landis. Joe Scaife engineered, assisted by Dave Sinko. Producer Bill Halverson remixed the Spanish version of a Warner Bros. album project by the Texas Tornados. Gary Laney engineered. Producer Clyde Brooks overdubbed an album project on B.B. Watson for BMG. Bob Bullock engineered with second engineer Dave Sinko.

OTHER CITIES

PRODUCER/ARRANGER Jeremy Lubbock zipped off to London's CTI Studios in Wembley to arrange three songs for jazz pianist Yukari Okamura with engineer Dick Lewsey. Next, Lubbock stopped in New Zealand, where he produced and arranged tracks for opera star Kiri Te Kanawa (slated to release her second pop effort on EMI next year). Carl Doi arranged the tracks with Lubbock; Hayden Bendall engineered. Back in California, Lubbock produced three tracks for an upcoming

Tommy Page release at Zebra Studios with engineer Kevin Clarke.

Motown act AC Black was in Transmedia in Lithia Springs, Ga., working on several songs for future release. David Norman produced and engineered. Engineer Michael G. Miller was in with rockers Wet Cat to complete mixes on the group's debut.

At Universal Recording's Music 1, Chicago, Harry Connick Jr. recorded vocal overdubs and a solo vocal/piano track for Paramount Pictures' "Godfather III" film. Steve Goldman produced and Joel Moss mixed the project. Universal rep Bob Bettett sat in on the sessions.

Bruce Hornsby stopped in New River Studios, Fort Lauderdale, Fla., to overdub vocals for his upcoming album release. Larry Janus engineered, assisted by Jim Thomas.

Studio A, Dearborn Heights, Mich., had Christian rap act Transformation Crusade in cutting tracks and vocals for its second Benson Records release. Fred Hammond produced, with Randy Poole and John Jaszcz at the board. Witness mixed its second album for Lektion Records. Michael Brooks produced. Jaszcz engineered, assisted by Mark Zbylut. Pop singer/songwriter Pamela J cut vocals and mixed tracks for her debut EP. Randy Leipnik produced with Jaszcz at the board.

Gene Griffin was in Studio B at Cheshire Sound, Atlanta, producing tracks on Motown artist Pretty In Pink. Thom Kidd engineered and Mike Alvord assisted.

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

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Latin Notas



by Carlos Agudelo

CALL IT A MERGER, A PARTNERSHIP, or a reunion. The fact is that after nine years, **David Maldonado** is going back to **Ralph Mercado's** fold. Maldonado started his career in promotion as a booking agent with Mercado back in the late '70s. Then, in 1982, he formed his own company, David Maldonado Management. He began managing acts such as **Ruben Blades**, **Willie Colón**, and **Eddie Palmieri**. He also ventured into the shallow waters of the crossover market, working with artists such as **Sa-Fire**, **Chrissy I-eece**, and **Mark Anthony Muñiz**. He even created a label, Blue Dog Records, to produce the latter two. Maldonado also ventured into film, co-producing the hip hop movie "East Side Story," with acting and music by Muñiz, which sank after three days of showing in Miami. Call it bad luck, lack of foresight, or both, but a few years ago Maldonado went into bankruptcy, from which he was rescued with new backing. Besides Mercado, one of Maldonado's friends throughout has been **Henry Cárdenas**, of Cárdenas/Fernández in Chicago. Using Maldonado as his local promoter, Cárdenas has been able to move into the New York market with his well-produced, well-sponsored megashows such as Festival Panamericano, a three-day extravaganza, and the Tide Fiesta Musical, sponsored by Procter & Gamble, at New York's Madison Square Garden.

"The bottom line is that now we are going to be partners," says Maldonado of his renewed working relationship with Mercado. Besides Blades, who "basically is his own manager, I only serve as a booking agent" to Palmieri, I-eece, and Muñiz. Maldonado brings to the company his valuable experience, his relationship with Cár-

denas, and his staff of seven, which includes **Juan Toro**. "Juan will concentrate in management and booking," says Maldonado. In that capacity, Toro, who has been working with Maldonado from the beginning, will team up with **Leo Casino**. "I will concentrate on production, operation, and administration of the business," says Maldonado of his new role in the company.

The merge, as it has been called at Mercado's new office in Soho, means that now his business, which experienced several years of strong growth yet functioned more or less as if it were in a straitjacket in the cramped offices of 1650 Broadway in Midtown Manhattan, will have more room to breathe and perhaps acquire the corporate structure and mentality it needs. In this regard, the company will get a lot of help from **Elena Martínez**, who, as manager of PolyGram Latino, also had to strug-

Maldonado and Mercado are back together again

gle with a new company that ended up being eliminated. She will contribute in the areas of production and publishing for RMM Records and Video, where she will work with promotion director George Nenadich.

THREE DIAZ'S HAVE COME UP WITH A brilliant idea. **Carlos Díaz**, chairman of the East Harlem Council of Community Improvement; **David Díaz**, NBC newsman; and **Jose 'Cheo' Díaz**, of WKCR-FM (they are not related), have formed a committee to create El Barrio Walk of Fame in New York. The walk will go from Fifth Avenue to the East River along 116th Street. Currently there is a proposal being worked out to be presented to the Ford Foundation. According to Carlos Díaz, El Barrio Walk of Fame will be managed in the same way as the Hollywood Walk of Fame. For information, contact the PROGRES (Puerto Rican Organization for Growth, Research, Education, and Self-sufficiency) at 304 Park Ave., South, New York, NY 10010. (212) 982-1677.

Mexican Quartet Captures Top OTI Prize

■ BY RAMIRO BURR

LAS VEGAS—A four-man team of songwriters and performers from Mexico won first prize Dec. 1 at the 1990 International OTI Songwriting Festival here.

It marked the second consecutive year that Mexico has captured first place in the annual event, considered the largest and most prestigious songwriting festival in the Latin music world.

The foursome—composers **Francisco Curiel** and **Pedro Alberto Cardenas**, requinto guitarist **Chamin Corea**, and singer **Carlos Cuevas**—edged out a field of almost two dozen finalists from 21 countries, including all the nations of Latin America plus Spain, Portugal, and the U.S. The team's entry, "Un Bolero (A Bolero)," received an enthusiastic response from the sellout crowd at Caesars Palace. Officials awarded the team the \$30,000 first prize.

The OTI (Organizacion de Television Iberoamericanas/Organization of Iberian-American Television Stations) was established in 1972 to encourage original musical composition.

Second-place honors and \$20,000 went to a brother and sister—composer **Salvador Cardenal** and singer **Katia Cardenal** of Nicaragua—for their composition, "Dame Tu Corazon (Give Me Your Heart)." Spanish composer **Paco Ortega** and singer **Isabel Montero** won third-place honors and \$10,000 for their song, "España (Spain)."

The winners were determined by a phalanx of Latin stars, including **Celia Cruz**, **Myriam Hernandez**, **Luis**

Enrique, **Ana Gabriel**, **Johnny Ventura**, and **Vikki Carr**.

Hosted by Univision television personality **Antonio Vodanovic**, the festival was televised live for most of Latin America and the American Midwest, but tape-delayed on the States' East and West coasts.

The three-hour telecast was highlighted with performances by top Mexican singer **Emmanuel**, Latin rock singer **Alejandra Guzman**, Venezuelan singer **Jose Luis Rodriguez**, actor **Fernando Allende**, and actress/singer **Maria Conchita Alonso**.

1990's festival marked the second consecutive year the international finals have been hosted by the U.S.; officials said Las Vegas was picked

as the host city because of its reputation as an entertainment capital.

The festival is broadcast annually by Univision, the Spanish-language TV network with more than 500 affiliates in the U.S. Officials said this year marked the first time the awards were broadcast in Cuba.

Univision spokeswoman **Sheila Hall** said Mexico will host the 20th annual festival in 1991 in Mexico City.

All the participants had advanced to the finals by winning OTI song festivals in their respective countries.

Ramiro Burr is a San Antonio, Texas-based free-lance writer covering the Hispanic music industry.

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FOR WEEK ENDING JANUARY 5, 1991

Hot Latin Tracks

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	Compiled from national Latin radio airplay reports.	TITLE
				★★ NO. 1 ★★		
1	1	1	10	ANA GABRIEL CBS		ES DEMASIADO TARDE 5 weeks at No. One
2	2	2	7	ROBERTO CARLOS CBS		PAJARO HERIDO
3	4	4	9	MARISELA ARIOLA		Y SE QUE VAS A LLORAR
4	3	3	10	BRAULIO CBS		EL TRIBUNAL DEL AMOR
5	6	6	16	LUIS MIGUEL WEA LATINA		ENTREGATE
6	5	5	9	RUDY LA SCALA SONOTONE		CUANDO YO AMO
7	7	7	9	JOSE JOSE ARIOLA		ATRAPADO
8	18	18	3	EMMANUEL CBS		BELLA SENORA
9	8	8	11	GLORIA ESTEFAN CBS		RENACER
10	13	13	4	MYRIAM HERNANDEZ CAPITOL-EMI LATIN		TE PARECES TANTO A EL
				★★★ POWER PICK ★★★		
11	25	25	5	GILBERTO SANTA ROSA CBS		PERDONAME
12	12	12	5	JOSE LUIS RODRIGUEZ CBS		LA FIESTA
13	24	24	5	LUIS ENRIQUE CBS		Y PENSAR
14	9	9	12	ANGELICA MARIA CBS		REINA Y CENICIENTA
15	16	16	15	BRONCO FONOVISIA		CORAZON DURO
16	17	17	10	VICENTE Y ALEJANDRO FERNANDEZ CBS		AMOR DE LOS DOS
17	20	20	6	JUAN LUIS GUERRA Y LA 440 KAREN		A PEDIR SU MANO
18	21	21	3	WILFRIDO VARGAS SONOTONE		BACHATA MERENGUE
19	11	11	8	ROCIO DURCAL ARIOLA		LA BALANZA
20	15	15	6	LUNA CAPITOL-EMI LATIN		UN AMOR COMO EL MIO
21	14	14	27	JUAN LUIS GUERRA Y LA 440 KAREN		BURBUJAS DE AMOR
22	35	35	3	YORDANO SONOTONE		MADERA FINA
23	10	10	18	CHAYANNE CBS	◆	COMPLETAMENTE ENAMORADOS
24	19	19	15	LOURDES ROBLES CBS	◆	ABRAZAME FUERTE
25	22	22	4	ALEJANDRA GUZMAN FONOVISIA	◆	TEN CUIDADO CON EL CORAZON
				★★★ HOT SHOT DEBUT ★★★		
26	NEW ▶		1	YOLANDITA MONJE CBS		FUISTE UN SUEÑO
27	37	37	6	JOSE FELICIANO CAPITOL-EMI LATIN		NO PUEDO ESTAR SIN TI
28	28	28	3	ALVARO TORRES CAPITOL-EMI LATIN		MI VERDADERO AMOR
29	33	33	18	LOS TEMERARIOS TH-RODVEN		SOLO TE QUIERO A TI
30	26	26	13	LOS TEMERARIOS TH-RODVEN		CREO QUE VOY A LLORAR
31	23	23	7	DAVID PABON TH-RODVEN		Y NOS AMAMOS
32	NEW ▶		1	LOS BONDADOSOS FONOVISIA		UN ANGEL NO DEBE LLORAR
33	29	29	6	MARIA CONCHITA ALONSO POLYGRAM LATINO		HAZME SENTIR
34	NEW ▶		1	JUAN RAMON CBS		PERO VAS A EXTRANARME
35	32	32	9	JOAN SEBASTIAN MUSART		CARICATURA
36	31	31	7	BRONCO FONOVISIA		LOS CASTIGADOS
37	30	30	16	PIMPINELA CBS	◆	CUANTO TE QUIERO
38	36	36	6	TONY VEGA RMM-CBS		ME QUITO EL NOMBRE
39	27	27	13	LA SONORA DINAMITA FUENTES-SONOTONE		EL VIEJO DEL SOMBRERON
40	34	34	3	LOS HIJOS DE PUERTO RICO TH-RODVEN		FIESTA EN LA VECINDAD

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



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Top Jazz Albums™

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

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	11	MACEO PARKER VERVE 843 751*/POLYGRAM	5 weeks at No. 1 ROOTS REVISITED
2	2	9	JON HENDERICKS AND FRIENDS DENON 6302*/A&M	FREDDIE FREELoader
3	3	9	BETTY CARTER VERVE 843 991*/POLYGRAM	DROPPIN' THINGS
4	4	23	HARRY CONNICK, JR. ● COLUMBIA 46146	WE ARE IN LOVE
5	7	7	KENNY GARRETT ATLANTIC 82156	AFRICAN EXCHANGE STUDENT
6	6	13	GEORGE BENSON WARNER BROS. 26295	BIG BOSS BAND FEATURING THE COUNT BASIE ORCHESTRA
7	9	5	MARK WHITFIELD WARNER BROS. 28321	THE MARKSMAN
8	5	19	BRANFORD MARSALIS QUARTET/T. BLANCHARD COLUMBIA 46792	MUSIC FROM "MO' BETTER BLUES"
9	11	3	DAVE HOLLAND ECM 841 778*/POLYGRAM	EXTENSIONS
10	8	15	MICHEL CAMILO EPIC 46236	ON THE OTHER HAND
11	12	27	WYNTON MARSALIS COLUMBIA 46143	STANDARD TIME VOL. 3 - THE RESOLUTION OF ROMANCE
12	15	3	THE MANHATTAN PROJECT BLUE NOTE 94204*/CAPITOL	THE MANHATTAN PROJECT
13	NEW ▶		THE PARIS ALL-STARS A&M 5300	HOMAGE TO CHARLIE PARKER
14	NEW ▶		VARIOUS ARTISTS BLUE NOTE 94857*/CAPITOL	YULE STRUTTIN': A BLUE NOTE CHRISTMAS
15	10	11	OSCAR PETERSON TRIO TELARC JAZZ 83304*	LIVE AT THE BLUE NOTE

TOP CONTEMPORARY JAZZ ALBUMS™

1	1	9	JOE SAMPLE WARNER BROS. 26138	5 weeks at No. 1 ASHES TO ASHES
2	5	5	BOBBY MCFERRIN EMI 92048*	MEDICINE MUSIC
3	2	13	TAKE 6 REPRISE 25892	SO MUCH 2 SAY
4	3	15	DAVID BENOIT GRP 9621*	INNER MOTION
5	6	9	LOU RAWLS BLUE NOTE 9384*/CAPITOL	IT'S SUPPOSED TO BE FUN
6	4	17	BOBBY LYLE ATLANTIC 82138*	THE JOURNEY
7	10	3	GERALD ALBRIGHT ATLANTIC 82087*	DREAM COME TRUE
8	8	17	ACOUSTIC ALCHEMY GRP 9614*	REFERENCE POINT
9	9	7	SOUNDTRACK ANTILLES 422 846*/ISLAND	THE HOT SPOT
10	7	17	RIPPINGTONS FEATURING RUSS FREEMAN GRP 9618	WELCOME TO THE ST. JAMES' CLUB
11	11	13	MICHAEL BRECKER GRP 9622*	NOW YOU SEE IT... NOW YOU DON'T
12	14	27	MICHAEL FRANKS REPRISE 26183	BLUE PACIFIC
13	13	7	FATTBURGER ENIGMA 73581*	COME & GET IT
14	17	5	KIM PENSYL OPTIMISM 3233*	PENSYL SKETCHES #3
15	12	15	DAVE WECKL GRP 9619*	MASTER PLAN
16	15	13	NINO TEMPO ATLANTIC 82142*	TENOR SAXOPHONE
17	18	23	ANITA BAKER ▲ ELEKTRA 60922	COMPOSITIONS
18	16	19	RONNIE LAWS PAR 2003*	TRUE SPIRIT
19	22	3	NELSON RANGELL GRP 9624*	NELSON RANGELL
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21	20	8	TOM COSTER HEADFIRST 384*/K-TEL	FROM ME TO YOU
22	24	23	BOB JAMES WARNER BROS. 26256	GRAND PIANO CANYON
23	23	9	EMILY REMLER JUSTICE 0501*	THIS IS ME
24	NEW ▶		BRIAN BROMBERG NOVA 9031*	BASSICALLY SPEAKING
25	25	3	PHIL SHEERAN SONIC 80031*	BREAKING THROUGH

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Jazz BLUE NOTES



by Jeff Levenson

You'd think that all this end-of-year summarizing would make some of us word-weary. No way. Actually, the time spent reviewing 1990 provided a nifty incentive for looking ahead. What better occasion to compile a wish list for '91 than in the year's No. 1 issue. May all of the following come to pass. Here's hoping that:

- Dizzy Gillespie will cooperate more with jazz journalists and volunteer his thoughts and opinions regarding the historical details of his life and work.
- Ornette Coleman will perform some (if not all) of the music he has written in recent years.
- Someone will write a definitive biography of Paul Desmond, the altoist whose name rarely gets mentioned during discussions involving influential saxophonists with an instantly recognizable sound.
- Benny Carter will continue to write and record and treat advancing age as but another challenge inviting creative problem-solving.
- Bill Frisell and Charlie Haden will do duets of traditional folk melodies chosen in the main from the *Burl Ives* songbook (e.g., *Shenandoah*, *Cowboy's Lament*, *Molly Malone*).
- Jazz magazines will treat their editorial focus seriously, making room for writers whose perspectives are broad.
- Television will consider novel ways to program this music.
- The jazz avant-garde (whatever that proves to be) will emerge and add something useful to the music's overall development.

• Young players will look beyond bop and hard-bop for inspiration and incorporate into their thinking elements of other jazz styles.

• Tony Williams will encourage the members of his current band—Mulgrew Miller, Ira Coleman, Billy Pierce, and Wallace Roney—to compose more on behalf of what may be the best acoustic group in jazz.

• Sinatra will bow out gracefully and stop performing, allowing us the pleasure of listening to "The Capitol Years" and luxuriating in his greatness.

• The cross-fertilization of music categories will continue, masterminded by adventurous souls who couldn't care less about marketing strategies.

Thoughts on how to make 1991 the jazziest year yet

• The JVC Jazz Festival in New York will figure out how to modernize its concept without abandoning its roots.

• The New Orleans Jazz and Heritage Festival will not succumb to its own popularity.

• Shirley Horn will score big as the best female singer/pianist we have.

• Miles will come out from behind the trappings of his rock'n'roll band, look back, and summon the courage to be something more than contemporary.

SURVEY ANALYSIS DEPARTMENT: Billboard's Critics' Choices for 1990, published in the year-end edition (Dec. 22), were a telling indicator of how poorly jazz fares among my colleagues. Of the approximately 260 entries (10 picks each by 26 critics), a mere eight jazz titles were mentioned (including some choices that can only be considered jazz if you stretch the category's definition, like Bobby McFerrin's "Medicine Music").

THE DAWNING OF NIGHT RECORDS

(Continued from page 8)

drawn, now consists of more than 250,000 hours of live performances.

What distinguishes these live performances from those typically released by labels, says Dorn, is the fact that 95% of the music Night has access to was recorded privately.

"By privately," he says, "I mean generally without the knowledge of the musicians—or in the few instances where the musicians knew they were being recorded, it was not for anything where they ever thought that records would come out of it."

As a result, he says, the recordings typically lack the self-consciousness—on part of both artist and audience—most live records unavoidably contain. "And because of that, what you get is practically a documentary," he says. "Not in an academic sense, but they're like black-and-white photos of something that happened. That's the feeling that we tried to capture."

Aside from co-founder Drayton, Dorn is partnered with Gene Paul, who served as Dorn's engineer at Atlantic when Dorn was a staff producer there, and business administrator Alan Rubens. Rubens, Dorn says, was instrumental in setting up the label's international deal with Virgin—which, he adds, had already established a classical and world music line and was looking to expand its repertoire in other directions.

Dorn and Drayton came up with the idea for the label in November 1986 after listening to tapes of major jazz artists Drayton had re-

corded in small New York clubs in the '60s. "The real deal here was that [Drayton] is black," Dorn adds, "and there were not a lot of jobs for black engineers. So early on in the late '50s and early '60s, when he saw it wasn't going to be easy for him to get into the studios as an engineer, he went and got a Radio Shack setup—a little four-

'We kept finding more material'

track, a couple of mikes, a \$29 mixing board, and that kind of stuff. And the [artists] wanted to help a brother, so they let him record the sets. And then the tapes sat there for 25 or 30 years."

Dorn and Drayton spent two years gathering material and obtaining legal clearances for whatever they collected—the latter of which Dorn says was surprisingly easy, especially at record labels, where jazz in particular was not viewed as a top-selling genre. "A lot of executives who are at the record companies today were not around in that period when these artists were like jazz giants. So to them it was, 'You want clearances? Fine.'"

Additionally, says Dorn, talking to musicians and label executives resulted in even more live material being uncovered.

"Someone would say to me, 'Yeah, you can have a clearance for this—but by the way, so and so has some tapes,' or, 'I have tapes,' or, 'There's a guy in Chicago who has tapes.' In six months we locat-

ed 40,000 hours. And I was stunned, because it was like setting up dominoes. Boom, boom, boom. One phone call led to another, and to another. And each time we kept finding more and more material."

Dorn says that the label plans to release eight records in 1991. The first batch—by Kirk, Adderley, Harris, and McCann—are drawn from '60s-, '70s-, and '80s-era recordings of those artists. Though he declines to be specific about the second group of releases, Dorn says one will be "a study of blues, all kinds of blues, from a variety of artists and a variety of time periods," and another will include New Orleans material.

The search for live material has resulted in some unusual acquisitions, adds Dorn, from some unusual places. "I found a Dr. John tape in a trash bin in Newark," he says, "on its way to wherever you dump trash in Newark, you know what I mean?" Furthermore, the recordings, which date back to 1933, include disc-cut radio airchecks.

Out of the 250,000 hours of material so far accumulated, roughly 35,000-40,000 hours are fully cataloged, Dorn says. He adds that Night's first eight releases were compiled after listening to more than 9,000 hours of recordings.

Aside from audio recordings, Night has also uncovered "a little under 6,000 hours" of video recordings as well. "And forget about the photographs we found—home movies, handbill collections... Listen, man, there's another world out there," says Dorn.

Top Classical Albums

Compiled from a national sample of retail store sales reports.

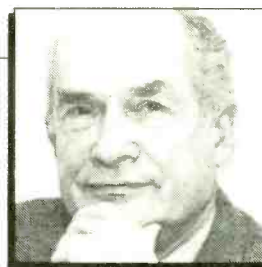
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	15	★★ NO. 1 ★★ IN CONCERT ● LONDON 430 433-2* 13 weeks at No. 1 CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	
2	2	41	BEETHOVEN: SYMPHONY NO. 9 DG 429-861*	LEONARD BERNSTEIN
3	3	35	HOROWITZ: THE LAST RECORDING SONY CLASSICAL SK-45818* VLADIMIR HOROWITZ	
4	4	25	BLACK ANGELS NONESUCH 79242-2*	KRONOS QUARTET
5	5	13	HANSON CONDUCTS HANSON MERCURY 432-008-2*/PHILIPS EASTMAN-ROCHESTER ORCHESTRA (HANSON)	
6	7	3	CARNEGIE HALL DEBUT CONCERT RCA 60443-2-RC*	EVGENY KISSIN
7	6	17	IVES: SYMPHONY NO. 2 DG 429-220* NEW YORK PHILHARMONIC (BERNSTEIN)	
8	10	7	COPLAND: SYMPHONY NO. 3 RCA 60149-2-RC* SAINT LOUIS SYMPHONY (SLATKIN)	
9	20	3	VIVALDI: THE FOUR SEASONS ANGEL CDC-49767* NADJA SALERNO-SONNENBERG	
10	8	11	BRAHMS: THE 3 VIOLIN SONATAS SONY CLASSICAL SK 45819* ITZHAK PERLMAN/DANIEL BARENBOIM	
11	12	15	VIVALDI: THE FOUR SEASONS ANGEL CDC-49557* NIGEL KENNEDY/ENGLISH CHAMBER ORCHESTRA	
12	11	27	TCHAIKOVSKY & VERDI ARIAS PHILIPS 426-740* DMITRI HVOROSTOVSKY	
13	9	9	DINNER FOR TWO SONY CLASSICAL MFK 46355*	VARIOUS ARTISTS
14	19	15	COPLAND: THE TENDER LAND VIRGIN VCD-91113-2* PLYMOUTH MUSIC SERIES (BRUNELLE)	
15	14	29	RACHMANINOFF: VESPERS TELARC CD-80172* ROBERT SHAW FESTIVAL SINGERS	
16	18	7	BRUCKNER: SYMPHONY NO. 7 DG 429 226-2* VIENNA PHILHARMONIC (KARAJAN)	
17	17	7	ITALIAN OPERA ARIAS ANGEL CDC-54062*	KIRI TE KANAWA
18	13	9	A MUSICAL PORTRAIT RCA 60567-2-RC*	EVGENY KISSIN
19	15	27	CLASSICS OF THE SILVER SCREEN TELARC CD-80221* CINCINNATI POPS (KUNZEL)	
20	16	7	GRANADOS GOYESCAS RCA 60408-2-RC*	ALICIA DE LARROCHA
21	25	9	VIRTUOSO DUETS ANGEL CDC-49406* CHRISTOPHER PARKENING/DAVID BRANDON	
22	24	9	TCHAIKOVSKY: PIANO CONCERTO NO. 1 DG 427 485-2* KISSIN/BERLIN PHILHARMONIC (KARAJAN)	
23	21	7	RUTTER: TE DEUM COLLEGIUM 112* CAMBRIDGE SINGERS/LONDON SINFONIA (RUTTER)	
24	22	3	SALUT D'AMOUR RCA 60697-2-RC*	OFRA HARNOY
25	NEW		THE COMPLETE CARUSO RCA 60495-2-RG*	ENRICO CARUSO

TOP CROSSOVER ALBUMS

1	1	13	★★ NO. 1 ★★ OEPIDUS TEX/CHORAL CALAMITIES TELARC CD-80239* 9 weeks at No. 1 P.D.Q. BACH	
2	2	33	MUSIC OF THE NIGHT SONY CLASSICAL SK-45567* BOSTON POPS (WILLIAMS)	
3	3	11	KISS ME KATE ANGEL CDC-54033* HAMPSON, BARSTOW, CRISWELL (MCGLINN)	
4	4	5	THE STAR WARS TRILOGY SONY CLASSICAL SK 45947* JOHN WILLIAMS	
5	13	3	THE CIVIL WAR ELEKTRA NONESUCH 79242-2* SOUNDTRACK	
6	5	7	FIESTA! TELARC CD-80235* CINCINNATI POPS (KUNZEL)	
7	6	9	MY FUNNY VALENTINE ANGEL CDC 54071* FREDERICA VON STADE	
8	7	5	THE CHRISTMAS ALBUM PHILIPS 426 835-2* CANADIAN BRASS	
9	NEW		THE CIVIL WAR: ITS MUSIC AND ITS SOUNDS PHILIPS 432 591-2* EASTMAN WIND ENSEMBLE (FENNELL)	
10	10	5	CHRISTMAS WITH THE POPS TELARC CD-80226* CINCINNATI POPS (KUNZEL)	
11	NEW		CANDLELIGHT CAROLS LONDON 430 456-2* TRINITY CHURCH CHOIR	
12	8	7	PUBLIC TELEVISION'S GREATEST HITS RCA 60470-2-RC U.K. SYMPHONY	
13	9	7	AN OLD SONG RESUNG ANGEL CDC-54051* THOMAS HAMPSON	
14	11	21	RIDE ON, KING JESUS! ANGEL CDC-49885* FLORENCE QUIVAR	
15	12	7	MANCINI IN SURROUND: MOSTLY MONSTERS... RCA 60471-2-RC* HENRY MANCINI/MANCINI POPS ORCHESTRA	

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Classical KEEPING SCORE



by Is Horowitz

CONTEMPORARY AMERICAN: New World Records is still looking for a replacement for A&R VP Elizabeth Ostrow, who left to take on a similar post with Angel Records, but that hasn't slowed the label's production pace. New World looks ahead to the completion of as many as 10 new recordings in 1991, plus a similar number of CD conversions from back catalog. Ostrow, incidentally, continues to serve on the label's board.

Late December sessions were to complete a CD of works by Bright Sheng, composer-in-residence at the Lyric Opera in Chicago. Still to be done were a set of Chinese Love Songs, to be sung by soprano Lisa Saffer, with violist Paul Neubauer and Sheng himself at the piano.

In February, says NW's Paul Marotta, the label will finish up an album with the New Jersey Symphony led by Hugh Wolff. Works by John Harbison and Ezra Laderman are already in the can. Still to be done is George Walker's "Lyric Suite." Judy Sherman will produce.

Bernard Rands' "Cereimonial" is to be recorded for NW in March by Riccardo Muti and the Philadelphia Orchestra, to be followed in October by his "Canti Del Eclissi." And April sessions will lay down works by Donald Erb, performed by Leonard Slatkin and the Saint Louis Symphony.

The NW catalog currently holds about 70 CDs, of which 10 are conversions from LP.

DENON RECORDS is a latecomer to the period-instrument movement, but it hopes to stake out a claim with a number of projects now under way and planned. It is mulling another live recording at the Boston Early Music Festival in summer 1991. A recording of the Mozart

"Requiem," conducted by Andrew Parrott at the festival in 1990, is due for release in June 1991. The project was the label's first classical recording in the U.S.

Japanese flutist Masahiro Arita has already been heard on Denon in period-instrument performances of works by Mozart and Bach, and due in February is a set of Telemann solo flute. Among new Arita projects are recordings of works by Vivaldi and little-known French Baroque composer Michel Blavet. The label has also entered into an agreement with La Stravaganza, an ensemble based in Cologne, Germany, whose first album for Denon will be devoted to Telemann.

PASSING NOTES: Kurt Masur will take over as music director of the New York Philharmonic next season, a year earlier than originally planned. Meanwhile, he has

New World Records plans new endeavors for the new year

already begun tinkering with Avery Fisher Hall, the orchestra's home base, in an attempt to improve acoustical response. Changes are not likely to be as extreme as past efforts to doctor the hall.

Mid-December found Isaac Stern, Emanuel Ax, Yo-Yo Ma, and Jaime Laredo in Troy, N.Y., recording the Faure Piano Quartets for Sony Classical... Musicians of the San Francisco Symphony have ratified a three-year contract that will raise minimum weekly salaries to \$1,240 in the final year of the agreement.

The Texaco-Metopera radio broadcasts are now heard in 17 European countries. The series, one of U.S. radio's longest-running attractions, was launched 50 years ago.

The Salzburg Mozarteum Orchestra under Hans Graf, whose 13-CD boxed set of the complete Mozart Symphonies has recently been released by Capriccio Records, starts a 16-concert, coast-to-coast U.S. tour in Worcester, Mass., Feb. 14... Barry David Salven, founder of the Roger Sessions Society, has recorded the composer's complete piano music for release by Koch International.



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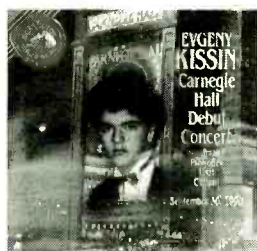
VOL. 2, No. 10

A STAR IS BORN

Although virtually every musician who covets an international career must face the daunting prospect of a New York debut, few such concerts are remembered. Exceptions to that rule catapulted Heifetz, Horowitz and Toscanini into the rarified atmosphere of the classical music superstar.

On September 30, 1990, a 19-year-old pianist challenged the Olympian heights and conquered the music world. From Newsweek: "A young Soviet virtuoso takes New York by storm!" The New York Times calls Kissin "... a master of his instrument."

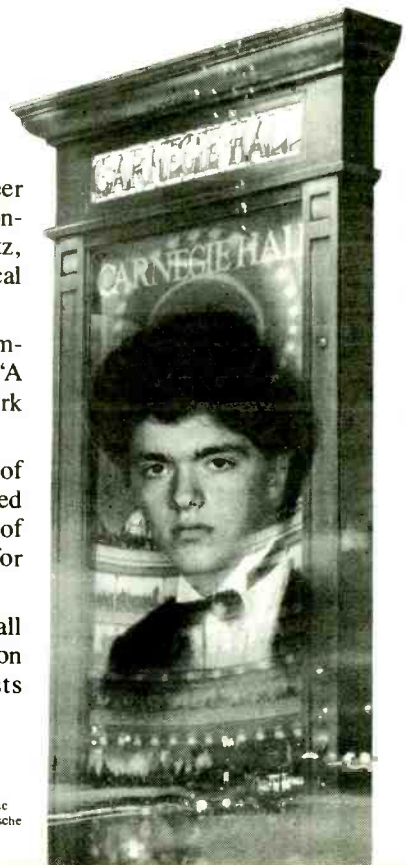
The critic for the New York Daily News was perhaps reminded of Carnegie Hall's ability to create musical heroes when he predicted "... the concert Kissin gave was the sort of event that will be talked about with awe for as long as piano playing exists..."



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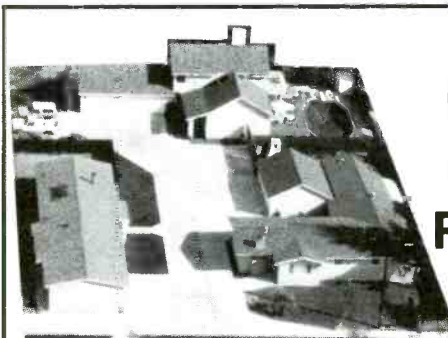
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Super Club Buys Movieland Chain, Drops Plan To Start A Label

BY ED CHRISTMAN

NEW YORK—In separate moves, Super Club has acquired the 20-unit Movieland video rental chain and pulled the plug on Jordan Entertainment, a startup record label.

Landa Miller, a spokeswoman for Dallas-based Super Club, declined to reveal the purchase price of Movieland, which operates in Arkansas and Oklahoma. The stores will be assigned to Alfalfa, a 39-unit, New Orleans-based subsidiary of Super Club, and over time will be renamed Alfalfa.

The Movieland acquisition, which brings Super Club up to about 480

stores, reflects the company's strategy of growing by moving into markets adjacent to its existing trading areas.

Since acquiring Alfalfa in October 1989, Super Club has grown the chain from 21 stores to 39. In addition, Super Club has expanded Alfalfa's offering by adding music software in 27 units. In total, 360 of Super Club's 480 units carry audio.

As with other video stores under the Super Club umbrella, each Movieland unit will be examined to see if its trading area can support the addition of audio software, according to Miller. The newer Movieland stores range from 5,000-7,000 square feet,

she notes.

Movieland competes with Blockbuster, the Fort Lauderdale, Fla.-based video rental giant, in some of its areas, Miller says. Alfalfa is already locked into a ferocious market-share war with Blockbuster in the New Orleans area.

As for Jordan Entertainment, the decision to discontinue the start-up record label was made in Belgium by parent Super Club N.V., says Miller.

The label was begun by Barrie Bergman with Super Club funding after he sold his Durham, N.C.-based The Record Bar chain to the Belgium-based company in October 1989. The label was announced at the same

time as the record-chain sale, but sources say Bergman had only a handshake agreement with Super Club on Jordan. Bergman, who was unavailable for comment, is reportedly disappointed with Super Club's decision.

Miller denies speculation that the decision to stop funding the label is an indication that Super Club is feeling a financial squeeze. She points out that the company just made a retail-chain acquisition.

"We are allocating our resources in other areas of the business," Miller says. "A number of factors went into the Jordan decision. We have certain limitations and restrictions on our re-

sources at any given time. We are putting our resources where our strengths are and where we are growing most rapidly. We live in a very dynamic world and you have to allocate resources efficiently."

Bergman will continue to have a relationship with Super Club, she adds. According to sources, Jordan had opened offices in Nashville and Los Angeles and hired less than 10 people, among them David Simone, formerly head of MCA's Uni label. Two album releases—from the Stray Cats and the Zombies—were planned for early 1991.

The Stray Cats album, which was produced by Nile Rodgers, was delivered to Jordan in October, according to the band's manager, Eric Gardner, chairman and CEO of Panacea Entertainment in Los Angeles. The Stray Cats were signed to Jordan for everywhere but Japan and Australia.

Gardner says he found out about Jordan losing its funding in early December, when he was in New Zealand on a Stray Cats tour. The demise of Jordan leaves the band in an uncomfortable situation, he says.

In mid-December, the album shipped in Japan. In Australia, the single is out while the album was scheduled for a Wednesday (2) release. "Based on the original plan of releasing the record in early February in the rest of the world," says Gardner, "I have booked concert dates in the U.K., Europe, and North America, but those dates were predicated on our product being in the market in early January."

RANK TEST HOPES TO PROVE THAT 25-PLAY VIDS WON'T VANISH

(Continued from page 3)

ing them the limited-play copies of selected movies at roughly half the price they normally pay for rental product.

The new cassettes, called Showcase Videocassettes, are good for 25 plays before they erase themselves automatically. Showcase cassettes, which will be housed in green shells to distinguish them from conventional cassettes, will come equipped with a counting mechanism so retailers can determine how many times they have been played.

The new cassettes will be packaged into prepacks along with conventional cassettes in ratios to be determined by the individual studios on a title-by-title basis.

The studios participating in the test are LIVE Home Video, MGM/UA Home Video, Orion Home Video, Paramount Home Video, and RCA/Columbia Pictures Home Video. The specific titles included in the test had not been announced by press time.

Steve Roberts, a consultant to Rank on the project, says he hopes roughly 10% of retailers in the market test area, or 50-60 retailers, will participate in the test.

"This is a tool," Roberts says of the new technology. "It's not going to become a way of life or the only way you release product. It's designed to increase the depth of copy of rental titles because consumers still perceive a problem in getting what they want. You can't keep running a business on bait and switch. We need the consumer to believe that when a title is just released, they can find it in the stores."

Each of the new limited-play cas-

settes will have a two-minute vignette at the front end of the tape explaining the new technology to consumers. The vignette features TV actress Alyce Beasley.

The counting mechanism of the limited-play cassette, notes Roberts, will allow retailers to charge customers by the viewing, rather than by the day as they do now. The pay-per-play capability, coupled with the lower price, should make the Showcase cassettes more profitable for retailers, justifying the increased inventory depth, he says.

Roberts suggests that retailers might want to offer consumers limited-play copies of a hot title as an alternative to putting their names on a reservation list. Another option, according to David Cuyler, executive VP of Rank, would be for the retailer to use the Showcase cassettes during the first month of high demand for a title and switch to the conventional cassettes when the title is moved into a store's catalog section.

The precise scenario, Cuyler adds, will likely be determined by the mix of conventional cassettes and Showcase cassettes in the prepacks, a ratio the studios hope to determine through experimentation.

DEPTH OF COPY IS HERE

Ironically, the test of the long-aborning technology comes at a time when the industry has already made strides toward increasing inventory depth, at least for A titles, through more conventional marketing techniques.

"If you look at where the industry was a few years ago in terms of

satisfying A-title demand, the situation is much improved," Rank's Cuyler admits. "But I don't think they can go much further with conventional black cassettes. What we're looking for here is incremental volume."

One key reason for the depth-of-copy improvement has been retailers' increased sophistication at selling off previously viewed cassettes,

'This is a tool designed to increase the depth of copy of rental titles'

which allows them to purchase more in the first place. Also, manufacturers have been putting more advertising and promotional support behind the sale of previously viewed inventory.

But some retailers fear the new cassettes could complicate that business. "I think the test is a good idea," says John Simmons, head of Sacramento-based Penn Valley Video and president of the Sacramento chapter of the Video Software Dealers Assn. "The only question in my mind is the people who do a good job of selling off previously viewed cassettes. That's an important business for those people, and it's not clear what this would do for them."

For the purposes of the test, retailers will simply throw the Showcase cassettes away after using up

all 25 plays, according to Roberts. Ultimately, retailers will be provided with pre-labeled shipping cartons and the cassettes will be recycled.

Participating retailers will be surveyed at the conclusion of the test to determine whether they bought deeper than they otherwise would have and to see what impact the new cassettes had on their cash flow and profitability.

If the test is deemed successful, Roberts says, the cassettes will be rolled out nationally.

NO MONOPOLY

Although Rank is currently the exclusive manufacturer of the new cassettes, the duplicator does not plan to monopolize the technology, according to Cuyler.

Some of the studios participating in the test, such as Orion and MGM/UA, are not regular Rank customers.

"If cassettes need to be duplicated at other facilities, they will be provided with loaded [Showcase] cassettes," Roberts says. "When we go national, other duplicators will be provided with the blueprints for manufacturing the cassettes."

The new cassettes can be duplicated on existing hardware, Cuyler says, since all modifications are made during the manufacturing of the cassettes themselves. The limited-play cassettes cost marginally more to manufacture because of the low initial volume, he adds, but manufacturing costs should ultimately settle down to a level roughly comparable to that of conventional cassettes.

SWID MAY PURCHASE NELSON ENTERTAINMENT

(Continued from page 6)

Nelson Entertainment Group is the major operating subsidiary of NHI Nelson Holdings International Ltd., which is based in Toronto. For the nine-month period that ended Sept. 30, 1990, NHI lost \$14.4 million on \$54 million in revenues. In the same period the year before, it lost \$1.1 million on \$68.5 million in revenues.

Nelson was in the red because of a lack of hit releases at the box office and on home video. For the nine months, home video revenues fell 38% from the previous year to \$21.9 million. The company's video product is distributed by Orion Home Video, a subsidiary of Orion Pictures Corp., which is currently the subject of takeover rumors.

NHI also owns 69% of another sub-

siary, Nelson Vending Technology Ltd., a retail distributor of home video through a computer-controlled network of automated credit-card-operated dispensing machines. Vending revenues were up 48% in the nine-month period, mostly because of a 65% increase in the number of machines in operation. Nine-month losses from vending widened to \$6.7 million from \$4.7 million the year before.

An acquisition of Nelson would not come as a surprise to Hollywood, because the company had indicated that it was seeking a financial partner. In its third quarter report, it said it planned to "obtain financing and reduce commitments through strategic business transactions or combina-

tions or otherwise."

Swid, who was formerly in the carpeting and furniture businesses, bought CBS Songs, a music-publishing company, along with two other investors, Martin Bandier and Charles Koppelman, in 1986 for \$125 million, and renamed it SBK Entertainment World. In 1989 they sold the company to Thorn-EMI PLC for \$295 million. Koppelman and Bandier stayed with Thorn-EMI as heads of its music-publishing unit and founded SBK Records under the EMI Music banner.

Swid has remained in the music business as owner of Spin magazine through his company, SCS Communications Inc., of which he is chairman and chief executive. Other businesses in SCS are Cinecom Entertainment

Group and Westview Press.

Swid reportedly tried to buy bankrupt companies Quintex Entertainment and Weintraub Entertainment but was not successful.

According to the terms of the Nelson deal, Swid will pay \$5 million in cash, \$5 million in a one-year note, and \$20 million in a seven-year note. He also obtains a five-year warrant to acquire 5% of the vending subsidiary. His financial adviser is Ocean Capital Corp. Nelson's is Lazard Freres & Co.

NHI Nelson's stock rose 75 cents a share in active trading on the American Stock Exchange when the deal was announced and closed at \$3.25. Shares had been selling for as high as \$11.50 in the past year.

Paramount And Prism To End Distrib Ties

LOS ANGELES—In a move that some analysts say reflects the dreary state of the B-title home video business, Paramount Home Video and Prism Entertainment have abruptly ended their five-year distribution pact.

Under terms of the original agreement—entered into a year ago—Paramount was handling exclusive sales and marketing of all Prism product. In addition, Paramount was providing up to \$5 million to Prism for acquisitions.

Effective March 1, Prism will revert back to its original status as an independent supplier of B titles. Joe Petrone, Prism VP of sales and marketing, will set up a new national sales organization for the company.

Neither Barry Collier, Prism chairman, nor Eric Doctorow, executive VP of Paramount Home Video, could be reached for comment.

In a prepared statement, Collier said, "During our one-year relationship with Paramount, we enjoyed healthy sales on our product, and have nothing but praise for Paramount's operation."

In that same statement, Doctorow said, "We are disappointed to see our distribution relationship end. However, we wish Prism every success, and will work closely with their sales team to ensure a smooth and orderly transition."

International

IN THIS SECTION

Hits Of The U.K. Chart Debuts

Czechoslovakia Goes Mute

CBS U.K. Gets Theatrical

Loretto To Fortify Belgium's Forest

EC Considering Rental-Rights Proposal Also Investigating Royalty Procedures

BY MIKE HENNESSEY

LONDON—The European record industry's hope for improved copyright law before the advent of the single European market on Jan. 1, 1993, is now one step closer to reality.

Early in 1990, the business recognized the receptive mood of the European Commission and was feeling positive about the upward harmonization of copyright protection even before the commission's announcement of draft legislation in December (Billboard, Dec. 22).

To give the industry even more reason to be optimistic, the commission has now declared its intention to give authors, performers, and producers the right to grant or forbid rental of their works and, if rental is allowed, to ensure that a royalty is paid. It also wants the period of copyright to be unified across the European Community and reproduction and distribution rights to be established in all territories for all rights owners. At

present, in Belgium, the Netherlands and Greece, producers are not protected by copyright legislation. This gives them very limited opportunity to act against pirates.

These proposals have now been presented to the EC's Council of Ministers and will be debated there and by the European Parliament before being passed into law. If they become law, it will be mandatory for EC member states to adopt the measures into their domestic legislation.

In a separate move, the commission has also declared in writing its intention to put plans for a Europe-wide blank-tape levy before ministers next year.

All of these proposals are in line with the desires of international label organization IFPI and are encouraging the belief that new legislation will be in place before Europe's internal trade barriers disappear at the end of next year.

IFPI associate director Gillian Davies, who recently spent 10 weeks studying the public interest

in copyright at the Max Planck Institute for International Patent, Trademark and Copyright Law in Munich, reports "a growing awareness in the EC corridors of power of the need for harmonization of legislation to deal with new methods of exploiting copyright works."

The commission's proposed reproduction right is regarded by the IFPI as a key element for the protection of record producers, particularly considering the enormous increase in the flow of pirate product onto the market. This new strand of law, if adopted, will pro-

(Continued on page 71)



A La Mode. Members of Depeche Mode meet with executives of the Dischi Ricordi label to receive platinum certification for outstanding Italian sales. Shown, from left, are Alan Wilder, Depeche Mode; Fabio Boldi, GM, Dischi Ricordi; Andy Fletcher, Depeche Mode; Rolando Bacherini, commercial director, Dischi Ricordi; Martin Lee Gore, Depeche Mode; Gianfranco Dedevisi, international manager, Dischi Ricordi; and Dave Gahan, Depeche Mode.

BMG Leader In '90 German Singles, Albums Market

BY WOLFGANG SPAHR

HAMBURG, Germany—BMG led the way in the annual analysis of the German charts.

The company was responsible for 28.6% of all singles sales in the country in 1990 and had 24.1% of the albums market. Those figures were a comfortable distance ahead of nearest rivals PolyGram and EMI Electrola.

In the singles market, PolyGram took second slot with 19.3%, followed by EMI with 14.2%, Warner with 13.6%, and CBS with 10.7%. The 10 best-selling titles of the year were "Verdammt, Ich Lieb' Dich" by Matthias Reim (Polydor); "Nothing Compares 2 U" by Sinéad O'Connor (Chrysalis); "Another Day In Paradise" by Phil Collins (WEA); "The Power" and "Ooops Up" by Snap (BMG); "Tom's Diner" by DNA featuring Suzanne Vega (Polydor); "I Promised Myself" by Kamen (WEA); "Kingston Town" by UB40 (BMG); "Infinity" by Guru Josh (BMG); and "Enjoy The Silence" by Depeche Mode (Intercord).

Behind BMG in the albums market was EMI Electrola with 18.8% of sales, Warner with 18.6%, PolyGram with 16.1%, and CBS with 14.8%.

Best-selling albums were Collins' "... But Seriously" (WEA); O'Connor's "I Do Not Want What I

Haven't Got" (Chrysalis); the compilation "Kuschelrook III"; Billy Joel's "Storm Front" (CBS); Lisa Stansfield's "Affection" (BMG); Reim's "Reim" (Polydor); Tina Turner's "Foreign Affair" (EMI); Eros Ramazzotti's "In Ogni Senso" (BMG); Westornhagen's "Halleluja" (WEA); and Depeche Mode's "Violator" (Intercord).

Germany's most successful music publishers in 1990 were EMI Music with 25% of the market, Warner Chappell (15%), and Virgin

U.S. Writers Benefit From GEMA Revisions

BONN, Germany—German authors' society GEMA has confirmed that as of Jan. 1 the payment arrangements for German sublyricists of American copyrights will be modified to give the original lyricist a fairer share of the income from German performance (Billboard, Inside Track, Dec. 22).

The decision follows an agreement reached with ASCAP toward the end of 1990 and brings to an end a situation that has caused ASCAP some concern for many years.

In the past, whenever there was a German version of an American song, its performance in Germany resulted in the lyricist's share be-

ing split equally between the German and American writers.

Each got three twenty-fourths of the fee.

Under the new agreement, if the original U.S. version of the song is played, the whole of the lyricist's share—that is, six twenty-fourths—will be awarded to the U.S. writer.

If the song is played in an instrumental version, four twenty-fourths will go to the U.S. writer and two twenty-fourths to the German writer.

If the German version is played, the lyricist's share will be equally split between the U.S. and German writers.

MIKE HENNESSEY

U.K. Music Biz Hopes To Improve Status

BY JEFF CLARK-MEADS

LONDON—The departure of the U.K.'s Iron Lady prime minister is producing a welcome softening of the British government's attitude to the country's music industry.

Record companies here believe they are likely to find a more of a musical ear in John Major's first cabinet than they encountered during 11 years of Margaret Thatcher.

John Deacon, director general of the British Phonographic Industry, has written introductory letters to new arts minister Timothy Renton and to Prime Minister Major and is optimistic about the nature of their replies.

Deacon says, "One of the advantages with Tim Renton is that he is likely to be in place at least until the next general election. The problem with his predecessor under Mrs. Thatcher, David Mellor, was that, as a high-flier, he was always likely to go on to other things.

"Tim Renton is definitely an appreciator of the arts. We've had dealings with him before when he was at the Home Office and we were impressed with him. He's a quiet man and he thinks about things. You feel very confident that if you want to talk to him, he will listen to you.

"He has an arts pedigree; he is steeped in the arts and that can only be helpful to us.

The music industry is one of which Britain can rightly be proud

"As for John Major, I'm told he likes opera and he obviously enjoys music. We rather hope that his appointment is going to mean we have a great opportunity to talk to him about the record industry."

Under Thatcher, the U.K. record industry felt that its value to the country was often ignored and that it was less well-received than other ar-

eas of commerce. The BPI and prominent industry figures used every opportunity to point out that music is one of the U.K.'s most successful exports. It was also occasionally claimed that the music industry is the country's only world leader.

However, it was felt that the government still perceived the record business as eccentric and controversial and not a proper industry.

The BPI, though, continues its campaign for acceptance. At a speech to members of Parliament two weeks ago, Deacon stated, "In 1989, the U.K. industry had worldwide sales with a net worth of an estimated \$4,850 million. The extraordinary range of music which our members produce comes from a real industry, with increasing numbers of professionals working in it. Some 50,000 people are now employed in the industry as a whole. It is an industry of which Britain can rightly be proud because of the outstanding contribution it makes to our culture and our economy."

U.K. Troops Get Gift Of Music 20,000 Cassettes Shipped To Gulf

LONDON—Christmas for British troops in the Persian Gulf was made more bearable through the gift of 20,000 cassettes sent by U.K. record companies.

The tapes were collated by the British Phonographic Industry after being donated by member companies. Says a BPI spokesman, "We started ringing people up and within just four days we had 20,000 cassettes, covering chart hits and established favorites."

The plan was the brainchild of PolyGram U.K. chairman Maurice Oberstein, who comments, "We

are delighted by the fast response from the whole record industry. We hope that this will make life a little more enjoyable for the British troops away from their families at Christmastime."

The gift of the cassettes came the week after the U.K. Ministry of Defense announced a concert by British artists for troops in the Gulf. However, the project had not been discussed with the acts said to be involved and the ministry was obliged to admit that its announcement was due to a "misunderstanding."



Just Looking. Seminar chairmen of the Looking East & West Conference meet in Budapest, Hungary, with representatives of conference organizer Tribute Productions. Shown standing, from left, are seminar chairmen Mike Hennessey, Bruce Findlay, Robert Stuyt, Peter Rieger, and John Cummins; Alison Burgh, conference organizer; and Simon Cole, seminar chairman. Seated, from left, are Laszlo Hegedus, conference promoter; Tony Hollingsworth, managing director, Tribute Productions; and Stuart Watson, seminar chairman.

Mute Records Offshoot Forms In Czechoslovakia

BY PETER BELOHLAVEK

PRAGUE, Czechoslovakia—Mute Records, believed to be the first international record company to become established in Eastern Europe, is to have an autonomous Czechoslovakian offshoot beginning this month.

Although the company has been represented in Prague since last January, it is only now that Mute Czechoslovakia will begin a series of independent releases.

Heading the operation is Jiri Votka, who has been handling Mute's Czechoslovakian interests from the outset. Votka plans to issue all the new releases that come out of Mute's London offices as well as make available a number of titles from the company's catalog.

Catalog items will be released on compact disc only when the company is unconvinced of vinyl and cassette quality in Czechoslovakia. Titles already scheduled include Erasure's "Wild," Laibach's "Macbeth," Nick Cave's "Good Son," and records from Nitzer Ebb and Yazoo.

The CDs will be pressed at a plant in Lodenice near Prague and loaded into sleeves made in England. Press runs will be between 5,000 and 25,000 pieces for each title.

Mute is currently negotiating with several local companies for distribution, and most likely will sign with the Globus International Record Company and use its links with the Kniha state-owned chain of book stores.

CBS U.K. Investing In Stage Production

BY JEFF CLARK-MEADS

LONDON—CBS Records here is investing in a stage play—and says this is not the end of its involvement in nonrecord activities.

The company believes it is the first

U.K. record division to put money into a theatrical production and says it is happy to break new ground in other areas when they are appropriate and attractive.

CBS chairman Paul Russell comments, "Our core business is and always will be about the breaking and development of musical talent but in the changing world of entertainment, that branches out into other areas."

He says that nonrecord operations give CBS access to a wider pool of creative and business expertise.

The company is investing in a production of Chekhov's "Three Sisters," and Russell states, "We are no longer just a record company."

"Our involvement in 'Three Sisters' was a initially a personal thing on my part. Within the new entrepreneurial spirit of being owned by Sony, it was certainly something that they were very keen for CBS U.K. to further."

CBS will invest in two additional stage musicals next year and, asked how far the company's horizons now stretch, Russell says, "You can't say what your parameters will be. It's a bit like signing bands. You take things as they come and you go for the ones you believe in."

Loretto Buys Belgium's Forest National Venue

BRUSSELS, Belgium—The 8,000-seat Forest National venue has been sold by the town council of Forest to the Loretto company for \$3.4 million.

The hall, sited in the Brussels suburb of Forest, will now be run by the nonprofit company Forest National trust.

Loretto says it plans substantial improvements in the building's acoustics, technical specifications, and artist and hospital facilities.

Canadians Take Strong Doses Of Poison, Boulet, Ice, Piche

BY KIRK LaPOINTE

OTTAWA—There is, some say, a poisonous atmosphere to relations between English and French Canada these days. There was, however, a clear edge to sales success of French Canadian music in November, but nothing approaching Poison.

That group's "Open Up And Say ... Ahh!" was certified quadruple-platinum in the month by the Canadian Recording Industry Assn. But a raft of Quebec artists did fare very well in the month.

The late Gerry Boulet's "Ren-dez-Vous Doux" went triple-platinum, along with the debut Wilson Phillips album. Another Quebec artist, Paul Piche, had a platinum album, while four other Quebec-based artists had gold albums in the month: Julie Masse, Johanne Blouin, L'Equipe de la Jungle, and Roch Voisine.

Platinum in the month, according to CRIA: Piche's "Sur Le Chemin Des Incendies," Vanilla Ice's

"To The Extreme," the "Teenage Mutant Ninja Turtles" soundtrack, "Affection" by Lisa Stansfield, "Home I'll Be" by Canada's Rita MacNeil, and "No More Games" by New Kids On The Block.

Going gold: the Vanilla Ice, New Kids, MacNeil, and "Ninja Turtles" albums, "Beethoven Lives Upstairs" by Canada's Classical Kids (created by Susan Hammond), "La Crise de l'Oka" by l'Equipe de la Jungle, Cheap Trick's "Busted," Judas Priest's "Painkiller," Stompin' Tom Connors' "A Proud Canadian," Maxi Priest's "Bonafide," Deee-Lite's "World Clique," Julie Masse's self-titled album, Johanne Blouin's "Sainte Nuit," Anthrax's "I'm The Man," the "Twin Peaks" soundtrack, "Dreamland" by Black Box, "Brother's Keeper" by the Neville Brothers, and "Double" by Voisine.

"Ice Ice Baby" by Vanilla Ice was certified gold as a single by CRIA.

Voisine Enjoys Intl. Success Prepares To Enter U.S. Market

OTTAWA—He is young, telegenic, still developing as a songwriter, and poised for an enormous career in two languages. Already, he is Canada's most successful male vocalist domestically and internationally of these times.

Chances are, if you had to guess who he is, you'd guess wrong. It's not Bryan Adams, or Corey Hart, or even a left-field success like Raffi.

He is Roch Voisine, and if you were to place bets on who will emerge from Canada in 1991, you'd be wise to put some money on him. Then again, you'd be too late. Voisine is already enjoying chart-topping success in France and parts of Europe, and his debut album has already sold nearly 2 million copies worldwide.

"It has happened so fast, in a way," says Voisine, who came to prominence in Canada through acting in the lead role of French Canada's biggest prime-time series, "Lance Et Compte."

Acting was "something I did because music wasn't happening yet for me," he says, and it is something he has shed to focus on a much-in-demand musical career.

And what a focus it is. Voisine has spent the last six months in France, writing, recording, and now promoting "Double," a two-record set, one English and one French, that seems certain to improve on his standing. He is back in Canada for some rest before heading back to Europe and elsewhere to pick up on what has been the prompt success (gold-plus in Canada in a couple of weeks) of the release.

Without question, "Double" will propel him to bigger things in the English market. That is partly because his first album was French, even though Voisine was raised speaking English and writes in that language. Now that he is aiming for the larger market, his opportunities widen.

And "Double" also shows a considerably more mature craftsman. Aided by co-writers in some cases, Voisine has the voice of a young Elton John, though it would be unfair to say he has that potential just yet. His work, not just his image, is clearly touching the audience.

Although there is linguistic and political upheaval in Canada—themes the articulate, educated, bicultural Voisine could probably address and affect—he has chosen rather simple themes for his music for the time being. "Before I say what I mean, I want people to know who I am," he says.

How much longer it will be before the people of the United States know who he is still remains unclear. Voisine is weighing three or four strong offers, but "I want to get into the U.S. in the right way, so there's no hurry," he says.

He looks to songstress Celine Dion, now reaping chart success in the U.S. after waiting for just the right deal, and notes that it is important not to take the first offer that comes along.

Europe and Canada already demand a lot of his time and reward him sufficiently to make life without the U.S. palatable. Even so, look for Voisine to sign soon.

MAPLE BRIEFS

ALANNAH MYLES' self-titled debut album is diamond in Canada, signifying sales of 1 million and marking the first time a debut domestic release has achieved 10-times-platinum status. Myles is at work on a second album, tentatively due in late 1991.

COMMUNICATIONS MINISTER Marcel Masse is hinting broadly that copyright reforms now will take place in stages in an ongoing process. A policy announcement to that effect is expected early in 1991.

ATTIC RECORDS has become the first Canadian label with product released in South Korea through a landmark deal with Han Yang Records. Coupled with Attic's existing deal with Alfa Records in Japan, the Korean pact should allow some Attic artists to tour the Pacific Rim, predicts label chief Al Mair. The Nylons, Lee Aaron, Haywire, John James, and an all-Canadian-written project by Rita Coolidge will surface in South Korea in early 1991.

A&M has closed its Toronto warehouse, with orders now coming from parent PolyGram Inc. facilities in Montreal, effective Friday (4).

MUCHMUSIC NETWORK has turned thumbs down on "Justify My Love" by Madonna. Other broadcast outlets in Canada have also declined to play the video.

VIRGIN RECORDS has renewed its distribution deal through A&M Records, including the maintenance of a separate sales and marketing arm. The deal runs for at least three years.

A&A RECORDS & TAPES experienced a \$2.13 million loss in the first three months of its fiscal year, a period ending Sept. 30. That loss is up from a \$740,000 loss in the same stretch last year. Revenue was also down to \$23.3 million from \$25.5 million. A&A is the largest Canadian retail chain, with nearly 260 stores.

EUREKA RECORDS has inked a deal with Capitol-EMI for distribution in Canada. First up is a debut album from Toronto funk-rock duo, Acosta-Russell, scheduled for simultaneous release on SBK Records worldwide Jan. 18.

RUSH, ALANNAH MYLES, The Jeff Healey Band, Cowboy Junkies, Candi, Sebastian Bach of Skid Row, Blue Rodeo. Not a bad lineup, you might say. All were winners at this year's annual Toronto music awards. Others honored, not yet international names but with a real shot, include Gowan, Kim Mitchell and Lee Aaron.

A LENGTHY STRIKE is expected at CKY-TV and Moffat-owned AM and FM stations in Winnipeg. Both sides in the dispute, involving 110 employees, are accusing each other already of violent incidents. Replacement workers have been brought in to keep the stations running, and there have been problems at the picket lines.

Hits of the U.K.™

TOP SINGLES

THIS WEEK	LAST WEEK	TITLE	LABEL	ARTIST
1	1	ICE ICE BABY	VANILLA ICE	SBK
2	3	SAVIOR'S DAY	CLIFF RICHARD	EMI
3	2	JUSTIFY MY LOVE	MADONNA	SIRE
4	13	YOU'VE LOST THAT LOVIN' FEELING	THE RIGHTEOUS BROTHERS	VERVE/POLYDOR
5	4	ALL TOGETHER NOW	THE FARM	PRODUCE/PINNACLE
6	27	SADENESS—PART 1	ENIGMA	VIRGIN INTERNATIONAL
7	6	UNBELIEVABLE	E.M.F.	PARLOPHONE
8	12	MARY HAD A LITTLE BOY	SNAP	ARISTA
9	5	UNCHAINED MELODY	THE RIGHTEOUS BROTHERS	VERVE/POLYDOR
10	11	PRAY	M.C. HAMMER	CAPITOL
11	15	JUST THIS SIDE OF LOVE	MALANDRA BURROWS	YTV ENT./BMG
12	10	WICKED GAME	CHRIS ISAAK	LONDON
13	9	THIS ONE'S FOR THE CHILDREN	NEW KIDS ON THE BLOCK	CBS
14	NEW	THE GREASE MEGAMIX	JOHN TRAVOLTA/OLIVIA NEWTON JOHN	POLYDOR
15	22	THE TOTAL MIX	BLACK BOX	deCONSTRUCTION/BMG
16	8	KINKY BOOTS	PATRICK MACNEE & HONOR BLACKMAN	DERAM/POLYGRAM
17	7	DON'T WORRY	KYM APPLEBY	PARLOPHONE
18	14	SITUATION	YAZOO	MUTE
19	18	ARE YOU DREAMING?	TWENTY 4 SEVEN FEATURING CAPTAIN HOLLYWOOD	BCM/PINNACLE
20	35	THE ANNIVERSARY WALTZ—PART TWO	STATUS QUO	VERTIGO/POLYGRAM
21	24	DISAPPEAR	INXS	MERCURY/PHONOGRAM
22	17	SUCKER DJ	DIMPLES D	FBI/SPARTEN
23	32	CRAZY SEAL		ZTT/WEA
24	34	THE BEST CHRISTMAS OF THEM ALL	SHAKIN' STEVENS	EPIC
25	NEW	THE CRAZY PARTY MIXES	JIVE BUNNY & THE MASTERMIXERS	MUSIC FACTORY DANCE
26	31	MERRY CHRISTMAS DARLING/CLOSE ...	CARPENTERS	A&M
27	NEW	ALL THE MAN THAT I NEED	WHITNEY HOUSTON	ARISTA
28	30	FREEDOM	GEORGE MICHAEL	EPIC
29	25	24 HOURS	BETTY BOO	RHYTHM KING
30	16	FALLING	JULEE CRUISE	WARNER BROS.
31	40	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY	CBS
32	19	IT TAKES TWO	ROD STEWART & TINA TURNER	WARNER BROS.
33	20	FANTASY	BLACK BOX	deCONSTRUCTION/RCA
34	21	MY DEFINITION OF A BOMBASTIC JAZZ STYLE	DREAM WARRIORS	4TH + B'WAY
35	26	KING OF THE ROAD (EP)	THE PROCLAIMERS	CHRYSALIS
36	47	CRAZY	PATSY CLINE	MCA
37	23	TO LOVE SOMEBODY	JIMMY SOMERVILLE	LONDON
38	37	A MATTER OF FACT	INNOCENCE	COOLTEMPO/EMI
39	NEW	DOCTOR JEEP	SISTERS OF MERCY	MERCIFUL RELEASE
40	29	I'LL BE YOUR BABY TONIGHT	ROBERT PALMER & UB40	EMI

TOP ALBUMS

THIS WEEK	LAST WEEK	ARTIST	LABEL	TITLE
1	1	MADONNA	THE IMMACULATE COLLECTION	SIRE
2	2	ELTON JOHN	THE VERY BEST OF ELTON JOHN	ROCKET/PHONOGRAM
3	3	PHIL COLLINS	SERIOUS HITS ... LIVE!	VIRGIN
4	4	CARRERAS, PAVAROTTI, DOMINGO	IN CONCERT	DECCA
5	7	CLIFF RICHARD	FROM A DISTANCE ... THE EVENT	EMI
6	5	JIMMY SOMERVILLE	THE SINGLES COLLECTION 1984-1990	LONDON
7	6	MICHAEL BOLTON	SOUL PROVIDER	CBS
8	15	WHITNEY HOUSTON	I'M YOUR BABY TONIGHT	ARISTA
9	8	THE BEE GEES	THE VERY BEST OF THE BEE GEES	POLYDOR
10	10	PAUL SIMON	THE RHYTHM OF THE SAINTS	WARNER BROS.
11	11	VANILLA ICE	TO THE EXTREME	SBK
12	9	STATUS QUO	ROCKING ALL OVER THE YEARS	VERTIGO/PHONOGRAM
13	12	THE BEAUTIFUL SOUTH	CHOKO	GO! DISCS
14	19	GEORGE MICHAEL	LISTEN WITHOUT PREJUDICE, VOL. 1	EPIC
15	14	PETER GABRIEL	SHAKING THE TREE	VIRGIN
16	16	THE RIGHTEOUS BROTHERS	THE VERY BEST OF THE RIGHTEOUS BROTHERS	VERVE
17	18	FOSTER & ALLEN	SOUVENIRS	TELSTAR
18	17	CARPENTERS	ONLY YESTERDAY*2	A&M
19	13	NEW KIDS ON THE BLOCK	MERRY, MERRY CHRISTMAS	CBS
20	29	INXS	x	MERCURY
21	20	KYLIE MINOGUE	RHYTHM OF LOVE	PWL
22	24	LED ZEPPELIN	REMASTERS	ATLANTIC
23	27	BETTY BOO	BOOMANIA	RHYTHM KING
24	23	JIVE BUNNY & THE MASTERMIXERS	IT'S PARTY TIME	TELSTAR
25	NEW	M.C. HAMMER	PLEASE HAMMER DON'T HURT 'EM	CAPITOL
26	28	PET SHOP BOYS	BEHAVIOR	PARLOPHONE
27	NEW	LUCIANO PAVAROTTI	THE ESSENTIAL PAVAROTTI*3	DECCA
28	21	THE SHADOWS	REFLECTION	POLYDOR
29	30	PAUL McCARTNEY	TRIPPING THE LIVE FANTASTIC	PARLOPHONE
30	22	PLACIDO DOMINGO	BE MY LOVE ... AN ALBUM OF LOVE	EMI
31	26	HAPPY MONDAYS	PILLS 'N' THRILLS AND BELLYACHES	FACTORY
32	25	KYM APPLEBY	KYM APPLEBY	PARLOPHONE
33	39	THE DRIFTERS	THE BEST OF BEN E. KING & THE DRIFTERS	TELSTAR
34	35	HOUND DOG & THE MEGAMIXERS	GREATEST EVER JUNIOR PARTY ...	POP & ARTS
35	33	ROXETTE	LOOK SHARP	EMI
36	32	RICHARD CLAYDERMAN/RPO	MY CLASSIC COLLECTION	DECCA DELPHINE
37	34	TECHNOTRONIC/HI TEK 3	TRIP ON THIS—REMIXES	TELSTAR
38	38	ANGELO BADALAMENTI/JULEE CRUISE/VARIOUS	MUSIC FROM TWIN PEAKS	WARNER BROS.
39	40	JULIAN LLOYD WEBBER/RPO	LLOYD WEBBER PLAYS LLOYD WEBBER	PHILIPS
40	37	JULIO IGLESIAS	STARRY NIGHT	CBS

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Assn. Continues Fight For French Music Channel

■ BY PHILIPPE CROCCQ

PARIS—French record industry association SNEP will use MIDEM as a platform to further argue its case for a French-music television channel.

The organization is adamant that new frequencies and a larger penetration for the ailing Euromusique channel are vital to the continued health of the music industry in France.

SNEP has produced a booklet that will be distributed at MIDEM, Jan. 20-24 in Cannes, which states, "Apart from the U.K., France is the only country in Europe where more than 50% of the record industry's sales are achieved by local productions." But with decreasing opportunities for the exposure of new French talent, the success of domestic repertoire could be undermined, says SNEP.

SNEP is aiming to convince the French authorities to give the Euromusique satellite channel the frequencies it needs to become commercially viable (Billboard, Dec. 8). The association feels that the need for this is greater than ever because of the growing tendency of French private FM radio stations to concentrate on Anglo-American music.

SNEP says, "The air time given by these stations to French repertoire dropped alarmingly in 1989. Beginning in January with a 37.6% share of air time, the allocation to French music dropped to 17.4% by September. And the trend is likely to continue because the way in which the stations do their audience research essentially favors international product."

Advertising Costs For Gallic Biz Rise Faster Than Sales

PARIS—The French music industry's advertising spending is rising 10 times as fast as record sales.

According to research organization SECODIP, sales of sound carriers increased in France by 35% in 1988 and 29% in 1989. However, in those years total advertising expenditures rose by 217% and 402%, respectively.

The main reason for the huge increase in budgets was the law permitting commercial advertising on television. Of record-industry advertising expenditures in 1989, about 79% went to TV, 13% to radio, and 8% to print media. Cinema advertising accounted for 0.02% of record-company budgets and poster sites for 0.4%.

The record industry spent \$40.8 million on advertising in 1988 and \$163.8 million in 1989. Expenditures for the first nine months of 1990 were up 27%, although the sales increase was 9% compared with the same period in 1989.

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- Or, a copy of the money transfer for US \$ 32,99 (US \$ 23,99 + shipping and bank charges) on C.A.M. Srl's bank account, n° 381170/51/70, COMIT - Ag.3 - Rome, Italy
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HITS of the WORLD

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MUSIC & MEDIA

EUROCHART HOT 100 12/22/90

HOT 100 SINGLES	
1	1 ICE ICE BABY VANILLA ICE SBK
2	2 I'VE BEEN THINKING ABOUT YOU LONDONBEAT ANXIOUS/RCA
3	4 SADENESS—PART 1 ENIGMA VIRGIN
4	14 JUSTIFY MY LOVE MADONNA SIRE
5	3 I'M YOUR BABY TONIGHT WHITNEY HOUSTON ARISTA
6	5 UNCHAINED MELODY THE RIGHTEOUS BROTHERS VERVE/POLYDOR
7	6 SHOW ME HEAVEN MARIA MCKEE EPIC
8	12 PRAY M.C. HAMMER CAPITOL
9	26 SAVIOUR'S DAY CLIFF RICHARD EMI
10	10 UNE FEMME AVEC UNE FEMME MECANO ARIOLA
11	7 IT TAKES TWO ROD STEWART & TINA TURNER WARNER BROS.
12	11 THE JOKER STEVE MILLER BAND CAPITOL
13	NEW ALL TOGETHER NOW THE FARM PRODUCE
14	16 PETIT FRANCK FRANCOIS FELDMAN PHONOGRAM
15	8 UNBELIEVABLE E.M.F. PARLOPHONE
16	13 SO HARD PET SHOP BOYS PARLOPHONE
17	17 KEEP ON RUNNING MILLI VANILLI HANSA/ARIOLA
18	9 DON'T WORRY KIM APPELBY PARLOPHONE
19	19 TONIGHT NEW KIDS ON THE BLOCK CBS
20	NEW ALORS REGARDE PATRICK BRUEL RCA
21	20 TOM'S DINER DNA FEATURING SUZANNE VEGA A&M
22	18 CRYING IN THE RAIN A-HA WARNER BROS.
23	21 ARE YOU DREAMING TWENTY 4 SEVEN FREAKY RECORDS
24	NEW MARY HAD A LITTLE BOY SNAP LOGIC
25	29 I'LL BE YOUR BABY TONIGHT ROBERT PALMER FEATURING UB40 EMI
26	24 THE ANNIVERSARY WALTZ STATUS QUO VERTIGO
27	NEW STEP BACK IN TIME KYLIE MINOGUE P.W.L.
28	22 FANTASY BLACK BOX GROOVE GROOVE MELODY
29	NEW BEINHART TORFROCK POLYDOR
30	NEW FRENTE A FRENTE CHICO & ROBERTA CARRERE
HOT 100 ALBUMS	
1	1 ELTON JOHN THE VERY BEST OF... ROCKET
2	2 PHIL COLLINS SERIOUS HITS... LIVE! VIRGIN WEA
3	5 MADONNA THE IMMACULATE COLLECTION SIRE
4	4 CARRERAS, DOMINGO, PAVAROTTI IN CONCERT DECCA
5	3 WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA
6	6 PAUL SIMON THE RHYTHM OF THE SAINTS WARNER BROS.
7	10 THE POLICE THEIR GREATEST HITS A&M
8	NEW PETER GABRIEL SHAKING THE TREE VIRGIN
9	19 SUPERTRAMP THE VERY BEST OF SUPERTRAMP A&M
10	11 SOUNDTRACK PRETTY WOMAN EMI
11	9 PET SHOP BOYS BEHAVIOR PARLOPHONE
12	8 GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 EPIC
13	13 PAUL McCARTNEY TRIPPING THE LIVE FANTASTIC PARLOPHONE
14	20 JIMMY SOMERVILLE THE SINGLES COLLECTION 1984/1990 LONDON
15	NEW DAVID HASSELHOFF CRAZY FOR YOU WHITE RECORDS
16	16 SCORPIONS CRAZY WORLD MERCURY
17	7 ZZ TOP RECYCLER WARNER BROS.
18	12 STATUS QUO ROCKING ALL OVER THE YEARS VERTIGO
19	14 HERBERT GRONEMEYER LUXUS ELECTROLA
20	18 WESTERNHAGEN LIVE WARNER BROS.
21	23 PATRICK BRUEL ALORS REGARDE RCA
22	27 MATTHIAS REIM MATTHIAS REIM POLYDOR
23	17 AC/DC THE RAZORS EDGE ATCO
24	40 LED ZEPPELIN REMASTERS ATLANTIC
25	32 BEE GEES THE VERY BEST OF THE BEE GEES POLYDOR
26	33 BEAUTIFUL SOUTH CHOKE GODISCS
27	15 INXS X MERCURY
28	37 MICHAEL BOLTON SOUL PROVIDER CBS
29	25 VAYA CON DIOS NIGHT OWLS ARIOLA
30	22 BAP X FUER'E U ELECTROLA

AUSTRALIA (Courtesy Australian Record Industry Association) As of 12/22/90

SINGLES	
1	1 UNCHAINED MELODY THE RIGHTEOUS BROTHERS POLYGRAM
2	2 ICE ICE BABY VANILLA ICE EMI
3	5 SHOW ME HEAVEN MARIA MCKEE CBS
4	4 JUSTIFY MY LOVE MADONNA WARNER BROS.
5	7 BURN FOR YOU JOHN FARNHAM BMG
6	6 STEP BACK IN TIME KYLIE MINOGUE MUSHROOM/FESTIVAL
7	10 CHERRY PIE WARRANT CBS
8	9 DOIN' THE DO BETTY BOO COLOSSAL RECORDS
9	3 GROOVE IS IN THE HEART DEEE-LITE WARNER BROS.
10	8 MIRACLE JON BON JOVI PHONOGRAM/POLYGRAM
11	NEW CANDY IGGY POP VIRGIN/EMI
12	15 FROM A DISTANCE BETTE MIDLER WARNER BROS.
13	19 THUNDERSTRUCK AC/DC CBS/ALBERT PRODUCTIONS
14	NEW PRAY M.C. HAMMER EMI
15	16 I'LL BE YOUR BABY TONIGHT ROBERT PALMER EMI
16	12 I'LL BE YOUR SHELTER TAYLOR DAYNE BMG
17	13 TOM'S DINER DNA FEATURING SUZANNE VEGA POLYDOR/POLYGRAM
18	NEW DON'T CALL ME DUDE SCATTERBRAIN VIRGIN/EMI
19	NEW I TOUCH MYSELF DIVINYLS BMG
20	11 I'M YOUR BABY TONIGHT WHITNEY HOUSTON BMG
ALBUMS	
1	2 CARRERAS, DOMINGO, PAVAROTTI IN CONCERT POLYGRAM
2	1 MADONNA THE IMMACULATE COLLECTION WARNER BROS.
3	3 ELTON JOHN THE VERY BEST OF... PHONOGRAM/POLYGRAM
4	4 JOHN FARNHAM CHAIN REACTION BMG
5	5 PHIL COLLINS SERIOUS HITS... LIVE! WARNER BROS.
6	7 HUNTERS AND COLLECTORS COLLECTED WORKS MUSHROOM/FESTIVAL
7	11 JIMMY BARNES TWO FIRES MUSHROOM/FESTIVAL
8	14 AC/DC THE RAZORS EDGE CBS/ALBERT PRODUCTIONS
9	6 MARGARET URlich SAFETY IN NUMBERS CBS
10	13 TAYLOR DAYNE CAN'T FIGHT FATE BMG
11	9 CARPENTERS THEIR GREATEST HITS POLYDOR/POLYGRAM
12	NEW JON BON JOVI BLAZE OF GLORY PHONOGRAM/POLYDOR
13	17 KYLIE MINOGUE RHYTHM OF LOVE MUSHROOM/FESTIVAL
14	12 SKYHOOKS THE LATEST AND GREATEST MUSHROOM/FESTIVAL
15	NEW JULIO IGLESAS STARRY NIGHT CBS
16	18 MIDNIGHT OIL BLUE SKY MINING CBS
17	16 SOUTHERN SONS SOUTHERN SONS BMG
18	NEW THE RIGHTEOUS BROTHERS NEW GREATEST HITS POLYDOR/POLYGRAM
19	8 PAUL SIMON THE RHYTHM OF THE SAINTS WARNER BROS.
20	NEW SUZANNE CLACHAIR SERENADE CBS

CANADA (Courtesy The Record) As of 12/18/90

SINGLES	
1	6 WIGGLE IT 2 IN A ROOM A&M/A&M
2	12 JUSTIFY MY LOVE MADONNA SIRE/WEA
3	1 LOVE TAKES TIME MARIAH CAREY COLUMBIA/CBS
4	11 I'M YOUR BABY TONIGHT WHITNEY HOUSTON ARISTA/BMG
5	7 FREEDOM GEORGE MICHAEL CBS/CBS
6	NEW PLAY THAT FUNKY MUSIC VANILLA ICE CAPITOL/CAPITOL
7	13 WORLD JUST KEEPS ON TURNING CANDI & THE BACKBEAT I.R.S./MCA
8	2 STRANDED HEART CAPITOL/CAPITOL
9	3 CHERRY PIE WARRANT COLUMBIA/CBS
10	4 IMPULSIVE WILSON PHILLIPS CAPITOL/CAPITOL
11	NEW SO LISTEN MC J & COOL G CAPITOL/CAPITOL
12	9 DOIN' THE DO BETTY BOO SIRE/WEA
13	NEW SHE'S MY BABY TRAVELING WILBURYS WEA/WEA
14	10 LET'S TRY IT AGAIN NEW KIDS ON THE BLOCK COLUMBIA/CBS
15	8 TOM'S DINER DNA FEATURING SUZANNE VEGA VIRGIN/A&M
16	22 GOTTA LOVE SOMEONE ELTON JOHN MCA/MCA
17	NEW ANYTHING IS POSSIBLE DEBBIE GIBSON WEA/WEA
18	NEW YOU'RE AMAZING ROBERT PALMER CAPITOL/CAPITOL
19	5 SOMETHING TO BELIEVE IN POISON ENIGMA/CAPITOL
20	NEW SHELTER ME CINDERELLA POLYGRAM/POLYGRAM
ALBUMS	
1	2 MADONNA THE IMMACULATE COLLECTION SIRE/WEA
2	4 VANILLA ICE TO THE EXTREME SBK/EMI
3	3 PAUL SIMON THE RHYTHM OF THE SAINTS WARNER BROS./WEA
4	5 M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/CAPITOL
5	1 AC/DC THE RAZORS EDGE ATCO/WEA
6	6 PHIL COLLINS SERIOUS HITS... LIVE! ATLANTIC/WEA
7	8 TRAVELING WILBURYS VOL. 3 WARNER BROS./WEA
8	7 MARIAH CAREY VISION OF LOVE COLUMBIA/CBS
9	11 NEW KIDS ON THE BLOCK NO MORE GAMES CBS/CBS
10	10 WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA/BMG
11	9 BLUE RODEO CASINO WEA/WEA
12	13 WILSON PHILLIPS WILSON PHILLIPS SBK/EMI
13	17 BETTE MIDLER SOME PEOPLE'S LIVES ATLANTIC/WEA
14	20 RITA MACNEIL HOME I'LL BE VIRGIN/A&M
15	12 INXS X ATLANTIC/WEA
16	15 GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 COLUMBIA/CBS
17	16 BLACK BOX DREAMLAND deCONSTRUCTION/RCA
18	14 DEEE-LITE WORLD CLIQUE ELEKTRA/WEA
19	NEW RED HOT + BLUE VARIOUS ARTISTS CHRYSALIS/MCA
20	NEW ZZ TOP RECYCLER WARNER BROS./WEA

GERMANY (Courtesy Der Musikmarkt) As of 12/22/90

SINGLES	
1	1 SADENESS—PART 1 ENIGMA VIRGIN
2	2 ICE ICE BABY VANILLA ICE SBK
3	7 BEINHART TORFROCK POLYDOR
4	4 PRAY M.C. HAMMER CAPITOL
5	14 MARY HAD A LITTLE BOY SNAP BMG
6	3 I'VE BEEN THINKING ABOUT YOU LONDONBEAT ANXIOUS
7	7 THE JOKER STEVE MILLER BAND CAPITOL
8	6 KEEP ON RUNNING MILLI VANILLI BMG/ARIOLA
9	10 UNCHAINED MELODY THE RIGHTEOUS BROTHERS POLYGRAM
10	5 I'M YOUR BABY TONIGHT WHITNEY HOUSTON ARISTA
11	15 IT'S A SHAME MONIE LOVE COOLTEMPO
12	NEW HELLO AFRICA DR ALBAN WARNER MUSIC
13	NEW BEING BORING PET SHOP BOYS PARLOPHONE EMI
14	15 REAL SADNESS 2 AFTER ONE CAPITOL
15	12 TOM'S DINER RAP AFTER ONE MUKULSI
16	NEW DON'T WORRY KIM APPELBY PARLOPHONE
17	11 WHAT TIME IS LOVE? KLF KLF COMMUNICATIONS
18	18 SHOW ME HEAVEN MARIA MCKEE EPIC
19	9 SO HARD PET SHOP BOYS PARLOPHONE
20	19 HOW I MISS YOU SO P M SAMPSON CBS
ALBUMS	
1	1 PHIL COLLINS SERIOUS HITS... LIVE! VIRGIN
2	2 ELTON JOHN THE VERY BEST OF ELTON JOHN ROCKET
3	12 ENIGMA MCMXCO A.D. VIRGIN
4	4 CARRERAS, DOMINGO, PAVAROTTI IN CONCERT DECCA
5	3 WESTERNHAGEN LIVE WER
6	5 HERBERT GRONEMEYER LUXUS EMI/ELECTROLA
7	8 DAVID HASSELHOFF CRAZY FOR YOU BMG
8	6 SUPERTRAMP THE VERY BEST OF SUPERTRAMP A&M
9	7 BAP X FUER'E U ELECTROLA
10	10 WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA
11	NEW BEE GEES THE VERY BEST OF THE BEE GEES WARNER MUSIC
12	14 PETER GABRIEL SHAKING THE TREE VIRGIN
13	16 LED ZEPPELIN REMASTERS WARNER MUSIC
14	17 MADONNA IMMACULATE COLLECTION WARNER MUSIC
15	11 SCORPIONS CRAZY WORLD MERCURY
16	9 MATTHIAS REIM MATTHIAS REIM POLYGRAM
17	13 POLICE THEIR GREATEST HITS A&M
18	18 AC/DC THE RAZORS EDGE ATCO/EAST WEST
19	15 PET SHOP BOYS BEHAVIOR PARLOPHONE
20	19 ZZ TOP RECYCLER WARNER BROS.

FRANCE (Courtesy of Europe 1)

SINGLES	
1	1 UNE FEMME AVEC UNE FEMME MECANO BMG
2	4 MICHEL SARDOU MARIE JEANNE EMI
3	2 PETIT FRANCE FRANCOIS FELDMAN POLYGRAM
4	6 IL FAUT LASSIER LE TEMPS AU... F.GRAV & D.BARBELVIEEN BMG
5	3 TONIGHT NEW KIDS ON THE BLOCK CBS
6	8 LA BERCEUSE DU PETIT DIABLE ROCH VOISINE BMG
7	7 ALORS REGARDE PATRICK BRUEL BMG
8	5 FRENTE A FRENTE CHICO & ROBERTA CARRERE
9	13 LA LEGENDE DE JIMMY DIANE TELL WEA
10	9 TEARS OF THE EARTH DAVID HALLYDAY POLYGRAM
11	10 HEY LITTLE GIRL MARK BOYCE CBS
12	11 CRYING IN THE RAIN A-HA BMG
13	15 FLO PIERRE BACHELET BMG
14	14 KINGSTON TOWN UB40 VIRGIN
15	17 NUIT FREDERICK, GOLDMAN, JONES CBS
16	20 WHISPERS WHISPERS POLYGRAM
17	16 EDDY STEADY GO ROZLYNE CLARKE CARRERE
18	12 WHAT'S A WOMAN VAVA CON DIOS BMG
19	NEW TOUT LE MONDE V PENSE CBS
20	19 I'M YOUR BABY TONIGHT WHITNEY HOUSTON BMG
ALBUMS	
1	1 PATRICK BRUEL ALORS REGARDE BMG
2	2 PHIL COLLINS SERIOUS HITS... LIVE! WEA
3	3 MICHEL SARDOU LE PRIVILEGE EMI
4	9 RONDO VENEZIANO MASQUERADE POLYGRAM
5	4 ROCH VOISINE DOUBLE BMG
6	6 FRANCOIS FELDMAN UNE PRESENCE POLYGRAM
7	15 INXS X POLYGRAM
8	7 MECANO DESCANO DOMINICAL BMG
9	5 KNEB WORTH THE ALBUM POLYGRAM
10	NEW ELMER FOOD BEAT 30 CM POLYGRAM
11	8 ALAIN SOUCHON NICKEL VIRGIN
12	11 PATRICIA KAAS SCENE DE VIE CBS
13	10 ELSA RIEN QUE POUR CA BMG
14	13 DOROTHEE CHAGRIN D'AMOUR POLYGRAM
15	14 DAVID HALLYDAY ROCK & HEART POLYGRAM
16	12 GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 CBS
17	NEW ELTON JOHN SLEEPING WITH THE PAST POLYGRAM
18	19 A-HA EAST OF THE SUN WEA
19	NEW ZZ TOP RECYCLER WEA
20	NEW FRANCIS CABREL SARBACANE CBS

JAPAN (Courtesy Music Labo) As of 12/22/90

SINGLES	
1	2 AI WAKATSU KAN POLYDOR
2	1 SILENT EVE MIDORI KARASHIMA FUN HOUSE
3	3 CHRISTMAS EVE TATSURO YAMASHITA MMG
4	NEW DEJA-VU TOMOYASU HOTEI TOSHIBA EMI
5	4 JULIAN PRINCESS PRINCESS CBS/SONY
6	NEW SHAKE HIP KOME KOME CLUB CBS/SONY
7	NEW SUNA NO OTOKO SHONENTAI WARNER/PIONEER
8	7 ZUTTO MARIKO NAGAI FUN HOUSE
9	10 YUKI NO CHRISTMAS DREAMS COME TRUE EPIC/SONY
10	8 KOIUTASUZURI TAKAO HORIUCHI POLYSTAR
ALBUMS	
1	NEW TAKAKO OKAMURA AFTER TONE 2 FUN HOUSE
2	2 YUMI MATSUTOYA HEAVEN'S DOOR TOSHIBA/EMI
3	NEW SEIKO MATSUDA WE ARE LOVE CBS/SONY
4	1 MARIKO NAGAI POCKET FUN HOUSE
5	3 PERSONZ PRECIOUS TEICHIKU
6	11 KAN YAKUYUSENSHU GA YUMEDATTA POLYDOR
7	NEW DEBBIE GIBSON ANYTHING IS POSSIBLE MMG
8	NEW WINK CRESCENT POLYSTAR
9	5 MIHO NAKAYAMA COLLECTIONS 2 KING
10	8 B'Z RISKY BMG/VICTOR

SWEDEN (Courtesy GLF) As of 12/19/90

SINGLES	
1	3 LASSIE AINBUSK SINGERS CBS
2	1 NO COKE DR ALBAN SONET/WARNER MUSIC
3	2 SHOW ME HEAVEN MARIA MCKEE CBS
4	NEW BAD BOYS INNER CIRCLE METRONOME/WARNER MUSIC
5	9 ICE ICE BABY VANILLA ICE EMI
6	NEW SADENESS—PART 1 ENIGMA VIRGIN/WARNER MUSIC
7	NEW HON GOR ALLT FOR ATT GORA MIG LYCKLIG TOMAS LEDIN BMG
8	4 THE JOKER STEVE MILLER BAND CAPITOL
9	6 I'M YOUR BABY TONIGHT WHITNEY HOUSTON ARISTA/BMG
10	7 TOGETHER WE'RE LOST ERIKA LIONHEART/VIRGIN
ALBUMS	
1	1 THOMAS LEDIN TILLFALLAGHETERNAS SPEL RECORD STATION/BMG
2	5 ELTON JOHN THE VERY BEST OF ELTON JOHN ROCKET/POLYGRAM
3	4 GRYMLINGS GRYMLINGS WEA/WARNER MUSIC
4	2 VARIOUS ABSOLUTE MUSIC 10 VIRGIN/WARNER MUSIC
5	3 WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA/BMG
6	9 DR ALBAN HELLO AFRICA SONET/WARNER MUSIC
7	7 NIKLAS STROMSTEDT OM METRONOME/WARNER MUSIC
8	6 ZZ TOP RECYCLER WARNER BROS.
9	8 TRAVELING WILBURYS VOL. 3 WARNER BROS.
10	NEW DIV. ARTISTER TAUBE EMI

SPAIN (Courtesy Association fonografica y videografica espanola)

SINGLES	
1	1 I'VE BEEN THINKING ABOUT YOU LONDONBEAT RCA
2	5 ARE YOU DREAMING TWENTY 4 SEVEN BLANCO Y NEGRO
3	4 RITMO DE LA NOCHE MYSTIC FONOMUSIC
4	2 SO HARD PET SHOP BOYS EMI
5	3 I PROMISED MYSELF NICK KAMEN WEA
6	7 CULT OF SNAP SNAP ARIOLA
7	6 ULTIMO IMPERIO ATAWALPA GINGER
8	NEW THINK INFORMATION SOCIETY DRO
9	8 I'M YOUR BABY TONIGHT WHITNEY HOUSTON ARIOLA
10	NEW WHERE ARE YOU BABY BETTY BOO DRO
ALBUMS	
1	1 ELTON JOHN THE VERY BEST OF ELTON JOHN POLYGRAM
2	4 VARIOUS ARTISTS LO MAS DISCO ARIOLA
3	2 SOUNDTRACK PRETTY WOMAN HISPAVOX
4	5 CARRERAS, DOMINGO, PAVAROTTI IN CONCERT POLYGRAM
5	3 POLICE THEIR GREATEST HITS POLYGRAM
6	NEW VARIOUS ARTISTS NOSTALGIA POLYGRAM
7	NEW HEROES DEL SILENCIO SENDEROS DE TRAICION EMI
8	NEW VARIOUS BOOM 6 EMI
9	9 WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARIOLA
10	6 JOSE LUIS PERALES A MIS AMIGOS CBS

EC MULLS RENTAL RIGHTS*(Continued from page 67)*

vide rights owners with a legal basis for action against record pirates. Over the last two years, according to the IFPI, piracy in Europe has cost the record industry almost \$300 million, with more than half of this sum being accounted for by counterfeit compact discs. The IFPI is urging Belgium, Greece, the Netherlands, Portugal, and Spain—the five EC countries that are not signatories to the Geneva Convention—to ratify the treaty. In Portugal, for example, pirated product currently accounts for 20% of the domestic market.

The proposal on the term of phonogram protection within the EC will also provide a vital weapon in the fight against piracy. In recent years, there has been wholesale exploitation of the different periods of protection of member states, with repertoire that is in the public domain in the country of manufacture being shipped into countries where it is still protected.

The international record industry has already scored one victory against this kind of piracy. On Jan. 24, 1989, the European Court held that national copyright laws are sovereign over European free-trade legislation. The commission, too, recognizes that discrepancies in the period of copyright protection frustrate the fight against piracy, aggravate the problem of parallel imports, and have a negative effect on the free flow of sound recordings in the community.

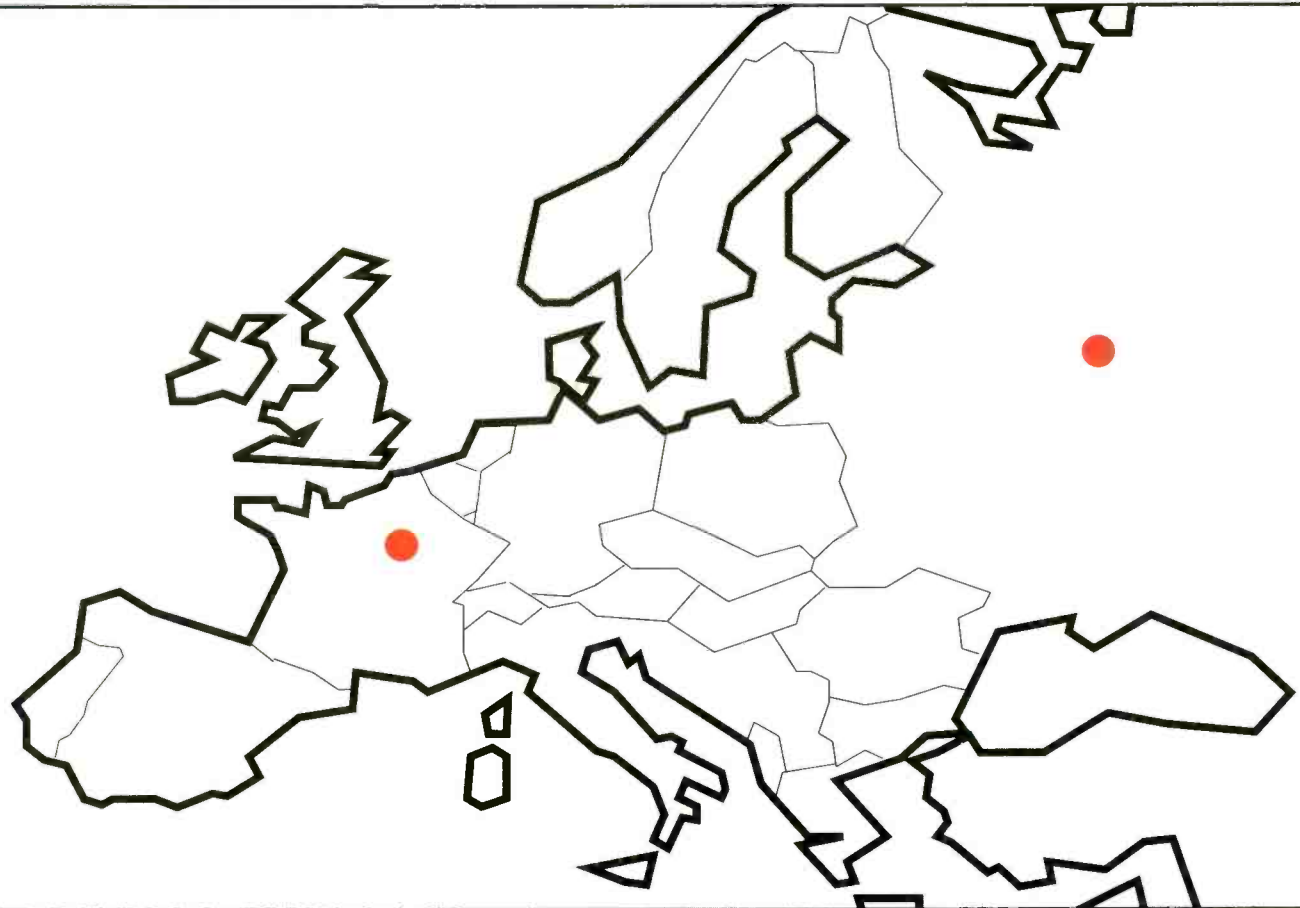
The case for the rental right has long been urged by the IFPI. Says Davies, "The importance of the producer being given the right to authorize or prohibit rental cannot be overstated. A glance at the situation in Japan, where there are more than 7,000 record-rental shops and estimated losses from home taping run into millions of dollars, illustrates the necessity for the producer to retain control over the use of recordings."

The communitywide application of performance rights for phonogram performers and producers is also a major priority for a record industry confronted with the massive increase in a broadcast of recordings and a projected decline in sales of hard copies.

Says Davies, "At present, five member states—Belgium, Greece, Luxembourg, the Netherlands, and Portugal—do not grant performance rights to producers. With the advent of satellite radio, this means that if the up-link for a satellite radio station is in, say, Luxembourg, then, at the present time, records could be broadcast to hundreds of millions of people throughout Europe without the producers or performers receiving a penny in royalties."

The IFPI is to present a paper to the commission demonstrating that the lack of communitywide performance rights causes a distortion of competition within the EC. The organization says it is confident that all member states will grant broadcasting and performance rights to producers and performers before the end of 1991.

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Vogue

ALBUM REVIEWS

POP

▶ WILL TO POWER

Journey Home
PRODUCER: Bob Rosenberg

From the band that brought the world the "Freebird/Baby I Love Your Way" amalgamation comes this latest offering. Head Power, DJ Rosenberg, has recruited a new lead singer, Elin Michaels, who ably warbles through an array of dance, pop, and slow tunes. First single, "I'm Not In Love," is already climbing the charts and remake of "Boogie Nights" should do the trick at both radio and clubs. Duo's own material should also garner some action, especially bass-heavy title track and the sax-laden, mid-tempo tune "Fly Bird."

▶ FINE YOUNG CANNIBALS

The Raw & The Remix
PRODUCERS: Various
I.R.S./MCA 10125

Collection of remixes of FYC hits including two versions of "She Drives Me Crazy." Definitely intended as a stopgap until the new FYC album, whenever that may be. Some tunes are pretty unrecognizable, such as "I'm Not Satisfied," others benefit from smart alternations, such as the Monie Love mix of "Crazy." A few cuts are ripe for club play, others won't make it past the door. For major FYC fans or dance fans only.

ORIGINAL MOTION PICTURE SOUNDTRACK

Mermaids
PRODUCERS: Various
Geffen 24310

Everything old becomes new again. This collection includes music popular before and around the time the movie takes place: 1963. The only new cuts are covers of "The Shoop Shoop Song (It's In His Kiss)" and "Baby I'm Yours," performed by the film's star, Cher. But there could be an "Unchained Melody" lurking in here somewhere.

WWIII

PRODUCER: Mike Slamer
Hollywood 60992

Label's first hard-rock effort is a passable foray. Songs have altogether too familiar structures, and lead vocalist Mandy Lion's animal growl becomes wearying over the course of the proceedings. But some nastily picked solos by guitarist Tracy G. enliven things, and clever cover of T. Rex's "Children Of The Revolution" with youth choir augmentation stands out. Hard-rockers can pick and choose.

DROOGS

Want Something
PRODUCER: Paul B. Cutler
Skyclad 75

Long-lived L.A. hard pop/rockers produce a stimulating set, with repertoire well-balanced between garagey originals and covers of numbers by such fondly remembered locals as Dean Chamberlain, Steve Wynn, and Jack Lee (tunes by John Hiatt, Ray Davies, and the dBs' Peter Holsapple appear as well). "Maria," "Long Dark Night," and "I Want Something" are commended to rocking alternatives.

LUTHER "GUITAR JUNIOR" JOHNSON

I Want To Groove With You
PRODUCER: Ron Levy
Bullseye Blues 95062

Chicago-bred blues guitarist heavily influenced by the West Side soul of the late Magic Sam gets a welcome shot as a leader. Quintet session is a little thin on first-rate original material, but Johnson's rich guitar-playing and enthusiastic vocals keep things from bogging down. A good one for in-the-know genre specialists.

★ FRANK FROST

Midnight Prowler
PRODUCERS: Michael Robert Frank & Frank Frost
Earwig 4914

Make it funky! For down-home blues fans, it doesn't get much better than this: Vocalist/harp player Frost, who did his first recordings for Sam Phillips in Memphis many moons ago, comes on with the raw basics, accompanied by two different groups featuring his superb guitarist Big Jack Johnson. Well-balanced mix of covers and originals is rough and real, and will kick the butt of any died-in-the-wool blues nut.

TANGERINE DREAM

Melrose
PRODUCER: Edgar Froese
Private Music 2078

Indicative of the longevity of this pioneering European electrorock unit, bandleader Froese's son, Jerome, contributes keyboards and guitars here. Content is not terribly dissimilar from past entries—rushing, atmospheric compositions will please old fans. In particular, title cut, with sax work by Hubert Waldner, is extremely airworthy.

THE MISSION U.K.

Grains Of Sand
PRODUCERS: Various
Mercury 846937

Year-end product hole is plugged by this collection of unreleased material cut during sessions for band's last album, "Carved In Sand." A mixed bag of typically overreaching originals, alternate mixes, and strained covers of Ray Davies and John Lennon compositions will appeal mainly to the faithful.

NEW AND NOTEWORTHY

C&C MUSIC FACTORY

Gonna Make You Sweat
PRODUCERS: Robert Clivilles, David Cole
Columbia 47093

Act is actually the brainchild of super-hot production team Robert Clivilles and David Cole, who have assembled a clique of newcomers to execute a refreshing, innovative set of hip-hop and house confections. Title tune is on the way to becoming a multiformat smash, while anthemic "Here We Go Rock & Roll" and amusing "Things That Make You Go Hmmm" are most logical follow-up choices. Of the talent showcased here, rapper Freedom Williams and singer Zelma Davis reveal true star potential.

DESKEE

No. 1 Is The Number
PRODUCERS: Various
RCA 2429

Full-length debut by German rapper comes hot on the heels of a pair of No. 1 international club hits: "Dance Dance" and "Let There Be House." Jammin' collection drops simplistic but well-executed rhymes over trend-smart techno-house and funk grooves. Although pop radio reception has been a bit chilly to date, contagious hook on new single, "Kid Get Hyped," as well as "Rude Boy Rockin'" will be hard to ignore. Regardless of radio, this set will prove to be essential to club DJs.

LEGS DIAMOND

Town Bad Girl
PRODUCERS: Michael Prince & Roger Romeo
Metal Blade 26362

L.A. hard rock band that has seemingly been around as long as the Sunset Strip returns to vinyl with generally efficient effort. Band evinces a no-frills but solid approach on titular tale of innocence and incest, riffing "Stage Fright," and expansive "World On Fire." OK for tougher radio outposts.

LIMBOMANIACS

Stinky Grooves
PRODUCER: Bill Laswell
In Effect 88561

Add this San Francisco quartet to the burgeoning group of white funk/rock outfits capering in the shadow of the Red Hot Chili Peppers. Tunes are typically frivolous ("Butt Funkin'," with guest Bootsie Collins, and slaving "Porno" are among the best), but producer Laswell cuts the grooves hard enough to keep matters perky. For modern rockers who like to shake that thang.

MILO BINDER

PRODUCER: Casey Dolan
Alias 10

Leading light of L.A.'s "nu-folk" scene gets an album of his own, and makes an impression with his subdued but melodic writing. Binder gets deft, suitably unobtrusive support from a number of hometown lights, including Victoria Williams, the Balancing Act's Willie Aron, and guitarist Duane Jarvis; Garth Hudson and Sneaky Pete also sit in. Tracks like "Alice Jean" are nice stuff for programmers into good contemporary folk.

★ MANDY PATINKIN

Dress Casual
PRODUCER: Steve Epstein
CBS 45998

Patinkin's second album for CBS is based on the singer/actor's one-man stage show, "Dress Casual." There's nothing quite like Patinkin's view of mostly familiar material, though, generally speaking, he's a little less darkly intense here. Everything he does is an experience, but, with an assist from Bernadette Peters, his Stephen Sondheim ("Evening Primrose") and Rodgers & Hart ("Pal Joey") medleys are highlights.

MARGARET WHITING

Then And Now
PRODUCER: Hugh Fordin
DRG 91403

A big charter of the past, Whiting adds another fine voice to the label's Cabaret series. In addition to more sophisticated renderings of her big hits, "It Might As Well Be Spring" and "Moonlight In Vermont," she has some unfamiliar treasures, such as Brian Gari's "The Coffee Shoppe," Dorothy Moskowitz and Dorothy Parker's "Out, Little Day," and Ervin Drake's "Now That I Have Everything." There's a guest appearance by saxist Gerry Mulligan.

R&B

BRAND NUBIAN

One For All
PRODUCERS: Grand Puba Maxwell & Brand Nubian
Elektra 60946

This act has promise—militant rap group displays a surfeit of humor and enthusiasm, and the verbiage comes on thick and fast. But the production is irritatingly flat, with most tracks coasting along on the thinnest and most repetitive of beats, ultimately taking some of the sparkle out of the set. With more oomph at the board, these spry guys can develop into something.

DANCE

▶ ADAMSKI

Doctor Adamski's Musical Pharmacy
PRODUCER: Adamski
MCA 10130

Second outing by U.K. techno wunderkind bears a matured, more song-oriented personality, with many of the acid-washed house cuts here offset with quirky, Bowie-style vocals and well-crafted melodies. New version of European smash "Killer" is included here, as well as current hit "Space Jungle," which is actually a club rendition of Elvis Presley's "All Shook Up." A fine effort that has the muscle to break down heretofore locked radio doors.

JAZZ

▶ RHYTHMSTICK

PRODUCER: Creed Taylor
CTI 847199

Famed jazz label makes a reappearance with this marvelous session brimming with stars. Anchors are altoist Phil Woods and trumpeter Art Farmer, with significant contributions from guitarists John Scofield and Robben Ford, reedman Bob Berg, and vocalist Flora Purim; Benny Golson co-produced and arranged. Mix of Latinized workouts and hard-swinging boppers is a stone natural for bigtime jazz airplay.

★ DEXTER GORDON

Nights At The Keystone Vol. 3
PRODUCER: Todd Barkan
Blue Note 94850

Companion to live shot from 1978-79 (reissued in expanded form on Vols. 1-2) finds the late tenorist in remarkable form on stage at the noted Bay area club. Quartet (featuring pianist George Cables) blows hard, Gordon gives an burning demonstration of his special genius, and four tracks here clock in between 13-18 minutes with not an ounce of fat. Altogether, a treat.

RONALD SHANNON JACKSON

Red Warrior
PRODUCERS: Bill Laswell & Ronald Shannon Jackson
Axiom 539872

Forceful, hard-rocking entry from drummer Jackson treads middle ground between fusion (à la the old Tony Williams Lifetime) and rock, as leader fronts stormy band featuring three guitarists (including Colorcode's Stevie Salas) and two bassists. Left-field project, which may be too rock-oriented for jazzbos, still has enough bite to enlist followers from both camps.

WORLD MUSIC

▶ LES TÊTES BRULÉES

Hot Heads
PRODUCER: Andy Lyden and Jean-Marie Ahanda
Shanachie 64030

This brash, body-painted quintet has carved a punkish niche for itself in Cameroon's pop scene as a self-consciously anarchic alternative—relying on skittering guitars, sharp call-and-response vocals, and punchy rhythms. Recorded in 1988, this album was shelved following the death of its lead guitarist/vocalist, but is now released after the re-formation of the group. Highlights include "Za Ayi Neyi," "Nauom Wom," "Papa," and "Zanzi Collection."

▶ AMINA

Yafil
PRODUCERS: Martin Meissonnier, others
Mango 539 892

Tunisian vocalist and her producer/husband blend North African instruments and tonalities with their Western counterparts, arriving at a delicious, sophisticated, electronic fusion—more like a Najma than an

Ofra Haza—although hopefully gaining Haza-style club play from the Mark Saunders-remixed version of her catchy "Belly Dance." (Amina could also receive wider recognition from her steamy love scene with John Malkovich in the recently released film "The Sheltering Sky.") Other highly enjoyable tracks include the title cut, "Le Cercle Rouge," "Gallouli," and "Embarrasse Moi."

JORGE BEN

Benjor
PRODUCERS: Liminha, Nando Reis, Vitor Farias
Tropical Storm 56619

Brazilian singer/songwriter/guitarist puts out a fine collection of originals that boast hypnotic dance rhythms, clever chord changes, and sharp horn charts with a contemporary jazz flavor that could win approval among Tania Maria fans and the like-minded. Backed on "Mama África" by King Sunny Ade and members of his band, the lyrics of this roots-conscious track feature a virtual roll call of world music artists, from Fela and Salif Keita to Gilberto Gil and Ziggy Marley. Best in a very lively set include the infectious grooves of "Pega Ela De Montão," "Miss X," "Homen Do Espaço," and "Homem De Negócios."

COUNTRY

JOHN ANDERSON

Greatest Hits Volume II
PRODUCERS: Various
Warner Bros. 26304

A selection from Anderson's rich 1983-86 period that focuses on such solid—but not No. 1—hits as "Goin' Down Hill," "She Sure Got Away With My Heart," and "Honky Tonk Crowd."

CLASSICAL

▶ VIVALDI: THE FOUR SEASONS

Nadja Salerno-Sonnenberg, Orchestra of St. Luke's
Angel CDC7 49767

A sometimes extravagant view of the Baroque blockbuster that explores tempo and dynamic options without inhibition, but still manages to make it all hang together. The violinist conducts, as well, and receives expert support from the hip ensemble. But make no mistake, this is Nadja's own "Four Seasons," in sonic Cinemascope, and all the more likely to attract new fans to her already substantial following. Already soaring up the chart.

HAYDN: SYMPHONIES, VOL.4

Academy of Ancient Music, Hogwood
L'Oiseau-Lyre 430 082

This is the initial multi-CD package in Hogwood's plan to record all the symphonies in the Haydn canon, the first cycle ever with period instruments. Its three discs hold nine early works, and it should be said right off that they promise a major achievement. The performances sparkle; they're brilliantly led and performed, and are recorded with enviable clarity, presence and tonal beauty. And there are a few musically curious twists to entice intellectually curious listeners.

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.

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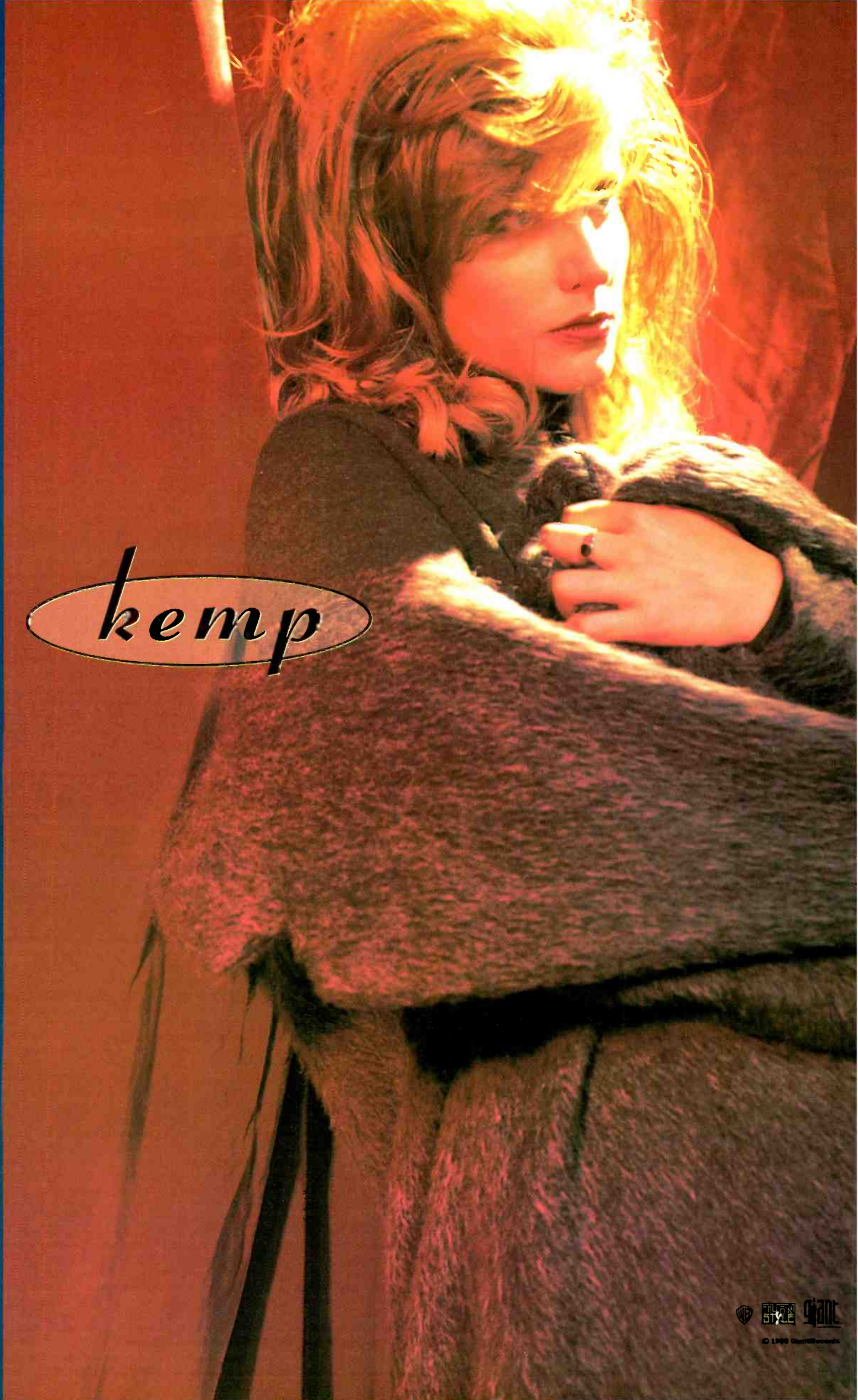
hold you tight

Her debut single on Giant Records.

Produced and arranged by

Jake Smith and Turin Roy

for One Two Productions.



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HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

MADONNA'S "JUSTIFY MY LOVE" (Sire) moves easily to the top, ahead in sales by a huge margin and a close No. 2 in airplay points to "Because I Love You" by Stevie B (LMR). "Because" drops to No. 2 overall after four weeks at No. 1. (Since there was no issue last week, the charts were frozen; thus each record shows the same position in the "last week" column as two weeks ago.) Madonna's strongest challenger—the record with the largest total point gain on the Hot 100—is "Love Will Never Do" by Janet Jackson (A&M). The single is No. 4 on the Hot 100 airplay chart (and already No. 1 on the Top 40 Radio Monitor), but it will need two weeks of strong gains to overtake "Justify My Love."

THE POWER PICK/AIRPLAY, and tied for second most-added at radio (40 adds), is "All The Man That I Need" by Whitney Houston (Arista), which jumps 16 places to No. 53. Early top 20 reports include 26-19 at Y100 Miami. The most-added record, with 56 stations, is "Don't Hold Back Your Love" by Hall & Oates (Arista). Its No. 95 debut may seem low, but looking at the Radio Most Added box (below), you can see that 51 of its 56 adds are at low-weighted Bronze and Secondary stations. Its total points thus place it at No. 95. Other records with fewer radio stations have more total points and enter higher, such as "Signs" by Tesla (Geffen) and "I've Been Waiting For You" by Guys Next Door (SBK). The Guys, although new to the Hot 100, are already well known among teens for their Saturday morning TV show. Their single is top 20 at WZPL Indianapolis (24-19).

TWO ARTISTS ARE HAVING great success with their first entries on the Hot 100. Celine Dion from Quebec jumps 12 places to No. 39 with "Where Does My Heart Beat Now" (Epic), boosted by 40 adds and radio jumps, such as 24-16 at Q106.5 St. Louis and 20-12 at 93Q Honolulu. Chris Isaak jumps 15 places to No. 49 with "Wicked Game" (Reprise), with 28 adds and five stations already listing it in their top 10, including Q94 Richmond, Va. (11-7), and WIXX Green Bay, Wis. (6-2). The biggest jump on the chart, 22 places to No. 70, goes to "One More Try" by Timmy T. on indie label Quality. "Try" is doing well in the Southwest (e.g., 5-3 at Hot 94.9 Salt Lake City and 10-2 at KLUC Las Vegas) and is now spreading, with 26 adds and a jump of 15-11 at Q105 Tampa, Fla.

QUICK CUTS: The 50s are a "tight" part of the chart this week. As a result, both "World In My Eyes" by Depeche Mode (Sire) and "New York Minute" by Don Henley (Geffen) are pushed down, four and six places, respectively, despite gaining a few points. And "No Matter What" by George LaMond & Brenda K. Starr (Columbia) earns a bullet but holds at No. 58. It's already gone to No. 1 at Power 96 Miami... "It Never Rains" by Tony! Toni! Toné! (Wing) debuted at No. 66 last week, due mostly to great sales activity, but slips to No. 67 this week. It is No. 16 at Mix 100.3 Pittsburgh and No. 13 at FM102 Sacramento, Calif., however... "On The Way Up" by Elisa Fiorillo (Chrysalis) is still on the way up, but loses its bullet at No. 27. Seven stations list it in their top five, including KDWB Minneapolis (4-2) and Z100 Portland, Ore. (8-5).

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 26 REPORTERS	SILVER ADDS 51 REPORTERS	BRONZE/ SECONDARY ADDS 171 REPORTERS	TOTAL ADDS 248 REPORTERS	TOTAL ON
DON'T HOLD BACK YOUR LOVE HALL & OATES ARISTA	1	4	51	56	56
ALL THE MAN THAT I NEED WHITNEY HOUSTON ARISTA	3	7	30	40	183
WHERE DOES MY HEART... CELINE DION EPIC	7	11	22	40	172
WICKED GAME CHRIS ISAAK REPRISSE	2	3	23	28	98
POWER OF LOVE DEE-LITE ELEKTRA	2	5	21	28	34
HEAT OF THE MOMENT AFTER 7 VIRGIN	1	3	23	27	103
ONE MORE TRY TIMMY T. QUALITY	4	7	15	26	43
SHOW ME THE WAY STYX A&M	0	8	17	25	106
I SAW RED WARRANT COLUMBIA	0	8	16	24	132
PLAY THAT FUNKY MUSIC VANILLA ICE SBK	1	5	17	23	157

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

Hot 100 Sales & Airplay

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

SALES				AIRPLAY					
THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION	THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	JUSTIFY MY LOVE	MADONNA	1	1	1	BECAUSE I LOVE YOU (THE POSTMAN SONG)	STEVIE B	2
2	4	TOM'S DINER	DNA FEATURING SUZANNE VEGA	5	2	4	JUSTIFY MY LOVE	MADONNA	1
3	2	FROM A DISTANCE	BETTE MIDLER	3	3	2	IMPULSIVE	WILSON PHILLIPS	6
4	5	HIGH ENOUGH	DAMN YANKEES	4	4	6	LOVE WILL NEVER DO (WITHOUT YOU)	JANET JACKSON	7
5	6	SENSITIVITY	RALPH TRESVANT	8	5	5	FROM A DISTANCE	BETTE MIDLER	3
6	3	BECAUSE I LOVE YOU (THE POSTMAN SONG)	STEVIE B	2	6	3	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON	10
7	15	PLAY THAT FUNKY MUSIC	VANILLA ICE	14	7	7	HIGH ENOUGH	DAMN YANKEES	4
8	13	LOVE WILL NEVER DO (WITHOUT YOU)	JANET JACKSON	7	8	14	THE FIRST TIME	SURFACE	9
9	19	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY	11	9	12	TOM'S DINER	DNA FEATURING SUZANNE VEGA	5
10	8	IMPULSIVE	WILSON PHILLIPS	6	10	18	SENSITIVITY	RALPH TRESVANT	8
11	17	THE FIRST TIME	SURFACE	9	11	19	I'M NOT IN LOVE	WILL TO POWER	20
12	7	FREEDOM	GEORGE MICHAEL	12	12	20	AFTER THE RAIN	NELSON	16
13	14	MILES AWAY	WINGER	13	13	8	SOMETHING TO BELIEVE IN	POISON	17
14	9	THE WAY YOU DO THE THINGS YOU DO	UB40	15	14	9	FREEDOM	GEORGE MICHAEL	12
15	21	AFTER THE RAIN	NELSON	16	15	17	MILES AWAY	WINGER	13
16	11	MIRACLE (FROM "YOUNG GUNS II")	JON BON JOVI	18	16	10	LOVE TAKES TIME	MARIAH CAREY	19
17	10	WIGGLE IT	2 IN A ROOM	26	17	13	THE WAY YOU DO THE THINGS YOU DO	UB40	15
18	16	SOMETHING TO BELIEVE IN	POISON	17	18	25	DO THE BARTMAN	BART SIMPSON	—
19	12	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON	10	19	11	GROOVE IS IN THE HEART	DEE-LITE	23
20	18	LOVE TAKES TIME	MARIAH CAREY	19	20	22	JUST ANOTHER DREAM	CATHY DENNIS	21
21	22	ONE AND ONLY MAN	STEVE WINWOOD	22	21	26	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY	11
22	26	JUST ANOTHER DREAM	CATHY DENNIS	21	22	15	MIRACLE (FROM "YOUNG GUNS II")	JON BON JOVI	18
23	23	ON THE WAY UP	ELISA FIORILLO	27	23	16	ONE AND ONLY MAN	STEVE WINWOOD	22
24	23	UNCHAINED MELODY	THE RIGHTeous BROTHERS	41	24	24	HANG IN LONG ENOUGH	PHIL COLLINS	25
25	29	FOR YOU	THE OUTFIELD	24	25	27	FOR YOU	THE OUTFIELD	24
26	33	I'M NOT IN LOVE	WILL TO POWER	20	26	28	ANYTHING IS POSSIBLE	DEBBIE GIBSON	28
27	20	GROOVE IS IN THE HEART	DEE-LITE	23	27	31	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT	29
28	28	THE GHETTO	TOO SHORT	42	28	33	DISAPPEAR	INXS	32
29	32	AROUND THE WAY GIRL	L.L. COOL J	36	29	34	PLAY THAT FUNKY MUSIC	VANILLA ICE	14
30	34	PRAY	M.C. HAMMER	47	30	23	STRANDED	HEART	35
31	35	GENTLE	DINO	31	31	21	FEELS GOOD	TONY! TONI! TONE!	33
32	36	YOU'RE AMAZING	ROBERT PALMER	30	32	—	ALL THE MAN THAT I NEED	WHITNEY HOUSTON	37
33	38	HANG IN LONG ENOUGH	PHIL COLLINS	25	33	—	WHERE DOES MY HEART BEAT NOW	CELINE DION	39
34	—	LOVE MAKES THINGS HAPPEN	PEBBLES	44	34	38	DOES SHE LOVE THAT MAN?	BREATHE	38
35	—	ANYTHING IS POSSIBLE	DEBBIE GIBSON	28	35	—	I SAW RED	WARRANT	40
36	31	MORE THAN WORDS CAN SAY	ALIAS	34	36	36	ON THE WAY UP	ELISA FIORILLO	27
37	—	YOU GOTTA LOVE SOMEONE	ELTON JOHN	43	37	39	YOU'RE AMAZING	ROBERT PALMER	30
38	—	GO FOR IT!	JOEY B. ELLIS & TYNETTA HARE	66	38	30	MORE THAN WORDS CAN SAY	ALIAS	34
39	40	IT NEVER RAINS...	TONY! TONI! TONE!	67	39	40	GENTLE	DINO	31
40	24	FEELS GOOD	TONY! TONI! TONE!	33	40	—	HEAT OF THE MOMENT	AFTER 7	48

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	4	Be Music, ASCAP/Rico, BMI) WBM
16 AFTER THE RAIN (Matt-Black, ASCAP/Gunster, ASCAP/EMI April, ASCAP/Otherwise, ASCAP/BMG, ASCAP/Second Hand, BMI) HL/WBM	4 HIGH ENOUGH (Ranch Rock, ASCAP/Warner-Tamerlane, BMI/Tranquility Base, ASCAP/WB, ASCAP/Broadhead, BMI) WBM	61 MY LOVE IS A FIRE (Music Corp. Of America, BMI/Bayjun Beat, BMI) HL
37 ALL THE MAN THAT I NEED (Warner-Tamerlane, BMI/Body Electric, BMI/Fifth Of March, BMI) WBM	78 HIPPYCHICK (Polygram, ASCAP)	54 NEW YORK MINUTE (Cass County, ASCAP/Kortchmar, ASCAP/Dobbs, ASCAP) WBM
99 AND SO IT GOES (Joel, BMI) HL	69 HOUSE FULL OF REASONS (Coleision, BMI/EMI Blackwood, BMI) WBM	58 NO MATTER WHAT (Tosha, ASCAP/Barbsa, ASCAP/Hit & Run, ASCAP/Jobete, ASCAP/Hit & Hold, ASCAP) CPP/WBM
28 ANYTHING IS POSSIBLE (Deborah Ann's, ASCAP/Beau Di O Do, BMI/Warner-Tamerlane, BMI) WBM	52 ICE ICE BABY (Ice Baby, ASCAP/QPM, ASCAP/Jones, ASCAP/Screen Gems-EMI, BMI/Beechwood, BMI) WBM	92 THE OBVIOUS CHILD (Paul Simon, BMI)
36 AROUND THE WAY GIRL (Marley Marl, ASCAP/LL Cool J, ASCAP/Def Jam, ASCAP)	76 I DON'T HAVE THE HEART (Music Corp. Of America, BMI/Nelana, BMI/Music By Candlelight, ASCAP/PSO Ltd., ASCAP) CPP/HL	22 ONE AND ONLY MAN (F.S., BMI/Warner-Tamerlane, BMI/Freedom, BMI/Warner Chappell) WBM
63 B.B.D. (I THOUGHT IT WAS ME) ? (Ronestone, BMI/Your Mothers, BMI/Nia, BMI/Alshamighy, BMI/Strong Island, ASCAP)	53 I DON'T KNOW ANYBODY ELSE (Lombardoni Edizioni, ASCAP/Intersong, ASCAP) HL	70 ONE MORE TRY (RMI, BMI)
2 BECAUSE I LOVE YOU (THE POSTMAN SONG) (Saja, BMI/Mya-T, BMI) HL	97 I FOUND LOVE (House Of Fun, BMI)	27 ON THE WAY UP (Gribbles, ASCAP/Controversy, ASCAP/WB, ASCAP/Chrysalis, ASCAP/Michael Anthony, ASCAP/David Z., ASCAP) WBM/CLM
50 CANDY (James Osterberg, BMI/Bug, BMI)	51 IF YOU NEEDED SOMEBODY (Warner Chappell/TJT, ASCAP/Phantom, ASCAP) WBM	14 PLAY THAT FUNKY MUSIC (Ice Baby, ASCAP/QPM, ASCAP/Bema, ASCAP/Rwp, ASCAP)
84 CAN'T STOP (CBS Epic/Solar, BMI/Kear, BMI) HL	29 I'LL GIVE ALL MY LOVE TO YOU (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/CBS, ASCAP/Maestro B., ASCAP) WBM	96 POWER OF LOVE (Delovey, ASCAP)
80 CHERRY PIE (Virgin Songs, BMI/Dick Dragon, BMI) CPP	20 I'M NOT IN LOVE (Man-Ken, BMI)	47 PRAY (Controversy, ASCAP/WB, ASCAP/Bust-It, BMI) CLM/WBM
71 CLOSE TO YOU (E.G., BMI/W.S., BMI/Chappell & Co., ASCAP/Level Vibes, ASCAP/Colegms-EMI, ASCAP/Forever, PRS) WBM	6 IMPULSIVE (EMI April, ASCAP/Stephen A. Kipner, ASCAP/WB, ASCAP/Magnified, ASCAP) WBM/HL	91 REMEMBER MY NAME (Warner Chappell/Empire, ASCAP/Longitude, BMI)
88 CRASH (HAVE SOME FUN) (BMC, ASCAP/Musko, ASCAP)	10 I'M YOUR BABY TONIGHT (Kear, BMI/CBS Epic/Solar, BMI) HL	68 ROUND AND ROUND (Controversy, ASCAP/WB, ASCAP) WBM
75 DEEPER SHADE OF SOUL (BMG, ASCAP) HL	40 I SAW RED (Virgin Songs, BMI/Dick Dragon, BMI) CPP	8 SENSITIVITY (Flyte Tyme, ASCAP) WBM
32 DISAPPEAR (Tol Muziek, ASCAP/MCA, ASCAP) HL	67 IT NEVER RAINS (IN SOUTHERN CALIFORNIA) (Tony Toni Tone, ASCAP/Pri, ASCAP) WBM	60 SHELTER ME (Chappell & Co., ASCAP/Eve, ASCAP) HL
38 DOES SHE LOVE THAT MAN? (Virgin, ASCAP) CPP	93 I'VE BEEN WAITING FOR YOU (Colegms-EMI, ASCAP/Barter, ASCAP/Chrysalis, ASCAP)	46 THE SHODD SHODD SONG (IT'S IN HIS KISS) (Alley, BMI/Trio, BMI/Hudson Bay, BMI) HL
95 DON'T HOLD BACK YOUR LOVE (WB, ASCAP/Ali-Aja, ASCAP/O'Brien, ASCAP/Sold For A Song, CAPAC/David Tyson, P.R.O./EMI Blackwood (Canada), BMI)	64 I WANNA GET WITH U (Donril, ASCAP/Jamron, ASCAP/Abdur Rahman, ASCAP)	62 SHOW ME THE WAY (Grand Illusion, ASCAP/Almo, ASCAP) CPP
45 FAIRWEATHER FRIEND (Kear, BMI/CBS Epic/Solar, BMI/Greenskirt, BMI) HL	100 JOEY (International Velvet, BMI/Bug, BMI/I.R.S., BMI) CLM	89 SIGNS (Ensign, BMI/Aguila, BMI)
33 FEELS GOOD (Tony Toni Tone, ASCAP/Pri, ASCAP) WBM	73 JUST A LITTLE BIT LONGER (Gunsmoke, ASCAP)	59 SO CLOSE (Hot-Cha, BMI/Careers, BMI/Full Keel, BMI/EEG, ASCAP/Kortchmar, ASCAP/New Jersey Underground, ASCAP/Polygram, ASCAP) HL
9 THE FIRST TIME (Colegms-EMI, ASCAP/Stansbury, BMI) WBM	21 JUST ANOTHER DREAM (Colegms-EMI, ASCAP/EMI Blackwood, BMI) HL/WBM	17 SOMETHING TO BELIEVE IN (Cyanide, BMI/Willesden, BMI) HL
24 FOR YOU (John Spinks, ASCAP/Tony Lewis, ASCAP/MCA, ASCAP) HL	1 JUSTIFY MY LOVE (Miss Bessie, ASCAP/WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP) WBM	86 SPEND MY LIFE (Topless, BMI/Chrysalis, BMI) CLM
12 FREEDOM (Morrison Leahy, ASCAP/Chappell & Co., ASCAP) HL	57 KNOCKIN' BOOTS (Diabetic, ASCAP/Mille Miglia, ASCAP/Windswept Pacific, ASCAP/D/B/A Longitude, BMI/Stone Agate, BMI) CPP/WBM	35 STRANDED (Wrensong, ASCAP) WBM
3 FROM A DISTANCE (Julie Gold, BMI/Wing And Wheel, BMI/Irving, BMI) CPP	44 LOVE MAKES THINGS HAPPEN (Kear, BMI/CBS Epic/Solar, BMI) HL	90 THE SWALK (Bronze, BMI/Warner-Tamerlane, BMI) WBM
31 GENTLE (New Trend, BMI)	19 LOVE TAKES TIME (Vision Of Love, BMI/Been Jammin', BMI) HL	81 THINK (T-Boy, ASCAP/INSOC, ASCAP)
74 GET HERE (WB, ASCAP/Rutland Road, ASCAP) WBM	7 LOVE WILL NEVER DO (WITHOUT YOU) (Flyte Tyme, ASCAP) WBM	79 THIS HOUSE (Zodroq, ASCAP/Zodboy, ASCAP/Editions EG, ASCAP/Sir Spence, ASCAP/M&T Spencer, ASCAP)
42 THE GHETTO (Willesden, BMI/Zomba, ASCAP/Atco, ASCAP/Don-Pow, ASCAP)	98 LYIN' TO MYSELF (WB, ASCAP/Palancar, ASCAP/Intersong U.S.A., ASCAP) HL/WBM	77 THIS IS PONDEROUS (Znu, ASCAP)
65 GIVE IT TO ME GOOD (Brownstone, ASCAP/MCA, ASCAP) HL	82 MELT IN YOUR MOUTH (Mille Miglia, ASCAP/Diabetic, ASCAP/Mighty Three, BMI/Warner-Tamerlane, BMI) WBM	5 TOM'S DINER (Waitersongs, ASCAP/AGF, ASCAP) CLM
87 GIVING YOU THE BENEFIT (Kear, BMI/CBS Epic/Solar, BMI) HL	13 MILES AWAY (Virgin Songs, BMI/Small Hope, BMI/Paul Taylor, BMI) CPP	41 UNCHAINED MELODY (Frank, ASCAP) HL
66 GO FOR IT! (HEART AND FIRE) (Bust-It, BMI)	18 MIRACLE (FROM YOUNG GUNS II) (Bon Jovi, ASCAP/Pri, ASCAP) WBM	83 USE IT UP AND WEAR IT OUT (Larbal, BMI/EMI Blackwood, BMI/Featherbed, BMI) HL
11 GONNA MAKE YOU SWEAT (Virgin, ASCAP/Cole-Civilises, ASCAP) CPP	94 MISSUNDERSTANDING (EMI April, ASCAP/Across 110th Street, ASCAP/Frank Nitty, ASCAP/Velle Int'l, ASCAP/Ness, Nitty & Capone, ASCAP/AI B. Sure!, ASCAP) HL	15 THE WAY YOU DO THE THINGS YOU DO (Jobete, ASCAP) CPP
23 GROOVE IS IN THE HEART (Delovey, ASCAP/Hancock, BMI/Virgin, ASCAP/Zomba, ASCAP)	55 MONEYTALKS (J.Albert & Son, ASCAP)	39 WHERE DOES MY HEART BEAT NOW (Hit List, ASCAP/Dejamus California, ASCAP/Taylor Rhodes, ASCAP) HL
25 HANG IN LONG ENOUGH (Philip Collins, ASCAP/Hit & Run, ASCAP) WBM	34 MORE THAN WORDS CAN SAY (Pasta, ASCAP/De'Mar, ASCAP/Warner-Tamerlane, BMI/Could	49 WICKED GAME (Isaak, ASCAP)
72 HARD TO HANDLE (Irving, BMI) CPP		26 WIGGLE IT (Cutting, ASCAP/Groove On, ASCAP/Dose Rocks, ASCAP)
48 HEAT OF THE MOMENT (Hip Trip, BMI/Kear, BMI) HL		56 WORLD IN MY EYES (Emile, ASCAP)
85 HERE COMES THE HAMMER (Bust-It, BMI)		43 YOU GOTTA LOVE SOMEONE (Big Pig, ASCAP/Famous, ASCAP/Intersong, ASCAP) HL/PPP

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)
			★ ★ NO. 1 ★ ★	
1	4	8	LOVE WILL NEVER DO	JANET JACKSON (A&M) 1 week at No. 1
2	1	14	BECAUSE I LOVE YOU	STEVIE N (LMR/RCA)
3	2	17	LOVE TAKES TIME	MARIAH CAREY (COLUMBIA)
4	3	12	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON (ARISTA)
5	5	8	JUSTIFY MY LOVE	MADONNA (SIRE/WARNER BROS.)
6	7	19	FEELS GOOD	TONY! TONI! TONE! (WING/POLYDOR)
7	6	17	GROOVE IS IN THE HEART	DEE-LITE (ELEKTRA)
8	15	13	IMPULSIVE	WILSON PHILLIPS (SBK)
9	21	10	SENSITIVITY	RALPH TRESVANT (MCA)
10	13	14	FROM A DISTANCE	BETTE MIDLER (ATLANTIC)
11	20	10	THE FIRST TIME	SURFACE (COLUMBIA)
12	10	28	CLOSE TO YOU	MAXI PRIEST (CHARISMA)
13	12	17	THE WAY YOU DO THE THINGS...	UB40 (VIRGIN)
14	11	21	GIVING YOU THE BENEFIT	PEBBLES (MCA)
15	14	24	CAN'T STOP	AFTER 7 (VIRGIN)
16	9	18	MORE THAN WORDS CAN SAY	ALIAS (EMI)
17	17	14	TOM'S DINER	DNA FEATURING SUZANNE VEGA (A&M)
18	8	18	ICE ICE BABY	VANILLA ICE (SBK)
19	22	16	HIGH ENOUGH	DAMN YANKEES (WARNER BROS.)
20	18	16	STRANDED	HEART (CAPITOL)
21	16	14	SOMETHING TO BELIEVE IN	POISON (ENIGMA/CAPITOL)
22	23	11	JUST ANOTHER DREAM	CATHY DENNIS (POLYDOR)
23	25	8	I'M NOT IN LOVE	WILL TO POWER (EPIC)
24	24	5	DO THE BARTMAN	BART SIMPSON (Geffen)
25	27	5	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY (COLUMBIA)
26	26	11	FREEDOM	GEORGE MICHAEL (COLUMBIA)
27	33	10	AFTER THE RAIN	NELSON (DGC)
28	32	8	ANYTHING IS POSSIBLE	DEBBIE GIBSON (ATLANTIC)
29	28	15	SO CLOSE	DARYL HALL JOHN OATES (ARISTA)
30	31	11	MIRACLE	JON BON JOVI (MERCURY)
31	29	14	WIGGLE IT	2 IN A ROOM (CUTTING/CHARISMA)
32	30	10	ONE AND ONLY MAN	STEVE WINWOOD (VIRGIN)
33	34	19	KNOCKIN' BOOTS	CANDYMAN (EPIC)
34	43	5	DISAPPEAR	INXS (ATLANTIC)
35	36	13	MILES AWAY	WINGER (ATLANTIC)
36	35	12	FAIRWEATHER FRIEND	JOHNNY GILL (MOTOWN)
37	41	7	HEAT OF THE MOMENT	AFTER 7 (VIRGIN)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
38	39	6	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT (ELEKTRA)
39	38	13	B.B.D. (I THOUGHT IT WAS ME)?	BELL BIV DEVOE (MCA)
40	57	3	SOMEDAY	MARIAH CAREY (COLUMBIA)
41	42	10	FOR YOU	THE OUTFIELD (MCA)
42	47	6	RESCUE ME	MADONNA (SIRE/WARNER BROS.)
43	48	5	I DON'T KNOW ANYBODY ELSE	BLACK BOX (RCA)
44	45	15	ON THE WAY UP	ELISA FIORILLO (CHRYSALIS)
45	—	1	ALL THE MAN THAT I NEED	WHITNEY HOUSTON (ARISTA)
46	60	5	ROUND AND ROUND	TEVIN CAMPBELL (PAISLEY PARK)
47	37	13	MY LOVE IS A FIRE	DONNY OSMOND (CAPITOL)
48	40	14	THINK	INFORMATION SOCIETY (TOMMY BOY)
49	49	9	HANG IN LONG ENOUGH	PHIL COLLINS (ATLANTIC)
50	50	9	GENTLE	DINO (ISLAND)
51	52	9	I WANNA GET WITH U	GUY (MCA)
52	51	7	WORLD IN MY EYES	DEPECHE MODE (SIRE/REPRISE)
53	44	20	UNCHAINED MELODY	RIGHTEOUS BROTHERS (VERVE/POLYDOR)
54	—	1	PLAY THAT FUNKY MUSIC	VANILLA ICE (SBK)
55	46	17	BLACK CAT	JANET JACKSON (A&M)
56	69	3	WHERE DOES MY HEART BEAT NOW	CELINE DION (EPIC)
57	58	3	YOU DON'T HAVE TO WORRY	EN VOUE (ATLANTIC)
58	59	5	NO MATTER WHAT	GEORGE LAMOND (COLUMBIA)
59	—	1	ONE MORE TRY	TIMMY T. (QUALITY)
60	62	4	AROUND THE WAY GIRL	L.L. COOL J (DEF JAM/COLUMBIA)
61	73	3	THIS IS PUNDEROUS	ZNU (ATLANTIC)
62	56	18	HIPPYCHICK	SOHO (SAVAGE/ATCO)
63	67	5	CANDY	IGGY POP WITH KATE PIERSON (VIRGIN)
64	53	15	PRAY	M.C. HAMMER (CAPITOL)
65	61	5	LOVE MAKES THINGS HAPPEN	PEBBLES (MCA)
66	72	3	DOES SHE LOVE THAT MAN?	BREATHE (A&M)
67	—	2	JEALOUSY	THE ADVENTURES OF STEVIE V (MERCURY)
68	64	3	FOUND LOVE	DOUBLE DEE FEATURING DANY (EPIC)
69	63	5	NEW YORK MINUTE	DON HENLEY (Geffen)
70	66	4	USE IT UP AND WEAR IT OUT	PAT & MICK (CHARISMA)
71	71	3	YOU'RE AMAZING	ROBERT PALMER (EMI)
72	—	1	ONE GOOD MAN	SWEET SENSATION (ATCO)
73	—	1	GET HERE	OLETA ADAMS (FONTANA/MERCURY)
74	75	3	I SAW RED	WARRANT (COLUMBIA)
75	70	3	WICKED GAME	CHRIS ISAAK (REPRISE)

○ Tracks moving up the chart with airplay gains. © 1991, Billboard/BPI Communications, Inc.

TOP 40 RADIO RECURRENT MONITOR

1	—	1	I DON'T HAVE THE HEART	JAMES INGRAM (WARNER BROS.)
2	1	3	SOMETHING HAPPENED ON THE...	PHIL COLLINS (ATLANTIC)
3	2	5	LOVE AND AFFECTION	NELSON (DGC)
4	3	5	RUB YOU THE RIGHT WAY	JOHNNY GILL (MOTOWN)
5	4	5	KING OF WISFUL THINKING	GO WEST (EMI)
6	5	5	U CAN'T TOUCH THIS	M.C. HAMMER (CAPITOL)
7	6	5	DO ME!	BELL BIV DEVOE (MCA)
8	8	5	VOGUE	MADONNA (SIRE/WARNER BROS.)
9	7	3	EVERYBODY EVERYBODY	BLACK BOX (RCA)
10	—	1	ROMEO	DINO (ISLAND)
11	9	5	DON'T WANNA FALL IN LOVE	JANE CHILD (WARNER BROS.)
12	10	5	SENOING ALL MY LOVE	LINEAR (ATLANTIC)
13	13	5	IT MUST HAVE BEEN LOVE	ROXETTE (EMI)

14	—	1	POLICY OF TRUTH	DEPECHE MODE (SIRE/REPRISE)
15	12	5	OH GIRL	PAUL YOUNG (COLUMBIA)
16	14	5	DREAM BOY/DREAM GIRL	CYNTHIA & JOHNNY O (MCMAC)
17	16	5	RELEASE ME	WILSON PHILLIPS (SBK)
18	20	3	HOLD ON	WILSON PHILLIPS (SBK)
19	11	5	CRADLE OF LOVE	BILLY IDOL (CHRYSALIS)
20	19	5	POISON	BELL BIV DEVOE (MCA)
21	15	5	ESCAPADE	JANET JACKSON (A&M)
22	22	4	TWO TO MAKE IT RIGHT	SEDUCTION (VENDETTA/A&M)
23	23	5	ENJOY THE SILENCE	DEPECHE MODE (SIRE/REPRISE)
24	18	5	DIRTY CASH (MONEY TALKS)	THE ADVENTURES OF STEVIE V (MERCURY)
25	21	5	STRAIGHT UP	PAULA ABDUL (VIRGIN)

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

LIFELINES

BIRTHS

Girl, Kate Burleson-Lesser, to Michael C. Lesser and Debra Burleson, Nov. 11 in New York. He is a partner in the law firm of Lesser & Mitchell, which specializes in entertainment law.

Girl, Candace Elizabeth, to Skip and Alton Scarborough, Nov. 16 in Owings Mills, Md. He is a songwriter/producer. She is former lead singer of Alton McClain & Destiny.

Girl, Rosamund Foster, to Don and Charlene Johnson, Dec. 4 in Malden, Mass. He is editor of Musical Merchandise Review.

Girl, Emma Pearl, to Steve and Cathy Slaton, Dec. 7 in Seattle. He is afternoon drive host for KISW Seattle.

MARRIAGES

David Bendeth to Jeannette Thalmann, Nov. 25 in Buffalo, N.Y. He is VP of A&R at BMG Music.

Kenneth A. Feinswog to Michele A. Bruni, Nov. 25 in Scotch Plains, N.J. He is an entertainment attorney in Los Angeles.

Eddie Money to Laurie Harris, Dec. 8 in Puerto Vallarta, Mexico. He is a Columbia Records recording artist.

DEATHS

Tony Duhig, 49, of heart failure, Nov. 11 in Somerset, England. Duhig was guitarist and founder of the British world music/fusion ensemble Jade Warrior. In the late '60s, Duhig was a member of British psychedelic group July, which cut one album. He subsequently formed Jade Warrior with flautist/conga player Jon Field. Jade Warrior released three albums on Vertigo in 1971 and 1972. The band also released four albums on Island Records and one on Pulse Records. Its most recent album, "At Peace," came out on Earthsounds in the summer of 1990. Duhig also ran Jade Warrior Studios in Glastonbury, England. He is survived by his wife, Carmela, and son, Anthony.

Jack K. Pleis, 73, of heart failure following a bout with pneumonia, Dec. 6 in Palm Springs, Calif. Pleis' talent as an arranger, composer, pianist, and musical director for the Decca and Coral labels produced a series of hits in the '50s, including performances by Teresa Brewer, the Four Aces, Jerry Lewis, Karen Chandler (his

wife), Kitty Kallen, Al Hibbler, and the Kalin Twins. Pleis, who played and arranged in the Jan Savitt and Benny Goodman orchestras, also recorded numerous albums as a pianist with his own orchestra for such labels as RCA, Columbia, and Dot. He also scored many movies and TV shows. He is survived by his widow; a daughter, Michelle; and sons Jason and Damon. A private funeral service was held Dec. 10 and a memorial service will be held in Los Angeles on a date to be announced in January.

Stanley Green, 67, of complications from leukemia, Dec. 12 in New York. Green was the author of numerous reference books on musical theater and film, starting in 1960 with "The World Of Musical Comedy." Green,

who wrote many articles and reviews, lectured in schools across the country and served as a consultant to ASCAP. In 1967, he wrote the stage show "A Salute To The American Musical Theatre" for the Manhattan School of Music, which was restaged for two performances at the White House for visiting heads of state. In conjunction with his book "Starring Fred Astaire," he produced a companion album for CBS now available on compact disc. He is survived by his wife, Kay; a daughter, Susan; and a son, Rudy.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036 within eight weeks of the event.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JANUARY

Jan. 8, 1991 RadioBest Awards, sponsored by the Twin Cities Radio Broadcasters Assn., Minneapolis Convention Center, Minneapolis. 612-544-8575.

Jan. 9, Champagne Reception and Tribute Dinner Honoring Dr. Billy Taylor, presented by the International Assn. of Jazz Educators in partnership with the Univ. of Massachusetts at Amherst, Jazzmobile, and the National Endowment for the Arts, Sheraton Washington Hotel, Washington, D.C. 913-776-8744.

Jan. 10, International Radio & Television Society Newsmaker Luncheon, Waldorf-Astoria, New York. 212-867-6650.

Jan. 10-12, Nashville Music Extravaganza, various locations, Nashville. 615-327-4308.

Jan. 10-13, Winter Consumer Electronics Show, Las Vegas Convention Center, Las Vegas. 202-457-4980.

Jan. 15, NARAS Seminar: "Is It Live Or Is It Memorex?," Lone Star Roadhouse, New York. 212-245-5440.

FEBRUARY

Feb. 6-10, International Radio & Television Society's 19th Annual Faculty/Industry Seminar, "Breaking The Rules: Finding New Frontiers," Halloran House Hotel, New York. 212-867-6650.

Feb. 20, 33rd Annual Grammy Awards, Radio City Music Hall, New York. 212-947-0515.

MARCH

March 22-25, 33rd Annual NARM Convention, Hilton Hotel, San Francisco. 609-596-2221.



On Track To No. 1. Executives from Broadcast Data Systems' RecordTrack congratulate Charisma Records on Maxi Priest's No. 1 hit, "Close To You." Charisma used RecordTrack to monitor airplay of the single nationwide. Shown, from left, are Phil Quarataro, president, Charisma; Matt Langone, director of customer service, RecordTrack; Bob Catania, VP of promotion, Charisma; and Linda Johnson, director of sales, RecordTrack. Broadcast Data Systems is a BPI Communications company.

FOR THE RECORD

The Combined Jazz Distributing Labels chart was misidentified in the Dec. 22 Year In Music special section. The winners on this chart are: 1. GRP; 2. Columbia; 3. Warner Bros.; 4. Capitol; and 5. RCA.

Melanie Williams was formerly a temporary secretary at Geffen Records. Her title was given incorrectly in Lifelines in the Dec. 15 issue.

Billboard® TOP POP ALBUMS

FOR WEEK ENDING JAN. 5, 1991

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	1	16	VANILLA ICE ▲ ⁶ SBK 95325* (9.98)	TO THE EXTREME ★ ★ No. 1 ★ ★ 9 weeks at No. 1
2	2	2	44	M.C. HAMMER ▲ ⁸ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
3	3	3	6	MADONNA SIRE 26440/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION
4	4	4	7	WHITNEY HOUSTON ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT
5	5	5	28	MARIAH CAREY ▲ ² COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
6	7	7	13	BETTE MIDLER ▲ ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES
7	6	6	10	PAUL SIMON WARNER BROS. 26098 (9.98)	RHYTHM OF THE SAINTS
8	8	8	39	WILSON PHILLIPS ▲ ³ SBK 93745 (9.98)	WILSON PHILLIPS
9	9	9	14	AC/DC ▲ ATCO 91413 (9.98)	THE RAZORS EDGE
10	42	42	3	THE SIMPSONS GEFEN 24308 (9.98)	THE SIMPSONS SING THE BLUES
11	10	10	15	GEORGE MICHAEL ▲ COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1
12	12	12	7	PHIL COLLINS ● ATLANTIC 82157 (14.98)	SERIOUS HITS... LIVE!
13	14	14	24	POISON ▲ ² ENIGMA 91813/CAPITOL (9.98)	FLESH AND BLOOD
14	13	13	10	ZZ TOP WARNER BROS. 26265 (9.98)	RECYCLER
15	11	11	8	TRAVELING WILBURYS WILBURY 26324/WARNER BROS. (10.98)	VOL. 3
16	24	24	66	JANET JACKSON ▲ ⁵ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
17	15	15	16	GARTH BROOKS ▲ ² CAPITOL 93866* (9.98)	NO FENCES
18	18	18	7	CLINT BLACK RCA 2372* (9.98)	PUT YOURSELF IN MY SHOES
19	30	30	5	NEW KIDS ON THE BLOCK COLUMBIA 46959* (9.98 EQ)	NO MORE GAMES/REMIX ALBUM
20	16	16	40	BELL BIV DEVOE ▲ ² MCA 6387 (10.98)	POISON
21	26	26	9	LED ZEPPELIN ▲ ATLANTIC 82144 (54.98)	LED ZEPPELIN
22	25	25	42	THE BLACK CROWES ● DEF AMERICAN 24278/GEFFEN (9.98)	SHAKE YOUR MONEY MAKER
23	22	22	6	GUY MCA 10115 (9.98)	THE FUTURE
24	17	17	15	WARRANT ▲ COLUMBIA 45487 (9.98 EQ)	CHERRY PIE
25	27	27	40	SOUNDTRACK ▲ ² EMI 93492 (10.98)	PRETTY WOMAN
26	21	21	5	RALPH TRESVANT MCA 10116 (9.98)	RALPH TRESVANT
27	20	20	13	VAUGHAN BROTHERS ▲ ASSOCIATED 46225/EPIC (9.98 EQ)	FAMILY STYLE
28	19	19	5	CINDERELLA MERCURY 848 018 (9.98 EQ)	HEARTBREAK STATION
29	33	33	19	YANNI PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION
30	29	29	14	INXS ▲ ATLANTIC 82140 (9.98)	X
31	23	23	8	THE CURE ● ELEKTRA 60978 (9.98)	MIXED UP
32	31	31	20	JON BON JOVI ▲ ² MERCURY 8464734 (10.98 EQ)	BLAZE OF GLORY/YOUNG GUNS II
33	37	37	25	NELSON ● DGC 24290/GEFFEN (9.98)	AFTER THE RAIN
34	36	36	41	DAMN YANKEES ● WARNER BROS. 26159 (9.98)	DAMN YANKEES
35	35	35	29	NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA 45129 (10.98 EQ)	STEP BY STEP
36	28	28	7	STEVE WINWOOD ● VIRGIN 91405 (9.98)	REFUGEES OF THE HEART
37	56	56	6	JULIO IGLESIAS COLUMBIA 46857 (9.98 EQ)	STARRY NIGHT
38	41	41	8	VARIOUS ARTISTS CHRYSALIS 21799* (10.98)	RED HOT & BLUE
39	39	39	6	TESLA GEFEN 24311 (9.98)	FIVE MAN ACOUSTICAL JAM
40	34	34	7	PAUL MCCARTNEY CAPITOL 94778 (24.98)	TRIPPING THE LIVE FANTASTIC
41	32	32	17	DEEE-LITE ● ELEKTRA 60957 (9.98)	WORLD CLIQUE
42	57	57	25	HARRY CONNICK, JR. ● COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE
43	40	40	6	BARRY MANILOW ● ARISTA 8644 (9.98)	BECAUSE IT'S CHRISTMAS
44	43	43	11	CANDYMAN ● EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME
45	51	51	14	CARRERAS - DOMINGO - PAVAROTTI ● LONDON 430433*/POLYDOR (9.98 EQ)	IN CONCERT
46	38	38	7	SCORPIONS MERCURY 846 908 (9.98 EQ)	CRAZY WORLD
47	60	60	22	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1988 (9.98)	A FRESH AIRE CHRISTMAS
48	54	54	26	NEW KIDS ON THE BLOCK ▲ ² COLUMBIA 45280* (8.98 EQ)	MERRY MERRY CHRISTMAS
49	55	55	52	UB40 ● VIRGIN 91324 (9.98)	LABOUR OF LOVE II
50	44	44	16	QUEENSRYCHE EMI 92806 (9.98)	EMPIRE
51	48	48	77	MICHAEL BOLTON ▲ ³ COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER
52	53	53	19	TRIXTER MECHANIC 6389/MCA (9.98)	TRIXTER
53	50	50	47	SLAUGHTER ▲ CHRYSALIS 21702* (9.98)	STICK IT TO YA
54	47	47	8	EDIE BRICKELL & NEW BOHEMIANS GEFEN 24304 (9.98)	GHOST OF A DOG

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
55	52	52	33	TONY! TONI! TONE! ● WING 841 902/POLYDOR (8.98 EQ)	THE REVIVAL
56	45	45	14	L.L. COOL J ● DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
57	46	46	6	DEBBIE GIBSON ● ATLANTIC 82167* (10.98)	ANYTHING IS POSSIBLE
58	76	76	29	VARIOUS ARTISTS ▲ ² A&M 3911 (9.98)	A VERY SPECIAL CHRISTMAS
59	72	72	27	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1984 (9.98)	MANNHEIM STEAMROLLER CHRISTMAS
60	49	49	15	TOO SHORT ● JIVE 1348/RCA (9.98)	SHORT DOG'S IN THE HOUSE
61	58	58	19	SOUNDTRACK ▲ VARESE SARABANDE 5276*/MCA (9.98)	GHOST
62	64	64	40	DEPECHE MODE ▲ SIRE 26081/REPRISE (9.98)	VIOLATOR
63	75	75	15	RANDY TRAVIS ● WARNER BROS. 26310* (9.98)	HEROES & FRIENDS
64	70	70	25	STEVIE B LMR 2307/RCA (9.98)	LOVE & EMOTION
65	74	74	38	HEART ▲ ² CAPITOL 91820 (9.98)	BRIGADE
66	61	61	15	SOUNDTRACK ● WARNER BROS. 26316* (9.98)	TWIN PEAKS
67	59	59	10	AL B. SURE! WARNER BROS. 26005 (9.98)	PRIVATE TIMES... AND THE WHOLE 9!
68	66	66	18	JANE'S ADDICTION ● WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL
69	62	62	22	WINGER ● ATLANTIC 82103 (9.98)	IN THE HEART OF THE YOUNG
70	67	67	28	KEITH SWEAT ▲ VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
71	69	69	13	CARLY SIMON ARISTA 8650 (9.98)	HAVE YOU SEEN ME LATELY?
72	73	73	7	VAN MORRISON MERCURY 847 100 (9.98 EQ)	ENLIGHTENMENT
73	85	85	35	GARTH BROOKS ▲ CAPITOL 90897 (8.98)	GARTH BROOKS
74	71	71	25	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
75	84	84	36	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
76	68	68	7	FREDDIE JACKSON CAPITOL 92217 (9.98)	DO ME AGAIN
77	65	65	15	PEBBLES ● MCA 10025 (9.98)	ALWAYS
78	133	133	3	PETER GABRIEL GEFEN 24326* (9.98)	SHAKING THE TREE - 16 GOLDEN GREATS
79	63	63	11	DARYL HALL JOHN OATES ARISTA 8614 (9.98)	CHANGE OF SEASON
80	81	81	23	MAXI PRIEST CHARISMA 91384 (9.98)	BONAFIDE
81	82	82	5	RUN-D.M.C. PROFILE 1401 (9.98)	BACK FROM HELL
82	80	80	7	K.T. OSLIN RCA 2365* (9.98)	LOVE IN A SMALLTOWN
83	86	86	16	REBA MCENTIRE ● MCA 10016 (9.98)	RUMOR HAS IT
84	97	97	58	PHIL COLLINS ▲ ³ ATLANTIC 82050 (9.98)	... BUT SERIOUSLY
85	78	78	12	MEGADETH CAPITOL 91935 (9.98)	RUST IN PEACE
86	94	94	7	ELTON JOHN MCA 10110* (39.99)	TO BE CONTINUED...
87	109	109	124	NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA 40985 (9.98 EQ)	HANGIN' TOUGH
88	87	87	8	JIMMY BUFFETT MCA 10022* (9.98)	FEEDING FRENZY
89	83	83	46	FAITH NO MORE ▲ SLASH 25878/REPRISE (9.98)	THE REAL THING
90	79	79	14	JUDAS PRIEST COLUMBIA 46891 (9.98 EQ)	PAINKILLER
91	102	102	13	ROBERT JOHNSON COLUMBIA 46222 (11.98 EQ)	THE COMPLETE RECORDINGS
92	92	92	13	INDIGO GIRLS EPIC 46820 (9.98 EQ)	NOMADS INDIANS SAINTS
93	100	100	78	DON HENLEY ▲ ² GEFEN 24217 (9.98)	THE END OF THE INNOCENCE
94	NEW		1	ICE CUBE PRIORITY 7230 (6.98)	KILL AT WILL
95	103	103	68	MOTLEY CRUE ▲ ³ ELEKTRA 60829 (9.98)	DR. FEELGOOD
96	99	99	7	THE OUTFIELD MCA 10111 (9.98)	DIAMOND DAYS
97	104	104	24	ERIC JOHNSON CAPITOL 90517 (9.98)	AH VIA MUSICOM
98	125	125	4	FRANK SINATRA REPRISE 26340* (59.98)	THE REPRISE COLLECTION
99	88	88	6	ROBERT PALMER EMI 93935* (9.98)	DON'T EXPLAIN
100	98	98	20	URBAN DANCE SQUAD ARISTA 8640 (9.98)	MENTAL FLOSS FOR THE GLOBE
101	90	90	6	VARIOUS ARTISTS WINDHAM HILL 1098* (9.98)	A WINTER'S SOLSTICE III
102	77	77	6	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 777* (9.98)	FRESH AIRE 7
103	171	171	3	SOUNDTRACK ELEKTRA NONESUCH 79256* (9.98)	THE CIVIL WAR
104	105	105	75	NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA 40475 (6.98 EQ)	NEW KIDS ON THE BLOCK
105	89	89	8	PET SHOP BOYS EMI 94310* (9.98)	BEHAVIOR
106	110	110	28	BAD COMPANY ● ATCO 91371 (9.98)	HOLY WATER
107	122	122	83	CLINT BLACK ▲ ² RCA 9668 (8.98)	KILLIN' TIME
108	93	93	9	LYNCH MOB ELEKTRA 60954* (9.98)	WICKED SENSATION
109	106	106	174	GEORGE WINSTON ▲ WINDHAM HILL 1025/A&M (9.98)	DECEMBER

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

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	YOU GOTTA LOVE SOMEONE MCA 53953	ELTON JOHN 4 weeks at No. 1
2	5	5	10	BECAUSE I LOVE YOU (THE POSTMAN SONG) LMR 2724/RCA	STEVIE B
3	2	2	14	FROM A DISTANCE ATLANTIC 4-87820	BETTE MIDLER
4	3	3	14	MORE THAN WORDS CAN SAY EMI 50324	ALIAS
5	4	4	13	IMPULSIVE SBK 07337	WILSON PHILLIPS
6	8	8	9	NEW YORK MINUTE Geffen 4-19660	DON HENLEY
7	6	6	17	LOVE TAKES TIME COLUMBIA 38-73455	MARIAH CAREY
8	12	12	9	THE FIRST TIME COLUMBIA 38-73502	SURFACE
9	10	10	10	ONE AND ONLY MAN VIRGIN 4-98892	STEVE WINWOOD
10	11	11	11	WHERE DOES MY HEART BEAT NOW EPIC 34-73536	CELINE DION
11	7	7	13	SO CLOSE ARISTA 2085	DARYL HALL JOHN OATES
12	9	9	12	I'M YOUR BABY TONIGHT ARISTA 2108	WHITNEY HOUSTON
13	13	13	8	THE SHOOP SHOOP SONG (IT'S IN HIS KISS) Geffen 4-19659	CHER
14	15	15	8	GET HERE Fontana 878 476-4/MERCURY	OLETA ADAMS
15	17	17	10	I COULDN'T HELP MYSELF ELEKTRA 4-64930	SARA HICKMAN
16	21	21	6	I'M NOT IN LOVE EPIC 34-73636	WILL TO POWER
17	14	14	14	BETTER NOT TELL HER ARISTA 2083	CARLY SIMON
18	22	22	8	CRAZY IN LOVE REPRISE LP CUT	KENNY ROGERS
19	16	16	15	STRANDED CAPITOL 44621	HEART
20	18	18	18	RHYTHM OF THE RAIN FULL MOON 34-73513/EPIC	DAN FOGELBERG
21	26	26	6	THE WAY YOU DO THE THINGS YOU DO VIRGIN 4-98978	UB40
				*** POWER PICK ***	
22	39	39	3	ALL THE MAN THAT I NEED ARISTA 2156	WHITNEY HOUSTON
23	20	20	19	I DON'T WANT TO TALK ABOUT IT WARNER BROS. 4-19999	ROD STEWART
24	23	23	32	I DON'T HAVE THE HEART WARNER BROS. 4-19911	JAMES INGRAM
25	25	25	7	DOES SHE LOVE THAT MAN? A&M 1535	BREATHE
26	24	24	23	SOMETHING HAPPENED ON THE WAY ... ATLANTIC 4-87885	PHIL COLLINS
27	27	27	9	FREEDOM COLUMBIA 38-73559	GEORGE MICHAEL
28	19	19	12	LOST SOUL RCA 2704	BRUCE HORNSBY & THE RANGE
29	33	33	5	SHOW ME THE WAY A&M 1536	STYX
30	29	29	6	FOR YOU MCA 53935	THE OUTFIELD
31	28	28	18	CLOSE TO YOU CHARISMA 4-98951	MAXI PRIEST
32	34	34	4	CASTLE OF DREAMS CAPITOL 44641	DAVE KOZ
33	30	30	19	SAY A PRAYER A&M 1519	BREATHE
34	31	31	20	UNCHAINED MELODY VERVE 871 882-7/POLYDOR	THE RIGHTEOUS BROTHERS
35	35	35	4	REAL REAL GONE MERCURY LP CUT	VAN MORRISON
36	32	32	27	OH GIRL COLUMBIA 38-73377	PAUL YOUNG
37	41	41	3	WHEN WAS THE LAST TIME THE MUSIC ... WARNER BROS. 4-19783	JAMES INGRAM
38	42	42	3	BECAUSE IT'S CHRISTMAS ARISTA LP CUT	BARRY MANILOW
				*** HOT SHOT DEBUT ***	
39	NEW ▶	1	1	SWEAR TO YOUR HEART HOLLYWOOD LP CUT/ELEKTRA	RUSSELL HITCHCOCK
40	40	40	3	TIME OF THE SEASON CHARISMA 4-98890	BRENT BOURGEOIS
41	NEW ▶	1	1	FAIRY TALES ELEKTRA 4-64910	ANITA BAKER
42	45	45	3	ALWAYS COME BACK TO YOU ATLANTIC 4-87776	NATASHA'S BROTHER
43	37	37	4	MAKE IT WITH YOU ELEKTRA 4-64916	TEDDY PENDERGRASS
44	NEW ▶	1	1	WICKED GAME REPRISE 4-19704	CHRIS ISAAK
45	46	46	7	HANG IN LONG ENOUGH ATLANTIC 4-87800	PHIL COLLINS
46	48	48	28	KING OF WISFUL THINKING EMI 50307	GO WEST
47	47	47	16	CAN'T STOP VIRGIN 4-98961	AFTER 7
48	36	36	7	ME-U-BLUE MCA 53945	GLENN MEDEIROS (FEAT. THE STYLISTICS)
49	44	44	28	RELEASE ME SBK 05342	WILSON PHILLIPS
50	38	38	25	AND SO IT GOES COLUMBIA 38-73442	BILLY JOEL

Records with the greatest airplay gains this week. ♦ Videoclip availability. © 1991. Billboard/BPI Communications, Inc.

ASCAP, TV Stations Argue Licensing Fees New York Trial Testimony Fails To Clear The Air

■ BY FRED KIRBY

NEW YORK—Testimony in the federal rate-court trial here pitting ASCAP against local TV broadcasters has not yet made clear how much each side is asking for in licensing fees.

The All-Industry Television Music License Committee, whose first witness testified Dec. 20, claims that ASCAP is seeking \$500 million more than All-Industry proposes for the period of April 1985 to December 1995, and even higher licensing fees for the complete period being considered by the court. (An interim fee was in effect from 1983 to 1985.)

R. Bruce Rich of Weil, Gotschal & Manges, All-Industry's attorneys, explains that, under the ASCAP proposal, 1989 fees would have run \$90 million to \$95 million, whereas the broadcasters' proposal would have generated about \$40 million.

But Bernard Korman, ASCAP general counsel, counters that the \$500 million figure is much higher than what the rights society has proposed. He says the \$40 million is based on fees "nobody ever agreed to."

The trial, before Magistrate Michael H. Dolinger, is scheduled to resume Jan. 7 and is expected to last at least two more weeks.

Both sides are seeking to alter Dolinger's 1987 order, which calls for ASCAP to receive an interim fee of about \$60 million a year. ASCAP subsequently sought some \$70 million per year, while the All-Industry Committee wanted the figure to be \$30 million. Korman said ASCAP seeks \$2.5 million a year more than the previous rate to account for unanticipated inflation.

These estimates are based on the use of blanket licenses, but roughly a third of the stations are currently taking per-program licenses. ASCAP

is trying to dissuade stations from opting for this system. It is seeking to return to its old rate structure, under which per-program licenses cost about four times as much as blanket licenses for a typical broadcaster.

Both sides are seeking to alter a 1987 arrangement

The television stations are seeking to continue, with modifications, a part of Dolinger's 1987 order that made blanket and per-license rates cost about the same.

On Dec. 19 and 20, ASCAP presented its seventh and last witness. That witness, composer Jerrold Immel,

went over scoring for television. His presentation included TV scenes with and without music, to show its importance in TV programs.

Previously, economist Sherwin Rosen, a professor at the Univ. of Chicago, had testified that per-program licenses were more costly to administer than were blanket licenses. He said a flat license would be more efficient but would require frequent adjustments.

Just before the holiday break, the broadcasters presented their first witness, Charles Tower, former chairman of the All-Industry Committee, who testified on the history of negotiations for the previous agreement and resulting litigation.

The All-Industry Committee plans to introduce 13 more witnesses.

BILLBOARD BROADENS INTERNATIONAL COVERAGE

(Continued from page 7)

Among those planned: music retailing and merchandising, manufacturing, distribution, home video, music publishing, and live performance/touring.

• The creation of a Hits Of The U.K. chart and the expansion of Hits Of The World, Billboard's weekly overview of international best-selling singles and albums. Hits Of The World changes include the addition of national charts from Spain and Sweden.

The improvements recognize the growing importance of markets outside North America, especially those in the European Economic Community. EC countries accounted for retail sales of prerecorded music worth \$6.6 billion in 1989, according to the International Federation of Phonogram and Videogram Producers (IFPI). This was 31% of total world

sales of \$21.6 billion and puts EC business on an equal footing with the U.S. share of 30% (\$6.5 billion).

The increased focus on international home video markets begins this week with a special "Global Video" report prepared by Dean and Billboard's home video editor, Paul Sweeting.

The Hits Of The World page is adding biweekly top-10 singles and album charts from Spain (1989 market value: \$431 million at retail) and Sweden (\$267 million), starting in this issue. The information originates from the IFPI affiliate organizations in those territories, AFYVE (Spain) and GLF (Sweden).

Also, the French charts of the top-20 singles and albums from Europe 1/Canal Plus are increased to a weekly frequency beginning this week, and the top 20 singles and albums from Music & Media's Eurochart Hot 100 are expanded to 30 positions each.

Directing Billboard's editorial coverage outside North America is international editor-in-chief Adam White, headquartered in London. Peter Jones, also London-based, is promoted to international special issues editor; he was international news editor. Mike Hennessey continues as chief European correspondent, based in Durbach near Stuttgart, Germany. In addition, the magazine has a network of 30 correspondents worldwide.

Billboard also is increasing its marketing strength in Europe under Pat Rod, newly appointed director of marketing and sales for BPI Communications/Europe, which oversees Billboard and sister publications Music & Media and The Hollywood Reporter. Rod has named Christine Chinetti as marketing manager/Europe. She joins Niki McCarthy, recently appointed as the magazine's director of U.K. advertising. Chinetti was international sales executive with Music Week. Rod, McCarthy, and Chinetti are based in London.

Billboard has back issues to donate to an archive or educational program. Call Trudi Miller at 212-536-5029

MICHAEL SCHULHOF TO CHAIR SONY MUSIC

(Continued from page 6)

U.S. management.

In his own statement, Schulhof said, "For the past three years, I have been fortunate to work closely with the CBS Records management team, including Tommy Mottola, Bob Summer, and Neil Keating, on many issues affecting the company. Our management has done an excellent job and I share their vision and philosophy."

Schulhof, who was instrumental in arranging Sony's purchases of both CBS Records and Columbia Pictures, was named president of Sony USA on

April 1. A member of Sony's board of directors, he has held upper management positions with the company since joining it in 1974.

Schulhof spearheaded Sony's introduction and marketing of compact discs in the U.S. He also helped direct the company's growth in the OEM electronics field here.

A solid-state physicist with a Ph.D. from Brandeis Univ., Schulhof has published a number of scientific papers and was associated with Brookhaven National Laboratory from 1970-72.

CANADA GIVES OK TO 7% GOODS & SERVICES TAX

(Continued from page 7)

Unit shipments for the year are down, perhaps by 10% or more.

Third, the GST is bound to suppress consumerism for the better part of 1991. Even though retailers reported tepid late-1990 business, that's bound to compare favorably with what most economists say will be mass aversion to retail in the first few GST months in Canada.

"Everything I see suggests there's going to be an increase in price," says Robertson.

Still, some retailers aren't expected to pass through the full cost of the

GST. They are believed to be ready to lower some prices to offset the full impact of the tax, although few believe they can disguise the tax for long.

The Canadian Assn. of Broadcasters has been counseling its members not to get the same sense of GST panic plaguing other businesses. Even though the tax will require far more paperwork to ensure that stations can claim back taxes they are charged, the net result should be negligible on the bottom line.

FIRST-AMENDMENT ISSUES STIRRED INDUSTRY TO ACTION

(Continued from page 7)

produce bills mandating warning stickers on prerecorded product that contained lyrics covering a broad spectrum of topics, including violence, racism, sexism, occult practices, suicide, incest, and drug and alcohol use.

Sexually explicit lyrics, of course, would also warrant a sticker intended to keep such records out of the hands of minors, or at least to "alert" parents to the lyrical contents.

Under most of the proposed laws, retailers, including counter clerks, would have received fines and even jail terms if convicted of violations. In some cases, so would manufacturers, distributors, and the artists themselves.

The Recording Industry Assn. of America and the National Assn. of Recording Merchandisers, with no war chest or staff in place to monitor and predict when and where these legislative brush fires would erupt, reacted surprisingly swiftly. Haltingly and tentatively at first, both

groups soon learned the most efficient ways to combat their adversaries: education of the industry, voluntary efforts from both staff lawyers and locally hired lobbyists, and support from local retailers, music fans, and First Amendment watchdog groups.

By late spring, the tide had turned. A combination of factors—a general reluctance by state legislative leadership to pass such bills, successful industry lobbying, and an announcement by the RIAA that it would standardize its voluntary sticker—killed the chances of passage of many of the bills.

In May, 13 legislators publicly announced they were withdrawing their mandatory sticker bills. A few other state legislators refused to join the truce, but their bills also went nowhere. The Parents' Music Resource Center, which continued to contend it did not want legislated labeling, partly arranged the withdrawal announcement and became the vehicle

for the local lawmakers to save face.

Legislators in Louisiana, however, found support among colleagues and were successful in passing their bill, and it took full-court pressure from all areas of the music business, including threatened boycotts, before Gov. Buddy Roemer vetoed the legislation in July.

As a result of these experiences, the RIAA, NARM, and other music trade associations, First-Amendment-rights groups, state government allies, and artists forged their own confederation to more efficiently confront the issue when it returns—as it almost certainly will—this year in state capitals across the country.

PMRC AGREEMENT

Throughout the year, both the RIAA and NARM also received criticism from those in the industry who felt they had capitulated to some extent. The RIAA is still criticized for its 1986 agreement with the PMRC for a voluntary labeling policy, put

into place before the start of state action, as well as for its decision to standardize warning stickers. Some NARM members have taken heat for choosing not to stock certain albums rather than facing possible controversy.

A number of smaller labels have continued to refuse to label their records—a fact state legislators bring up—and, while it is not well publicized, at least one RIAA member company has refused to label its product.

However, the industry was successful in using the voluntary labeling agreement as a bargaining chip with hundreds of state legislators who had not yet decided on their response to the issue of mandated labeling.

Without the voluntary agreement, some of the other bills may have been passed and become law. Critics maintain that such a scenario is warranted, given the gravity of the threat, and that a legal challenge is the only real answer to the problem of mandated labeling.

During the lull of recesses in state legislatures, the RIAA's state-government-relations staffers have been quietly laying the groundwork for what is expected to be another spate of record-labeling bills this year.

Legislators in Louisiana have vowed to reintroduce labeling bills, and there is a strong probability that such new legislation or sound-recording amendments to existing obscenity bills will be reintroduced in Pennsylvania, New Jersey, Florida, Missouri, and Arizona.

In addition, lawmakers in other states have said that if they are not satisfied with the results of voluntary labeling efforts, they will sponsor mandatory labeling bills.

Given the rocky and unknown road ahead, it is quite possible that critics may get their wish and that the industry will have to seek the opinion of federal courts on the constitutionality of such bills.

ANTI-PORN CRUSADE

Throughout 1990, reacting to what some citizens and lawmakers see as a continued "coarsening" of American society, there were other governmental attempts to put the clamps on freewheeling, explicit media other than the recording industry. For ex-

ample, a federal law, now under constitutional challenge, bans indecent broadcasts at any hour. In addition, a Justice Department anti-porn squad has used what critics say are questionable and dangerous tactics against porn-film producers and distributors, often driving them out of business before they have their day in court.

The indecent-broadcasting bill, which Sen. Jesse Helms, R-N.C., successfully attached to the 1989 budget bill, makes any broadcast of indecent material a serious FCC violation, with large fines and possible license revocation for violators.

The commission had offered "safe harbor" nighttime hours for broadcast of such material, which is protected by the Constitution.

The law has been challenged by a large assemblage of broadcast groups, and a ruling from the U.S. Court of Appeals is expected this spring, following oral arguments Jan. 8.

The Justice Department's obscenity unit has been in operation since the Meese Commission first conceived it in late 1986, but in the past two years, its caseload has more than tripled, with the full backing of Bush Administration Attorney General Dick Thornburgh. With a \$1.7 million budget, the unit, now upgraded to a section within the Justice Department, is the fastest growing part of the department.

WINANS ARE STELLAR: GROUP WINS 4 BLACK GOSPEL AWARDS

(Continued from page 8)

1989.

Hosted by singer Marilyn McCoo and singer/actor Clifton Davis, the show's presenters included Miss America 1990 Marjorie Judith Vincent, Miss America 1989 Debbye Turner, singer Melba Moore, actress Toukie Smith, singer/songwriters Ashford & Simpson, Essence Magazine editor-in-chief Susan Taylor, opera star Kathleen Battle, and gospel singer/TV host Bobby Jones.

The popular Winans brothers, whose album "Reunion" was released on Warner Alliance/Sparrow/Starsong, won awards for best performance by a duo or group, contemporary; best music video (for "It's Time," featuring its producer, Teddy Riley); album of the year, contemporary; and best urban contemporary gospel performers.

Another multiple winner was John P. Kee & the New Life Community Choir, which won album of the year, traditional, for the "Wait On Him" album (Tyscott); choir of the year, traditional; and song of the year for "It Will Be Alright."

The program was punctuated with live performances by the Winans, Kee and his choir, Witness, Daryl Coley, Douglas Miller, Edwin Hawkins, five-time 1989 winners the Mississippi Mass Choir, and Deliverance, among others. The show also included a vocal tribute to the ailing Rev. James Cleveland by Albertina Walker, Shirley Caesar, and Dorothy Norwood.

A special recognition award was presented to Cissy Houston by her superstar daughter, Whitney Houston. Both Houstons were then joined by BeBe & CeCe Winans to perform "There'll Be Peace In The Valley." Dorothy Height, president of the National Council of Negro Women, was presented with a special award by Moore. The entire program was a tribute to the life and work of Dr. Martin Luther King Jr.; a special commemorative segment on black freedom fighters through history featured actors Eartha Kitt, John Amos, and Ossie Davis.

In the future, Jackson hopes to see increased advertising and promotional backing from the record industry. "We need the kind of support they give to the American Music Awards and Soul Train Awards. The Stellar

Awards are the only national vehicle for these artists," says Jackson. "Next year we are appealing to NARM to promote gospel music in record stores in conjunction with the Stellars."

Here are the rest of the 1990 Stellar Award winners:

Best performance by a group or duo, traditional: Willie Neal Johnson & the Gospel Keynotes, "I'm Yours" (Malaco).

Best solo performance, female, traditional: Shirley Caesar, "I Remember Mama" (Word).

Best solo performance, female,

contemporary: Helen Baylor, "Highly Recommended" (Word).

Best solo performance, male, traditional: The Rev. James Cleveland, "What Shall I Do" (Savoy).

Best solo performance, male, contemporary: Richard Smallwood, "Portrait/Blessed Assurance" (Word/A&M).

Best new artist: Cathedral Of Faith Choir, "He's Worthy" (Savoy).

Choir of the year, contemporary: Milton Brunson & the Thompson Community Singers, "Open Our Eyes" (Word).

VETS SPIN OUT NEW DISCS

(Continued from page 8)

sus Loves You, he is using his own name on his new U.S. Virgin collection, "The Martyr Mantras," due Jan. 29. Word has it that George has left the lightweight pop/R&B sound of his hits with Culture Club in favor of a hardcore dance-music sound. The first pop radio-aimed single, "Generations Of Love," recently reached the top 20 of Billboard's Club Play Chart.

From the alternative arena, the Divinyls are scheduled to deliver their self-titled Virgin debut Jan. 15. They are currently courting radio attention with a racy first single, "I Touch Myself."

On the R&B front, there are new albums due Jan. 29 from Alexander O'Neal, "All True Man," on Epic, and the O'Jays, "Emotionally Yours," on EMI.

Nashville will likely be abuzz Jan. 7 when Johnny Cash issues "The Mystery Of Life" on Mercury and Glen Campbell offers "Unconditional Love" on Capitol.

There will be room for several debut albums later in the month. Former Bangle Susanna Hoffs takes her solo bow Jan. 29 with "When You're A Boy" on Columbia. Hoffs co-wrote all 12 songs on the album, which she describes as sporting a "jazzier, more groove-oriented feel" than her work with the Bangles. The first single, "My Side Of The Bed" goes to radio Friday (4).

Two new Atlantic-distributed labels offer their first releases Jan. 24. East West America issues Canadian

act Blue Rodeo's third album, "Casi-no," while Interscope offers the debut of Latin singer/rapper Gerardo, "Mo' Ritmo."

Assistance in preparing this story was provided by Trudi Miller in New York, Deborah Russell in Los Angeles, and Eva de Paulis in Nashville.

U.S. GOVT. TO INVESTIGATE PIRACY IN THAILAND

(Continued from page 8)

begun an investigation," says RIAA president Jay Berman. "I am hopeful that Thailand will now take forceful and clear action against well-known audio pirates who have been operating without concern for the law."

Record and film industry officials, however, had hoped to resolve the piracy issue with Thai officials short of government intervention, which will inevitably take more time to bring about results.

"Thai pirates operate openly and in flagrant disregard of Thai law, unhindered and unopposed in any significant way by the Thai government," according to the trade group petition, which alleges that pirated goods exceed 95% of the Thai market for recordings and films.

In her statement, Hills says her office "has seen no improvement in Thailand's willingness to shut down

the considerable illegal copying of U.S. movies, music, books and computer software, or to ensure that U.S. companies obtain prompt and effective redress through Thailand's legal system.

"Thailand's stake in improving protection is considerable, both in terms of attracting desired foreign investment and ensuring that its own artists and entrepreneurs receive fair compensation for their efforts."

The total loss to all copyright industries, including computer software, is placed at \$100 million, according to the IIPA. The \$60 million loss suffered by the record and film industry is split equally between those two businesses.

Hills is expected to schedule prompt meetings with representatives of the royal Thai government to address the piracy complaints.

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LATE SURGE BOOSTS HOLIDAY MUSIC SALES

(Continued from page 3)

joy an 8%-10% increase for the entire month.

- About 2% from 70-unit, Nashville-based Central South Music.

- A slight increase over last year at 182-unit, Durham, N.C.-based The Record Bar.

- Low single digits at 54-unit, Miami-based Spec's Music & Video.

- Flat sales at 15-unit, Norcross, Ga.-based Starship Music Inc.

Joe Bressi, senior VP at 280-unit, N. Canton, Ohio-based Camelot Music, says his company has yet to compile final numbers, "but it looks like we will be up a couple of points for the month to date."

Best Buy, the 58-unit chain based in Bloomington, Minn., was unable to provide composite same-store numbers, but merchandise manager Jeff Abrams says CDs, on a dollar basis, enjoyed a whopping 47% increase over December 1989, while cassettes were up 33% through Dec. 23.

Other retailers do not offer specific numbers. For instance, Jim Dobbe, VP of sales merchandise for the 284-store Warehouse Entertainment web based in Torrance, Calif., reports that, although sales came late, "December appears to be meeting our expectations."

Amarillo, Texas-based Western Merchandising, which runs 121 Has-

tings stores, enjoyed a same-store increase over 1989, although Steve Marmaduke, VP of purchasing, does not cite a percentage. Meanwhile, Angie Diehl, director of marketing and advertising for the 87-store Los Angeles-based Music Plus chain, says that, on a same-store basis, sales for the month were "dead even, to the millions of decimals" compared with 1989, though an eleventh-hour spurt began Dec. 22. "I think we all knew Christmas was coming late, but it came late and heavy."

LABELS PLEASANTLY SURPRISED

Label executives say they are surprised by the strong sales numbers reported to Billboard, because most music retailers seemed to be struggling in early December.

The most popular sellers this season include "To The Extreme" by Vanilla Ice, "We Are In Love" by Harry Connick Jr., the Simpsons' "The Simpsons Sing The Blues," M.C. Hammer's "Please Hammer Don't Hurt 'Em," Garth Brooks' "No Fences," Clint Black's "Put Yourself In My Shoes," Madonna's "The Immaculate Collection," Bette Midler's "Some People's Lives," and boxed sets from Led Zeppelin and Robert Johnson.

In general, most large, nonmusic

retailers suffered either flat or decreased sales during the holiday selling season, despite heavy discounting strategies, according to a report in the Dec. 26 edition of Woman's Wear Daily. The trade daily reported that even though most retailers were offering discounts of 20%-50% to lure customers, a late Christmas never materialized. In light of that, music retailers say they are extremely grateful for their numbers.

For instance, Starship Music president Michael Parkerson says that, considering the terrible holiday sales that most retailers experienced, "we consider flat sales as doing all right. We are willing to take it and consider ourselves better off than a lot of retailers."

Peter Blei, Spec's VP and chief financial officer, adds, "Given the current economics and the mentality that seems to prevail with consumers trying to hold back and not spend as much, we are delighted" with the chain's comp-store performance.

In fact, some music retailers, apparently concerned that sales would be weak because of the general economy, turned to discounting, a tactic seldom used by the industry during the holiday selling season.

Harmony House spurred sales through a coupon campaign that al-

lowed customers, without a limit on coupons, to purchase any CD in the store for \$11.99 and any cassette for \$6.99, according to VP of advertising Sandy Bean. In Chicago, Flip Side offered even deeper discounts than usual on hit product but not on catalog, which is sold for full price.

"This was definitely a catalog Christmas," says Flip Side president Carl Rosenbaum. Stan Goman, senior VP of retail operations at Tower and David Roger, CEO at Rose Records, also note strong catalog sales.

In addition, a number of retailers, including Sound Shop, Kemp Mill, Tower, Rose, and Wherehouse, report that gift-certificate sales were way up over 1989.

In explaining the music industry's good fortune, Steve Bennett, Record Bar executive VP/GM, notes that, "We're a fairly inexpensive gift choice, and a good thing for kids. The other thing was growth in CD sales was very strong. It would indicate to me there was a lot of new player sales."

Tower's Goman adds, "What everybody has to remember is, especially in the record business, it's the week after Christmas and through New Year's that we really kick butt. I think the weekend [before New Year's] will be a killer."

SELL-THROUGH IS HOME-VIDEO CHAMPION FOR THE HOLIDAYS

(Continued from page 3)

don).

The multivolume successes show Berns that "price is not as important an issue as it's made out to be. Put a good collectible on the market and it will sell."

Many holiday reports are couched in conservative terms because not all of the sales analysis is complete. At 280-store Camelot Music, for instance, video buyer Mike Dungan hedges his estimate of the chain's sell-through success by saying, "We know it's pretty good, we just don't know how good."

Like others, N. Canton, Ohio-based Camelot saw business slump early in the week prior to Christmas because of a storm moving out of the Pacific Northwest. "Weather hurt us in some markets; people were staying home," says Dungan. "But we're getting reports now that there is some kind of gain out there" in several markets. He adds that there has been "some slight gain in comparative stores," referring to outlets open for at least a year.

Bad weather was a plus for the 610-store West Coast Video chain, based near Philadelphia. "It rained in Philadelphia all weekend long—which is a positive sign" for rentals, notes Harry Kalish, VP of advertising for West Coast Video.

Overall, Kalish notes, "business is pretty good." Although he doesn't have any numbers yet, he notes that "November was a pretty good month and we're working on the assumption that December, including last weekend, continued that trend."

SELL-THROUGH DRUMBEAT

Erol's, a 208-store chain based in Springfield, Va., reports upbeat sell-through business. Beth Beard, who buys sell-through titles for Erol's, says that, while there was no stand-out release on the level of "Batman" this year, she is "very pleased" with the holiday results. "We were strong down to the last day, thanks to a great mix of sell-through titles," she says, citing such top sellers as "Teenage Mutant Ninja Turtles: The Mov-

ie," "Peter Pan," "Total Recall," "Star Wars Trilogy," "Little Mermaid," and "All Dogs Go To Heaven."

In contrast, Gary Ross, president of the 186-unit Suncoast Motion Picture Co., says pre-Christmas business "wasn't enough to meet our goals. We fell short of our goals, but we still beat last year on a comparative-store basis by a modest percent. We were not very happy with the Christmas season. We got a nice little surge. But we never got the big surge we expected."

The reality of the generally soft consumer marketplace was also reflected at RKO Warner Video, which has had several consumer-discount programs over the past year. "You've got to be sensitive to the market as a whole," notes Berns. "[With the economy the way it is], the biggest retailers are running at 50% off list. We just can't sit out there and say everything can sell at list price."

RKO has been marking down titles

10%-25% since Thanksgiving but will end the sale Monday (31).

Other retailers kept discounting to a minimum on sell-through titles. "We didn't get into big price games on the product," says Blockbuster's Castell. "We're not into deep discounting, because we're a specialty store." He adds that there was some leeway for price breaks in company-owned stores, but "of those that did discount, no one did it by more than a couple of bucks."

Similarly, the only title-specific discount at the 1,100-store Waldenbooks chain was \$2 off on "Pretty Woman." And Los Angeles-based Music Plus put "very few" items on sale, says Angie Diehl, director of advertising.

FLAT RENTALS

Some chains, including 130-unit Palmer Video, report dull rental results for the pre-yule period. "Rental was flat over last year," says Palmer executive VP Peter Margo. "A lot of that I blame on not having a lot of releases in December."

Whatever the caliber of current rental titles, however, several respondents say studio-sponsored national advertising helped sales. "We saw a nice burst on 'Jetsons: The Movie,'" notes Dungan at Camelot. At Waldenbooks, buyer Mary Stapleton says MGM/UA's national TV campaign helped double sales on "All Dogs Go To Heaven."

The last-minute surge reported by many chains is reflected in the rather varied reports on specific titles. "There was a lot of last-minute stocking-stuffer purchasing," says Diehl, at 87-store Music Plus. At that chain, Madonna's "Justify My Love" music video beat out "Pretty Woman," which led the way at most chains.

Among the top-selling titles reported by Music Plus and other chains were "All Dogs Go To Heaven," "Teenage Mutant Ninja Turtles," the Disney "Peter Pan," and "Total Recall."

Impasse In GATT Talks OK With Trade Groups

NEW YORK—Intellectual property industries, including the record industry, are not too unhappy about the recent breakdown in the 4-year-old talks on the General Agreement on Tariffs and Trade.

Although the negotiations may yet be resuscitated before GATT's March 1 deadline, music, film, book publishing, and computer software trade groups were displeased with the direction of the latest round of talks in Brussels, Belgium. According to Eric Smith, general counsel of the International Intellectual Property Alliance, the IIPA's component industries would be better off without a GATT agreement if they cannot achieve the level of copyright protection they are seeking.

"We've informed Ambassador [Carla] Hills that we need a strong agreement, and if the deadlock in talks should break, there should be no compromise in the intellectual property area," says Smith.

If the GATT talks fail, IIPA would place its reliance on bilateral negotiations between the U.S. and other countries that have an undesirably low level of copyright protection. In recent years, the U.S. has made bilateral copyright pacts with such nations as South Korea, Malaysia, Indonesia, Singapore, and Taiwan, and Smith believes the Bush administration "will continue to take a strong line" in its current free trade talks with Mexico.

He also thinks the administration will support the IIPA's insistence on high levels of copyright protection in the GATT talks, should they be resumed. "But they've been asked to lower the levels [of protection] by many of our trading partners, especially the LDCs [less-developed countries]," he says.

The impasse in Brussels stemmed from the European Community's refusal to abandon farm subsidies. What the intellectual property trade groups feared was that less-developed countries that have insisted on elimination of those subsidies would drop that demand if the EC significantly reduced the proposed levels of international copyright protection.

While no such deal has been struck, Jay Berman, president of the Recording Industry Assn. of America, believes that a quid pro quo was under consideration at one point. "It strikes me as a very plausible scenario," he says. "The direction in intellectual property [talks] was not a good one."

Nevertheless, Berman points out, the GATT process has served one useful purpose: It has thrown a spotlight on intellectual property rights and has shown governments that such rights are of great importance to world trade.

Berman is optimistic about the chances of Mexico upgrading its copyright laws—which do not currently protect sound recordings—before the proposed free trade agreement between the U.S. and Mexico is signed. **KEN TERRY**

SALVANESCHI DEPARTS BLOCKBUSTER

(Continued from page 6)

zenga said, "[Salvaneschi's] vast knowledge and experience in market development and franchising helped set Blockbuster on its course to being the leader in the videocassette rental industry."

A veteran of McDonald's and Kentucky Fried Chicken, Salvaneschi came out of retirement in 1987 to join Blockbuster.

Salvaneschi recalls that, initially, he was reluctant to enter the video retailing business because of a widespread perception of video stores as places "where you wouldn't want your daughter or your girlfriend to show up." But when he saw that Blockbuster Video outlets were family-oriented and attractive, "all of a sudden I realized what that meant—

how it would affect the industry, how it would redeem the business."

Just prior to his tenure at Blockbuster, Salvaneschi was an adjunct professor at the Univ. of Louisville. Now, he says, he will teach courses in management, company development, the role of the humanities in the business milieu, and franchising at Barry Univ. in Miami Shores, Fla. At Blockbuster, Salvaneschi employed his skills as an educator in the company's franchisee training program, which he says instructs franchisees "in the main disciplines of the business, whether it be accounting, operations, purchasing, product management, store operations, etc."

He explains that Blockbuster's commitment to its franchisees is tan-

amount to the chain's success. "You want to earn your fee and your royalty every day. Otherwise the franchisee doesn't need you."

Blockbuster's tradition of maintaining an equal balance between corporate and franchise outlets results in "something like competition between the company and the franchisee," he adds.

In addition to his academic endeavors, Salvaneschi says he will pursue his main hobby, "the cultivation of the arts and of Latin languages."

Perhaps in an effort to dispel any doubt as to his continuing association with Blockbuster, Salvaneschi says, "I'm a stockholder. I'm just as interested as anybody to see that this company continues well."

RIAA PUSHES FOR PERFORMANCE FEE FOR LABELS, ARTISTS

(Continued from page 3)

Office, the RIAA has asked for a public performance right on digital audio broadcasting and digital audio cable services, according to a statement issued by the trade group. The RIAA recently made a similar request to the FCC (Billboard, Nov. 3).

The current statement indicates that the advent of these new technologies "gives the industry and Congress a perfect policy rationale" to institute "complete protection for sound recordings."

Rosen says that the Copyright Office study is an outgrowth of a request by Sen. Dennis DeConcini, D-Ariz., chairman of the Senate Copyright Subcommittee, "to study digital broadcasting and digital cable and their impact on the recording industry."

The RIAA is urging the Copyright Office to recommend that Congress take action on a performance royalty, to recommend legislation requiring broadcasters and cable operators to transmit accurate digital subcode information in CDs and other digital recordings, and to "endorse legislative and/or administrative restrictions on the broadcast or

transmission of whole albums or multiple cuts from a single album or artist."

Dorothy Schrader, general counsel for the U.S. Copyright Office, notes that other trade groups have also submitted comments on these topics. They include the American Federation of Musicians, the National Assn. of Recording Merchandisers, the American Federation of Television and Radio Artists, the Department of Professional Employees of the AFL-CIO, the Home Recording Rights Coalition, ASCAP, BMI, the Copyright Coalition (which encompasses the National Music Publishers Assn.), the National Assn. of Broadcasters, Strother Communications, Satellite CD Radio, and CBS Inc.

Schrader says that all these groups submitted their comments to the Copyright Office by Dec. 15 and that reply comments will be accepted until Jan. 31.

The RIAA, says Rosen, is preparing a reply to the NAB's contention that the new broadcasting technologies carry enough of a promotional value to the music industry to preclude a performance royalty.

At the NAB, assistant general counsel Ben Ivins says, "We think the RIAA is trying to manipulate these proceedings. The Copyright Office was seeking comments on the effect that digital audio broadcasting would have on copyright owners of works that would be transmitted over those services—on the adverse effects that that might have from a home-taping standpoint. What the RIAA has done is attempt to expand far beyond the scope of that inquiry to suggest that we revisit the whole issue of performance royalties."

Rosen says the RIAA will also rebuff the Home Taping Coalition's argument that the recording industry is overly alarmed about home taping.

The Copyright Office, according to Schrader, will consolidate the recommendations of all the groups and submit an interim report to DeConcini by early April 1991. The Copyright Office's final report, she says, is expected by Oct. 1, 1991.

FAVORABLE TRENDS

Rosen maintains that "the three things we asked for are very realistic and practical, and consistent with the position the Copyright Office has tak-

en before." Although she admits she does not know how much influence the Copyright Office has over the Senate, she says two emerging trends favor the RIAA's position.

First, the arrival of digital broadcasting and electronic transmission has created a threat greater than that posed by conventional broadcasting. "No one stands to be more exploited by these new technologies than the recording industry," says Rosen. "Current copyright laws," she adds, "do not adequately protect artists, musicians, and record companies in the face of the services these new technologies provide."

The RIAA breaks these formats into four categories: digital audio cable services, which are being test-marketed nationwide; pay-per-listen cable services; digital broadcasting; and "future technology such as the 'celestial jukebox,' which would 'download' the latest release into the consumer's home via satellite." Rosen says that, "under those new technologies, the record companies don't have any clear rights."

The second trend that is likely to sway the Congress in favor of implementing a performance royalty, says

Rosen, is that the international climate has "changed dramatically. We are currently one of the only developed countries in the world that doesn't grant a performance royalty. American artists and record companies are losing out on copyright pools in the hundreds of millions of dollars, and that's taxable income." She adds that U.S. trade negotiators "constantly have to compensate for the lack of complete protection for sound recordings in their dealings with other countries."

By lobbying for legislation before the new technologies have a firm hold in the marketplace, the RIAA is admittedly trying to pre-empt the tide of technology to protect itself from the specter of rampant home taping. Yet Rosen stresses that the issue of a performance royalty is separate from the question of home taping.

"People shouldn't confuse the home-taping issue with this picture," she says. "They're related, I suppose, but the home-taping solution, which is a few cents of a royalty on the sale of a blank tape, doesn't begin to compensate the cost of the investment in each record."

WEA TO IMPLEMENT NO-RETURN VINYL POLICY IN APRIL

(Continued from page 3)

counts, WEA gave notice that, in four months' time, it will stop giving return authorizations on LPs. (It will still give them on 12-inch maxi-singles.)

According to WEA president Henry Droz, all LPs will be sold at an 18% discount from Wednesday (2) onward, to "cover their obsolescence." But he adds that WEA will continue to release LPs on select titles, "based on whatever demand we can detect."

Currently, he says, less than 1% of WEA's album sales are in the vinyl format. He denies retailer charges that one-way sale is a disguised method of eliminating vinyl entirely. "It's not that we're killing a viable configuration," he says. "We're trying to make buying more judicious."

Similarly, Paul Smith, president of Sony Music Distribution, says that one-way sale of vinyl makes "people buy more realistically, just what they need, and it services those people who want LPs. It makes it available without overstuffing the market."

Smith says that fewer than 20% of Sony's new titles have LPs, and most of those are now being issued on a

no-return basis. The first such one-way release was the LP version of New Kids On The Block's "Step By Step," which came out in June; George Michael's "Listen Without Prejudice, Vol. 1," a September release, was handled the same way. "From August on, we've been doing quite a few of them," notes Smith.

Like WEA, Sony gives its customers a price break on one-way LPs. Says Smith, "You can't sell it for the same amount when it's not returnable."

While rackjobbers and most major chain stores are already out of vinyl, Smith notes there is still a demand for it among one-stops and independent retailers. "At such time as [vinyl] is no longer feasible," he says, "the business will dictate that. But that could be some time down in the future."

Randy Goodman, VP of product development for RCA Records, says, "I'm still seeing vinyl [sales] on some black and alternative acts." But even there, the demand is low, he says. For instance, of the 500,000 units he says the Stevie B. album has sold, only 9,000, or 1.8%, are LPs. And he adds that RCA is importing vinyl on some obscure alternative acts from the U.K. in cases where fewer than 1,000 LPs are likely to be sold.

RCA sells those units on a one-way basis, says Goodman, adding that RCA's country division cut out vinyl entirely in July. But the decision on whether to go one-way on all pop releases will not be made until after Tuesday (1), he states.

Luke Lewis, senior VP/GM, audio, for Uni Distribution, also says, "We haven't set a policy like that—but we're certainly looking at it."

Although vinyl returns are running at 40% while LPs are only 2%-3% of Uni's business, Lewis says, "We're going to continue selectively producing vinyl. We have quite a few active numbers in our catalog, and, as long as there's a demand for them, we'll keep on putting them out."

One distribution executive points out that a substantial portion of LPs

are sold to big exporters like Jerry Bassin and Abbey Road, and he points out that their vinyl returns tend to be lower than the average. "You don't want to encourage anybody to export, but you know it's making your LP business a little bit cleaner if you are," he says. "It's not a pretty picture."

Smith, on the other hand, says Sony Music tries to prevent the exportation of its product. "It's not in the interest of anyone except the quick-buck artists to disturb another marketplace," he contends.

PolyGram Group Distribution does not intend to go one-way with vinyl. Jim Caparro, senior VP of sales at PGD, says, "We're going to be very selective in our vinyl releases, and we have no plans to do anything other than that in terms of vinyl."

Caparro predicts the market itself will weed out LPs. "It's our feeling that most customers who've been loyal to vinyl are regarding the Christmas season as one final sell-through for vinyl. After Jan. 1, only die-hard vinyl loyalists will remain in the business."

LP returns are "still too high, but it's not as bad as in '89," he notes. As a result, he says, PGD can still make money on LPs "on certain titles, certain genres of music."

CEMA's Bach, similarly, has rejected the no-return approach, although he projects his company will put out less vinyl in 1991 than it did in 1990. Currently, only 25% of new CEMA releases include LPs, which account for 1%-6% of sales on various titles. As one would expect, vinyl is strongest on urban and alternative releases, weakest on mass-appeal titles like "Pretty Woman" and the M.C. Hammer album.

ONE-STOP REACTION

Predictably, one-stops are unhappy about the no-return policies, which put them in the middle of a no-win situation. "If labels want to kill vinyl, why don't they just kill it?" asks Steve Libman, head of Nova Distributing in Norcross, Ga.

Already, he says, CBS' one-way experiments have made some small retailers buy LPs more conservatively, while others have dropped them altogether. "The minute we approached them with the one-way LP, that made their decision for them," he says.

Regarding the labels' claims that they are responding to the market, Libman says, "They all say we don't want to kill the LP. But that's bullshit. They want the LP dead and buried."

Since Nova sells fill and service, Libman says, "we have to cater to the vinyl customer as long as it makes sense. But it's getting to the point where it no longer makes sense."

For the time being, he adds, "We will presolicit all our accounts [on one-way LPs] at a reduced price. We will order that number of LPs that we presolicited and ship it and that will be it."

Jim Collier, assistant purchasing manager at Valley Record Distributing in Woodland, Calif., also feels the no-return policies create problems for one-stops. "I think it makes our job harder, because we have to figure

out how many we can sell without being stuck with it. I'd prefer they just not offer it."

Fewer than 10% of Valley's customers carry vinyl, which forms about 2% of Valley's business, adds Collier. Although he is buying LPs from CBS on a no-return basis, he notes that he will not purchase such titles unless he knows he can sell a minimum number of units. If several majors eliminate returns, he says, "I could see the possibility of not carrying vinyl."

Not many chain retailers still carry LPs; even Tower, one of the last bastions of vinyl, has axed it in key New York and Los Angeles stores. The 29-store, Chicago-based Rose Records chain was also a holdout: One year ago, it was doing 10% of its sales in vinyl. But today, says Rose CEO Dave Roger, vinyl accounts for less than 1% of the chain's business, and most of that is in cutouts.

"We consider all LP product as one way," he comments. "We basically don't let it get involved in our returns."

EURO WRITERS' GROUP

(Continued from page 7)

have been fighting the battle in their own territories; now we can operate on a communitywide basis with this new group of independent societies."

GESAC will have its headquarters in the offices of Belgian authors' society SABAM at 75 rue d'Arlon, 1040 Brussels. Member societies will pay a subscription based on a fixed percentage of their revenue. Societies of new member states of the European Community will be eligible to join GESAC.

Societies which have already joined GESAC include AEPI (Greece), BUMA/STEMRA (the Netherlands), GEMA (Germany), KODA/NCB (Denmark), PRS (U.K. and Ireland), SABAM (Belgium), SACEM/SDRM (France and Luxembourg), SIAE (Italy), SGAE (Spain), and SPA (Portugal).

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Questions Arise As Site Of Cleveland's Rock Hall Changes

BY CARLO WOLFF

CLEVELAND—Officials of the Rock and Roll Hall of Fame and Museum have decided to move the proposed facility to North Coast Harbor, east of Cleveland Stadium.

While hall representatives from

Cleveland and New York said at a Dec. 18 news conference here that the shift from the original downtown site signaled progress, they could not say how much the hall will now cost.

The original hall was to cost \$48 million; about \$44 million has been raised, two-thirds of that in public funds. Larry R. Thompson, the hall's executive director, said he would not rule out seeking further public financing, but added that hall officials expect to raise the money needed through corporate sponsors.

Robert R. Broadbent, whom Stouffer Hotels & Resorts head William N. Hulett replaced as board chairman that day, said questions about the hall's size and cost will be answered soon.

New plans call for the hall to rise on the southeast corner of a 29-acre site the city owns on the shore of Lake Erie at the foot of East Ninth Street, about a half-mile from Cleveland's financial core. The hall is to anchor a proposed multi-use complex also containing a science and environmental museum, an aquarium, and retail stores.

Ground for the hall will be broken in the second half of 1991 and the hall will open in late 1993, officials said. Architect I.M. Pei is revising his original plans to create a much larger facility than that envisioned earlier; there will be 54,000 square feet of exhibit space, double the original projection. The original called for a structure of 18 stories and about 75,000 square feet overall; the new structure will be 120,000 to 140,000 square feet, Thompson said. It will also feature a tower and a pyramid motif.

Thompson said the joint board decided to move the facility from its site in the \$400 million Tower City development because the hall could not be expanded there; would not accommodate the 600,000-plus visitors expected annually; and because parking would be a problem. Earlier reports said a planned music-retail operation in the Tower City development also presented a problem for the hall.

The first site, overlooking the Cuyahoga River next to Tower City Center, was chosen in 1987.

New Age Label Narada May Be On The Block

NEW YORK—New Age giant Narada Productions is for sale, according to several sources, including some of the label's artists.

Narada president and founder John Morey refused to comment beyond the following statement: "All discussion regarding the future direction of Narada Productions is strictly a matter of speculation. At this time, Narada is concluding the most prolific and successful year of operations in its 11-year history... Whatever rumors are circulating are based solely on personal perceptions and individual guesswork." But the statement does not deny that the company is for sale.

Several artists on the label say they have been told by Morey or other staffers that the Milwaukee-based label is on the block.

"From what I understand from talking to the owner, he sounds like he's really clear about his vision and what he wants to do in terms of selling the company," says one artist.

According to another artist, Morey wants to sell the label intact. "He doesn't want it sold and chopped up, but kept together so that the label will continue and flourish."

Among Narada's top charting artists are David Lanz, Eric Tingstad, Doug Cameron, and David Arkenstone. MELINDA NEWMAN

NARAS Champions Health-Care Project For Music Industry

NEW YORK—NARAS, the recording academy, is initiating a system to provide health-care services to professionals in the music industry.

The project, called MUSICARES, is meant to emulate the Motion Picture Fund, which was founded in 1921 and operates a hospital, a retirement home, an Alzheimer's facility, and a substance-abuse treatment center for those in the film industry.

"There aren't really any human-resources systems in place for people in the music industry, because of the independent kind of lifestyle they follow," says NARAS president Michael Greene. "By the time musicians are no longer on the charts, it's very difficult to make ends meet. We want to ensure that music people have some sort of consideration for their needs."

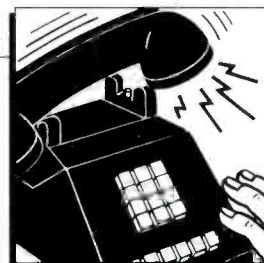
Working with NARAS on the project are Motion Picture Fund director

Bill Haug and members of the American Federation of Television and Radio Artists and the Musicians Union.

NARAS will officially launch MUSICARES with a fund-raising dinner Feb. 12 at New York's Waldorf-Astoria, which will be the opening event of Grammy Week. The dinner is being underwritten by the New York Host Committee for the 1991 Grammy Awards.

MUSICARES will also serve as "a voice from the music industry to the public," says Greene. The program actually started last spring with a campaign in which anti-drug messages from such stars as Paula Abdul, David Crosby, Gloria Estefan, and Young M.C. were put on 8,000 billboards around the country, along with toll-free referral numbers. The campaign has generated more than 25,000 phone calls. TRUDI MILLER

INSIDE TRACK



Edited by Irv Lichtman

WORD VIA EPIC: Epic Records has entered into a broad licensing agreement with **Word Records** calling for Epic to manufacture, market, and distribute the Word audio and video catalog in secular markets around the world excluding Europe, where Word uses independent distributors. The 40-year-old label, said to be the world's largest Christian music producer, recently ended an association with **A&M Records**. Word has about 700 albums released under various logos, including **Word, Myrrh, DaySpring, and Canan**. Major sellers are **Sandi Patti, Al Green, Russ Taff, Petra, Shirley Caesar, the Mighty Clouds Of Joy, and Philip Bailey**. Look for full details in next week's issue.

PANIC BUTTONS are being pushed in the Australian music trade following the long-awaited final report of the Prices Surveillance Authority's inquiry into the prices of recordings. The wordy report endorses the complete removal of import restrictions within a year for all nonpirated material. Also extracted from the report: endorsements of a "dumping ground" scenario, suggesting importers buy U.S. cutouts, and a 2% sales levy on recorded music similar to that applied in the U.S. but administered by the government to fund development of domestic talent. More details next week, but the report has been termed "our worst nightmare" by **Emmanuel Candi**, executive of the **Australian Record Industry Assn.**

OF NOTE AT BMG: **Raju Puthukarai**, president of **BMG Direct Marketing**, the mail-order division of **BMG**, is leaving the company. Although Puthukarai was not available for comment, **Michael Dornemann**, chairman and CEO of **BMG**, says Puthukarai is exiting because "he wanted to change his career" and not, as rumored, because **BMG** declined to step up advertising expenditures for its record and video clubs. The **BMG** chief also denies reports that **Arista Records** president **Clive Davis'** contract talks with **Bertelsmann**, **BMG's** parent, are being held up over money (Davis is reportedly asking for a five-year, \$35 million contract). Overall, **Dornemann** notes, **BMG** has more than tripled its worldwide investment in marketing and artists during the past four years... In an unrelated matter, **Dornemann** notes that **Monti Lueftner**, vice chairman of **BMG** and head of its operations in Germany, Austria, and Switzerland, will retire next November when he reaches 60, the company's mandatory retirement age.

DECLARING PROGRESS in negotiations, **ASCAP** and the **Radio Music License Committee** have agreed to extend existing **ASCAP** radio license agreements set to expire Monday (31). The license fees for the period starting Tuesday (1) are subject to retroactive adjustment when new terms are reached. **ASCAP** managing director **Gloria Messinger** and **Dick Harris**, chairman of the **RMLC**, which represents more than 2,600 radio stations, see months of negotiations successfully concluded in the near future.

CEMA IS CONSIDERING renewing its distribution deal with **Chameleon Records**, according to sources. The current deal ends in March. Tipping the balance, sources say, was the news that former **RCA Records** president **Bob Buziak** is expected to head the indie label (Billboard, Dec. 22). **Chameleon** consultant **Elliot Goldman** says other distributors are also in the running.

DCC DEMO: **Philips** is slated to demonstrate its **Digital Compact Cassette** system at the **Winter Consumer Electronics Show**, Jan. 10-13 in Las Vegas. The presentation will mark the first public showing of and technical briefing on the technology, which is designed to play existing analog cassettes and new digital cassettes.

THE LOVE BOAT: **Al Sherman**, who operates the **Alshire** label, and his wife **Sally** celebrated their 50th wedding anniversary Dec. 22 with family and friends invited to sail aboard a luxury yacht that anchors in Marina Del Rey, Calif. Each of some 60 guests received a gold-colored cassette with appropriate love songs played by one of Al's big attractions, the **101 Strings**. Photos of Al and

Sally taken about the time they were married adorned the cassette's "J" card.

SHOOTING STARS: In a recent all-day, all-night video shoot at Los Angeles' **Raleigh Studios** for **Jellybean Benitez's** new **Atlantic** single, "What's It Gonna Be," the star was joined by **Al B. Sure!** and **Elisa Fiorillo**, with **Niki Harris** completing the lead vocals. The single is due Jan. 10 and **Track** hears that the video will create some controversy.

RED-HOT SALES: **Chrysalis Records** reports that sales of "Red Hot + Blue," the all-star tribute to **Cole Porter** to benefit **AIDS** research and relief, are approaching 300,000 units. That would make it one of the fastest-selling benefit albums ever. According to **Recording Industry Assn. of America** certification figures, the **A&M** benefit album, "A Very Special Christmas," released in 1987, hit the 2-million mark in November. That disc raised more than \$13 million for the Special Olympics, says **A&M** president **Al Cafaro**. The only other all-star benefit disc to reach 500,000 sales was "No Nukes/The M.U.S.E. Concerts For A Non-Nuclear Future," which hit that sales milestone nine months after its release in December 1979.

NAMED WITH NO NAME: **Ric Pepin** will head **RCA/Nashville's** new—and still unnamed—country label. He is currently director of marketing administration at the Nashville division. **Ken Van Durand**, manager of national country promotions, is likely to switch over to head promotions for the spinoff venture. Target start-up date for the new label is April 1.

NEW GIG: **Suzanne MacNary**, national director of publicity at **PolyGram**, is leaving the company to take a similar position at **The Hard Rock Cafe**, effective Tuesday (1). **MacNary** will handle public relations for the **Hard Rock Cafe's** eateries on the East Coast.

EXIT: **Mike Sikkas** has left his post as West Coast **A&R** manager for **Arista Records**. He is credited with signing **Tomorrow's Child** to the label.

GOOD NEWS FOR TROOPS: **R.T.R. Records**, a Miami-based **R&B/rap** label, has sent 5,000 tapes by six of its artists to the U.S. troops in Saudi Arabia. Featured acts include **Tamarah** and **Southeast Posse**.

SOULFUL SANTA: **James Brown** gave a performance for about 4,000 soldiers kept on duty through the holidays due to the Persian Gulf crisis. He closed two shows at Fort Jackson, North Carolina, with "I Got You (I Feel Good)," "Please Please Please," and "Living In America." **Brown**, who began serving a six-year sentence for assault in December 1988 and is now in a work-release program, got permission for the show from the state corrections department while on a 72-hour Christmas furlough. **Brown** is eligible for parole March 8.

MILLI REDUX: A lawsuit has been filed in New York State Supreme Court against **Milli Vanilli** (aka **Rob Pilatus** and **Fabrice Morvan**), producer **Frank Farian**, **EMI Music Publishing Inc.**, **MCA**, and other associates of the group, charging that the music for the **Milli Vanilli** song "All Or Nothing" was taken from the song "Spinning Wheel," written by **David Clayton-Thomas** and a big hit for the **Clayton-Thomas-led Blood, Sweat & Tears**. The suit, brought by **Clayton-Thomas** and **Antoinette Music Productions**, claims that **EMI's** German subsidiary acknowledged the unauthorized use of "Spinning Wheel" in a July 1989 agreement, and that the copyright application for "All Or Nothing," filed the following April, listed **Clayton-Thomas** as a co-author. The suit charges that the defendants used the music from "Spinning Wheel" without authorization, and then entered agreements regarding "All Or Nothing" that reduced **Clayton-Thomas'** share of the royalties.

BIGGER STAKE: **Philips N.V.**, the Netherlands-based consumer electronics conglomerate, says it plans to increase its stake in **Super Club N.V.**, the Belgian operator of home-video and music-retail chains in Europe and the U.S., to 21% from 12%. **Philips**, which has been suffering from high debt and other financial problems, intends to invest at least \$128 million in equity and convertible debt in **Super Club**. Analysts are said to be surprised that the ailing conglomerate, which owns 80% of **PolyGram N.V.**, the third-largest record company in the world, is making such an investment at this time.

CONCHITA ALONSO

MARIA



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