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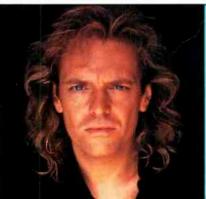
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- (COLUMBIA) TOP POP ALBUMS TOP POP ALBUMS \* ...BUT SERIOUSLY PHIL COLLINS (A HOT BLACK SINGLES \* I'LL BE GOOD TO YOU QUINCY JONES FEATURING RAY CHARLES & CHAKA KHAN (ATLANTIC) (OWEST) BABYFACE (SOLAR) HOT COUNTRY SINGLES \* NOBODY'S HOME CLINT BLACK (RCA) TOP COUNTRY ALBUMS RANDY TRAVIS (WARNER BROS.)
- TOP VIDEO SALES ★ BATMAN (WARNER HOME VIDEO) TOP VIDEO RENTALS \* WHEN HARRY MET SALLY ... (NELSON HOME ENT.)



## Studios Face New Sell-Thru Reality **Major Titles Fall Short Of Projections**

BY PAUL SWEETING

No Milli Vinyli;

**2nd Helpings Of** 

**Top LPs Scarce** 

NEW YORK-For the first time,

the No. 1 album on Billboard's Top Pop Albums chart is no longer

available in vinyl, and retailers are

reporting that other hit vinyl al-

bums are becoming increasingly

The vinyl version of Milli Vanil-

li's "Girl You Know It's True" was

deleted by Arista in November, a

move the company says was

prompted by high returns in the

Retailers report they are also experiencing delays in obtaining second helpings of other hit titles

in vinyl, and note that orders that

do arrive are often short of the re-

Howard Appelbaum, president

(Continued on page 76)

Widnicht Cit

COMING SOON: "BLUE SKY MINING" The new album featuring the single, BLUE SKY MINE. ON COLUMBIA.

of the 32-store Kemp Mill Records

quested number of pieces.

BY BRUCE HARING

difficult to reorder.

configuration.

and ED CHRISTMAN

NEW YORK-The initial results from three low-priced first-quarter titles indicate that the studios may need to re-evaluate their expectations for the sell-through market beyond the holiday selling season. According to early estimates from distributors. rackjobbers, and direct accounts, the combined opening shipments on "In-

diana Jones And The Last Crusade," "Lethal Weapon 2," and "Honey, I Shrunk The Kids" could be as much as 10 million units below what their suppliers had projected.

The three titles are being closely watched by the industry for indications of whether direct-to-sellthrough can be a viable strategy on a large scale during any period other

# than the fourth quarter.

## **Record-Labeling Bills Eyed** In At Least 6 More States

BY BILL HOLLAND

WASHINGTON, D.C.-Legislators from 15 states are investigating the possibility of introducing record labeling bills similar to the three already proposed in Pennsylvania, Missouri, and Florida, according to Missouri Rep. Jean Dixon, who sponsored the labeling measure in her state. All of the proposed laws would require large warning or parental advisory labels on albums con-

Of eight state legislators contacted by Billboard, three-in Maryland, Delaware, and Kansas-have said



49

TAKE A LITTLE leap with Balaam & The Angel into these Days Of Madness, Recorded in San Francisco with producer Steve Brown, Balam's new album takes off with the hard-edged single "I TOOK A LITTLE." Take a listen on Virgin Records.

### (Continued on page 85) **Billboard Debuts Monitored Airplay On Country Chart**

NASHVILLE-This week Billboard introduces its first chart based on a new technology for tracking airplay that will provide the highest degree of accuracy ever available in measuring the exposure of songs by radio.

The biggest disappointment ap-

pears to be Warner Home Video's "Lethal Weapon 2." When final or-

ders close this week, according to

wholesaler sources, the studio will

as a rental title with a list price of

The sources took a dim view of

such an abrupt policy change, citing

the chaos it would cause in the mar-

ket and the blow it could deliver to

Warner's future credibility. "I think

they would be seriously jeopardizing

The process-developed by Broadcast Data Systems-is unveiled on the Hot Country Singles chart (see page 56). The system tracks airplay of songs 24 hours a day, seven days a week in markets where monitors have been installed by BDS. The monitors identify each song played by an encoded audio "fingerprint.

Plans call for the system to be used on additional Billboard charts later this year. For an explanation of the new system, see page 58.



from the album WHEN ALL THE PIECES FIT (82030)

On Atlantic Records, Cassettes and Compact Discs

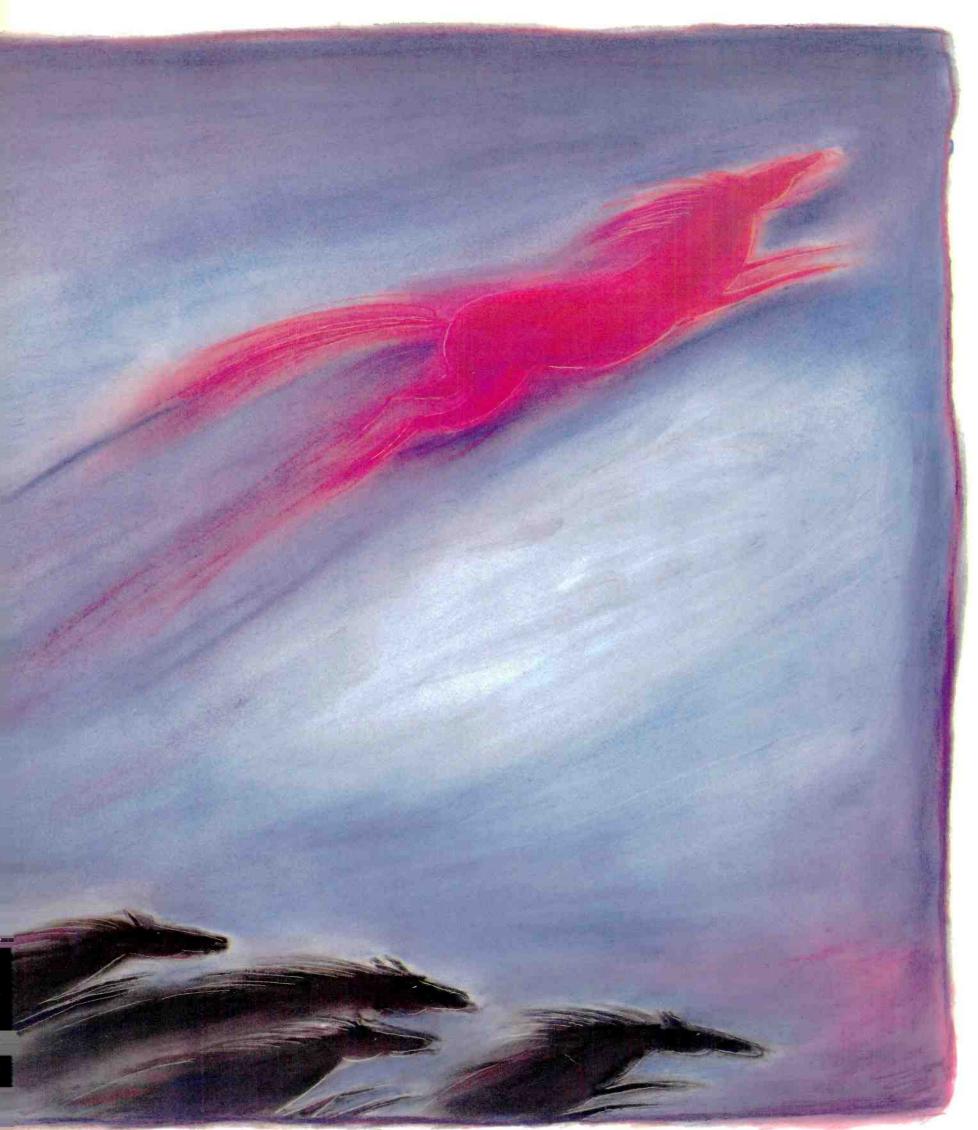
have prebooked approximately 2 million-2.5 million units-well below the roughly 7.5 million Warner was reportedly seeking. So far below expectations are the initial orders, well-placed sources say, that in discussions with rack and direct accounts at the recent Consumer Electronics Show in Las Vegas, Warner executives broached the possibility of scuttling the idea of sellthrough altogether and introducing "Lethal Weapon 2" at some later date

\$89.98.

taining certain kinds of lyrics.

(Continued on page 85)





Columbia. Charged with the spirit.

americanradiohi

# **Copy-Protected DAT Units Bow At CES**

This story was prepared by Susan Nunziata and Jim McCullaugh in Las Vegas and Ken Terry in N.Y.

LAS VEGAS-Although only three manufacturers announced any mar-



keting or pricing plans, DAT recorders made a much bigger splash than expected at this year's Winter

Consumer Electronics Show in Las Vegas (Jan. 6-9). Not only were DAT decks plentiful on the show floor, but most of the new models already contained the just-developed Serial Copy Management System chip that is an integral part of last summer's DAT pact between the hardware and software industries.

Sony personnel at CES said the company would have DAT players

available in the U.S. market within the first six months of 1990. A source outside the company translates that as meaning April; but a spokesman at company headquarters in Park Ridge, N.J., says "midsummer'' is the projected date. Meanwhile, Panasonic's Technics division is slated to begin shipping units in June or July, and Teac's Esoteric wing expects to have a machine available here in April.

The Sony and Technics recorders will retail for \$1,200-\$1,400 when they hit the market. The Teac machine, geared to audiophiles, will have a suggested list price of \$7,000.

Among the other manufacturers displaying DAT machines at CES were JVC, Pioneer's Elite division, Aiwa, Denon, Sanyo, Casio, Goldstar, Samsung, and Sharp. These companies offered no concrete marketing plans, noting that they pre-

ferred to wait until legislation that mandates the solo-copy SCMS chip is passed by Congress.

Jay Berman, president of the Recording Industry Assn. of America, one of the participants in the DAT pact with the electronics companies. says that bill could be introduced by the end of this month. Having earlier predicted it would be passed as early as April, he now says, "I would hope it wouldn't take six months. I hope it could be resolved within a shorter time than that."

But he adds that Congress has many other issues on its plate, and that, in this election year, the body is scheduled to take several long recesses

Under the DAT agreement, the parties are supposed to seek SCMS legislation in the U.S. and other countries, and there is an understanding that DAT units will not be exported to the U.S. until the law is adopted. But, when asked whether the RIAA will oppose importation of SCMS-equipped DAT units before such legislation is enacted, Berman replies, "That's a decision we're going to have to make as we get closer

to the time [when DAT decks are scheduled to ship]. It's not a decision we've made yet."

Regarding the possibility that some units may appear on the market as early as April, he adds, 'That's a very short time frame.' He also emphasizes that the RIAA will carry out its earlier threat to sue any company that brings in consumer DAT machines without the SCMS device.

It is not clear when the electronics manufacturers developed the SCMS chip, which was only on the drawing boards last summer. But Sony reportedly perfected its chip just before CES. Whether or not other companies licensed the technology from Sony was not known at press time. However, a Sony spokesman notes, "It's not a propri-etary chip. It was proposed as something that would be widespread and available to everybody."

What is the potential market for DAT? Views on this subject at CES varied widely. Some felt the controversy over the format has lasted too long and that interest in it has died (Continued on page 81)

## **Firms Unveil New Weapons In** Vid-Game 'War'

#### BY DAVE DIMARTINO

LAS VEGAS-A press release declaring "war" on video game manufacturer Nintendo, issued by competitor Sega on the eve of the Winter Consumer Electronics Show here Jan. 6-9, was a timely illustration of just how firmly entrenched Nintendo's system has become in the U.S. video game marketplace-and how competition in the industry is rapidly heating up.

Generally acknowledged as having an 80% share of the video game market. Nintendo now faces challenges on two separate fronts.

Struggling to combat Nintendo's hold on the video game hardware front are both Sega and NEC, whose new 16-bit game machines (Genesis and TurboGrafx-(Continued on page 81)

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Billboard			
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VOLUME 102 NO. 3		JANUARY 20	, 1990
MUSIC			
Album & Singles Reviews	72	International	68
Black	24	Jazz/Blue Notes	53
Boxscore	40	Latin Notas	44
Canada	67	Lifelines	80
Chartbeat	11	Market Action	80
Classical/Keeping Score	54	Music Video	62
Clip List	63	Newsmakers	66
Commentary	13	Power Playlists	20
Country	55	Pro Audio	60
Dance Trax	31	Radio	14
Executive Turntable	6	Retailing	32
Gospel Lectern	44	Retail Track	36
Grass Route	35	<b>Rossi's Rhythm Section</b>	26
Hot 100 Singles Spotlight	77	Talent	39
Inside Track	86	Update	80
VIDEO			
Backlot Beat	46	Self Improvement	49
Box Office	47	Music Videocassettes	50
Coming Soon	49	Store Monitor	51
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MUSIC CHARTS			2
Top Albums		Hot Singles	
Black	25	Adult Contemporary	16
Classical	54	Black	27
Compact Disks	36	Black Singles Action	26
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Crossover

Hot Latin

Hot 100

Rap

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Hits of the World

Hot 100 Singles Action

Dance

## **Ryko Offers Discount On CD Jewel Box** Label Moves Vs. Longbox; Others Try Recycling

#### BY CRAIG ROSEN

LOS ANGELES-With hopes of eliminating the standard 6-by-12- inch packaging for compact disks, Rykodisc is offering a price-incentive poli-cy for distributors who order titles without the disposable longbox. Under the plan, distributors who order CDs without the longbox will receive a credit of 20 cents per disk.

Although the plan has drawn support from A&M and independent labels Rounder, Fantasy, and Rhino, they have yet to institute such plans. In Canada, the only other country that employs the longbox, PolyGram, WEA, A&M, and Virgin have announced they will stop using the 6-by-12 box on April 1.

Meanwhile, several U.S. companies, including the WEA-distributed labels, A&M, MCA, and Rykodisc, have taken steps to make the 6-by-12 box more ecologically sound by using recycled paperboard on some titles and discontinuing the use of a plastic coating, which will allow the entire package to be recyclable.

Rykodisc chief financial officer Robert Simonds, who proposed a plan to do away with the 6-by-12 box in a Billboard Commentary (April 1), admits that only a small segment of retailers have a system to deal with CDs without longboxes. But, Si-

monds adds, "we felt it was important to give those retailers that wanted CDs in jewel boxes only the ability to get them that way with some price benefit."

So far, Simonds admits, the plan has met with only modest success. He estimates that only 10% of the orders for Rykodisc's January releases-David Bowie's "Space Oddity," "The Man Who Sold The World," and "Hunky Dory"—have come from distributors who requested the titles without the 6-by-12 box.

Still, Simonds is optimistic that the 6-by-12 will eventually disappear from the U.S. market. "I believe by the end of this year, it will happen here," he says. "It's pretty clear to (Continued on page 83)

## **Majors Mull Licensing Of** Vinyl 45s To Indie Labels BY DAVE DIMARTINO

LOS ANGELES-The fate of the 7inch vinyl single seems likely to follow one of three distinct paths this year, say label executives: total extinction due to lack of demand, oneway sales strictly to jukebox operators, or direct licensing and pressing of current product via independent firms.

Several labels report being approached recently by giant Minne-apolis-based rackjobber Lieberman, which in a letter late last year expressed interest in directly licensing product from labels and pressing it itself.

Label executives have also reportedly entered discussions with independent firms-such as Los Angeles-based American Pie, which already licenses and presses noncurrent product-regarding the similar licensing of current singles. Rumors that Warner Bros. has entered into such a pact or that Arista is on the verge of a similar deal are firmly denied by executives of those labels. But Jim Cawley, Arista's senior VP of sales, acknowl-(Continued on page 71)

## **AFM: We'll Strike If Label Funding Ends**

#### BY IRV LICHTMAN

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Page 64

NEW YORK-The American Federation of Musicians, fearing payments by labels to the Music Performance Trust Funds and the Special Payments Fund are endangered species, is telling its members that a strike will be called if labels persist in doing away with both funds.

With new contract negotiations between the six major labels set to begin Jan. 21, AFM president J.

Martin Emerson, in a letter mailed Jan. 10, states, "We have been put on notice by the companies that their primary demands will be the elimination of the Music Performance Trust Funds ... They also seek elimination of the Special Payments Fund."

'Apparently," writes Emerson, "the companies are intent on inviting a strike."

Because of its public-interest na ture, MPTF is the chief target of AFM's stance. Since its establishment in 1948 as a result of negotiations between the recording industry and the union, MPTF has provided free public performances by AFM musicians throughout the U.S. and Canada. The Special Payments Fund provides payments to studio musicians.

Contributions to both funds have eroded greatly as a result of new industry/AFM contracts starting in (Continued on page 85)

Hits of the World

**Rock Tracks** 

Modern Rock Tracks

CLASSIFIED/REAL ESTATE

Jazz

Рор

# **ROCK AND ROLL HALL OF FAME**

We proudly congratulate this year's inductees to the Rock and Roll Hall of Fame whose careers we have supported



Holland, Dovier, Holland



Carole King and Gerry Goffin



Simon and Garfunkel

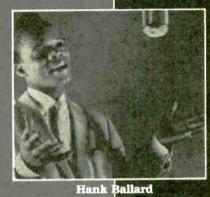


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1 Martin













The Four Tops



## **BMI... THE OPEN DOOR TO AMERICA'S MUSIC**

## Vets Lead List Of Grammy Nominees Henley, Petty Among Awards Contenders

#### BY BRUCE HARING

NEW YORK-There is no clear-cut front-runner heading into the 32nd Annual Grammy Awards, but veteran artists clearly dominate the nominations by the members of the National Academy of Recording Arts and Sciences.

The most-nominated artists and arrangers/producers/composers this year, with five nods each, are Don Henley, Tom Petty, Prince, David Grusin. and Mike Rutherford-all of whom who have been in the business for more than a decade.

Album-of-the-year nominees, similarly, are Bonnie Raitt ("Nick Of " Capitol), Don Henley ("The Time. End Of The Innocence," Geffen), Tom Petty ("Full Moon Fever, MCA), the Traveling Wilburys ("Traveling Wilburys Vol. One," Wilbury/Warner Bros.), and the Fine Young Cannibals ("The Raw And The Cooked," I.R.S./MCA). All except the Cannibals have been around the track several times.

Nine artists received three nominations apiece: Soul II Soul, Miles Davis, Aretha Franklin, Janet Jackson, Billy Joel, Bruce Hornsby, Raitt, BeBe Winans, and classical conductor James Levine.

These acts are among the 390-plus nominees in 77 categories that will vie in the televised Grammy Awards ceremony, Feb. 21 at the Shrine Auditorium in Los Angeles.

The trend toward experience continues in nominations for record of the year, which include such stal-warts as Henley ("The End Of The Innocence"), Bette Midler ("Wind Beneath My Wings"), Mike + the Me-chanics ("The Living Years"), and Billy Joel ("We Didn't Start The Fire"), plus the Fine Young Cannibals ("She Drives Me Crazy").

The same is true of the song-of-theyear nominations, given to the writers of the music. Nominations include "The End Of The Innocence" (Don

Henley & Bruce Hornsby), "The Living Years" (Mike Rutherford & Brian A. Robertson), "We Didn't Start The Fire" (Billy Joel), "Wind Beneath My Wings" (Larry Henley & Jeff Silbar), and "Don't Know Much," a song recorded by Linda Ronstadt and Aaron Neville (Barry Mann, Cynthia Weil & Tom Snow).

Of the eight artists whose recordings were nominated for record of (Continued on page 83)

## **BMG Music Int'l Opens East Berlin A&R Office**

BY ADAM WHITE

NEW YORK-The Eastern European walls continue to come tumbling down. BMG Music International this month is opening an office in East Berlin to explore business and A&R opportunities in the German Democratic Republic.

The BMG outpost is thought to be the first unit formed in East Germany by a music multinational. Previously, Western firms could access the market only through licensing pacts with the state record compa-ny, VEB Deutsche Schallplatten. Coincidentally, EMI's West German affiliate has just made a deal for a first option on rock and pop artists

signed to VEB (see story, page 69).

BMG Music International president/CEO Rudi Gassner says, "Our presence in East Berlin is designed to accomplish two goals: Firstly, to help establish the necessary legal contacts and to make sure we're trading on solid constitutional ground. Secondly, to show the East German artist community there's an office where they can come with their A&R ideas. If it's interesting enough, we're going to enter into artist contracts.

The initiative follows a related move by BMG's parent company, Bertelsmann. Last month, the German media giant opened its first (Continued on page 84)



A New Deal. EMI Music Publishing executives announce the signing of an exclusive administration agreement with Orion Pictures. Shown, from left, are Martin Bandier, vice chairman, EMI Music Publishing; Stu Cantor, representative, Orion Pictures; Murray Deutch, representative, Orion Pictures; and Charles Koppelman, chairman/CEO, EMI Music Publishing.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Chrysalis Records in New York promotes Joe Kiener to vice chairman. He was North American CEO of the label.

John Sykes is named president of Chrysalis Records in New York. He was president of Champion Entertainment (see story, this page).

Mike Bone is appointed president of Island Records in New York. He was president of Chrysalis Records.

MCA Records in Los Angeles appoints Steve Meyer senior VP of product development and Billy Brill senior VP of promotion. They were, respective-ly, senior VP of promotion and senior VP of field promotion, both for the



#### label

Elektra Entertainment in New York names Rick Alden senior VP of CHR promotion. He was VP of CHR promotion for the label.

Epic Records in New York promotes Polly Anthony to senior VP of promotion. She was VP of pop promotion for the label.

Betsy Alexander is named director of marketing and sales at Epic Records and CBS Records International in Los Angeles. She was associate di-



#### rector of marketing and media relations for the labels.

Columbia Records in New York promotes Rich Aznavoorian to associate director of marketing services. He was manager of marketing services for the label.

Joe Ianello is named senior director of national pop promotion for Atlantic Records in New York. He was associate director of national pop promotion for the label

EMI Records in New York makes the following appointments: Ron Geslin, national director of Midwest promotion; Jennifer Grossberndt, director of national AC promotion; Kim White, associate director of alternative and AOR promotion; Lida Galka, coordinator of promotion; and James Heathfield, Midwest regional promotion manager. They were, respectively, Midwest regional promotion manager, EMI; associate director of AC promotion, EMI; manager of alternative promotion and marketing, EMI; secretary, EMI; and Southeast regional promotion manager, Polydor Records.

PUBLISHING. EMI Music Publishing in New York appoints Jennifer Insogna director of foreign administration and Sharon Ambrose supervisor of synchronization promotion and licensing. They were, respectively, director of music publishing at LeFrak Entertainment Co. and president of the Ambrose Company.

**RELATED FIELDS.** Roy Rifkind is appointed VP of new talent acquisitions for Banner Artists International in New York. He was president of Spring Records.

Gary/Gurley Public Relations in Nashville names Susan Nadler national media manager. She was an account executive at Network Inc.

## Sykes Named President Of Chrysalis

NEW YORK-John Sykes, as expected, has been named president of Chrysalis Records, and Joe Kiener has been promoted to vice chairman of the label. Sykes, the former head of Champion Entertainment, a leading artist management firm, will report to Kiener, who was formerly Chrysalis' North American CEO.

The new Chrysalis president, who will be responsible for all day-to-day operations at the label, has a diverse background in music, management, and television.

Sykes' entertainment industry career began at CBS Records in 1976. He joined MTV during its formative stages in the early '80s and was VP of programming at the powerful cable music channel when he left it for the Creative Artists Agency in 1986. For the past year and a half, he has been president of Champion Entertainment, where he has guided the careers of such artists as John Cougar Mellencamp, Taylor Dayne, Car-ly Simon, Hall & Oates, and James McMurtry.

In Sykes' opinion, "My background has been the perfect road leading up to what I'm doing now ... Since the music business is so sophisticated now and you have to understand all these avenues, I'd hope that my experience in areas such as television, talent booking, and management will help me deal with my current job.'

Both Sykes and Kiener point to the increasing success of Chrysalis' U.K. company as a model they hope to duplicate on this side of the Atlantic. In the U.K., Chrysalis is now enjoying hits by Milli Vanilli (signed to Arista in the U.S.), Sonia, and Freddie Starr, among others.

In addition, notes Sykes, Chrysalis U.K. has developed a strong indigenous base with such acts as Sinead O'Connor and the Waterboys.

Kiener points out that the label has been revitalized in England under the perspicacious leadership of Paul Conroy, former MD of the U.S. division of WEA Records U.K., who joined the label about five months ago. He also gives credit to Peter Robinson, who joined Chrysalis U.K. as head of A&R in mid-1988.

Chrysalis is not doing very well currently on the U.S. charts; but, with a number of important releases scheduled over the next three months, Kiener expects to see a major turnaround soon. Now that Huey Lewis & the News has moved to EMI, and with Pat Benatar's "Great-est Hits" already out, the biggest item on Chrysalis' agenda is Billy Idol's next album. Originally scheduled before Christmas, that title is now anticipated in April.

Other upcoming releases include titles by Elisa Fiorello (March-April), Slaughter (January), Sinead O'Connor (March), World Party (March), (Continued on page 80)

## **Omansky, BMG Start A New Marketing Venture**

BY IRV LICHTMAN

NEW YORK-In leaving his post as VP of marketing management at RCA Records, Mike Omansky hardly leaves behind ties to label parent BMG Music. He and his former company have formed Worldwide Entertainment Marketing to reach out beyond RCA to create special marketing programs.

Omansky, president of the new company, has spent a good part of the past six years at RCA arranging for new marketing approaches to help put over the label's acts and to create new profit centers

The new company, based at BMG

offices in New York, is described by Omansky as a "limited partnership, a separate company that's backed financially by BMG. What the arrangement does is to allow me to deal with other companies.

Omansky has brought in Anne Vessio as his assistant. She has worked with Omansky for the past two years, coming to RCA after marketing associations with McMillan Co., Warner Cosmetics, Grey Advertising, and Hilton Tours.

"I think I can bring understanding and sophistication to two industries that speak a foreign language to each other: music and packaged (Continued on page 81)



# WE'RE GLAD THAT CI PROVED THE WO

he laterally thinking Italian navigator is one of PDO's heroes. We, too, showed sceptics our stern, sailed away from conventional wisdom and opened up a New World.

Columbus set sail in 1492, when Europe, Africa and Asia were everything there was on the whole Flat Earth.

We set to work in 1971, when the Known World of recorded music contained only black vinyl, open reel tape, 8-track cartridge and the compact musicassette.

Columbus voyaged paradoxically West towards the East, seeking the treasures of the Orient by a calmer route than the shipwrecking Cape of

Storms. Our paradox was to lock pictures and music forever inside a shining plastic disc, then release them at will in their purest form via a helium neon Laser beam swift as light and truer than the finest diamond stylus.

#### WE THINK EDISON IS GROOVY TOO.

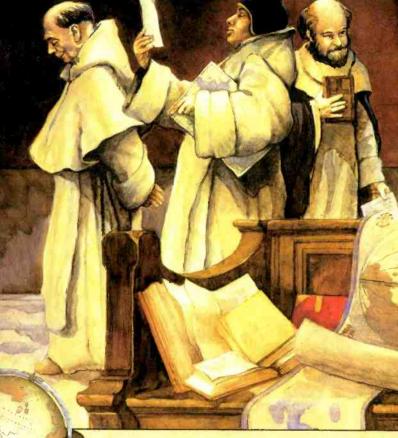
vithout Columbus's discovery, ours would have had little purpose. New York New York wouldn't be a wonderful town, Chicago wouldn't toddle, there would be no Beale Street and no

Blues, no Boston and no Prom, no Thomas Alva Edison and no phonograph.

So, no recorded music to put on Compact Disc and no American market to sell it in.

Which means the USA, Europe and Japan wouldn't be

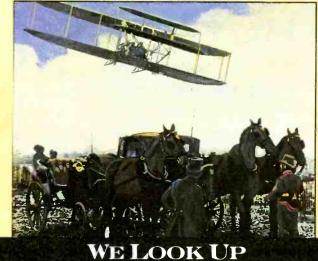
celebrating the hundred and twelfth anniversary of Edison's \$18 invention by spending \$10 <u>billion</u> on 650 million CDs this year.





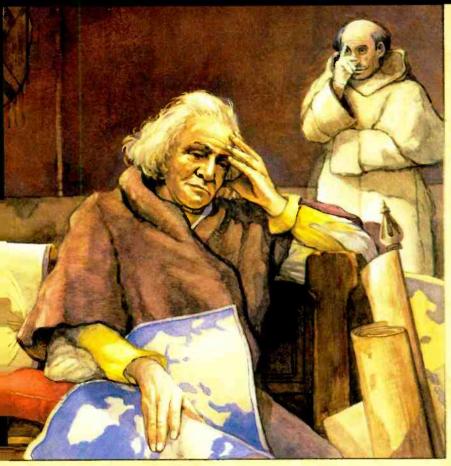
he Flat Earthers said the Wright Brothers' spruce and muslin biplane would never get off the ground at Kitty Hawk in 1903.

That's much what they said when we promised to encode music digitally as 5 billion indentations on a single compact disc, then read it by an optical beam bulleting round the spiral track like a 200 mph sports car in a concrete tunnel with a hair's-breadth clearance either side. The scoffers were wrong, both times.



TO THE WRIGHT BROTHERS.

# RISTOPHER COLUMBUS RLD WAS ROUND.



oday, Concorde jets busy music executives across the Pond at Mach 2. And we feed their CD production needs from PDO plants in England, France, Germany and the USA, with single-country or multi-country mastering, replication, 6-colour on-disc art, packaging, distribution and promotion.

ilbur's and Orville's invention helps us cover the music stores of the world, from Rodeo Drive to the Rue de la Paix. And our turnaround time, from session tape or video master to moment of truth in-store, is as sharp as a Jungmeister stuntplane in a snap roll. o, at the head of the industry we created with the state of the art product, manufacturing facilities and service infra-structure, is PDO satisfied? No. In the history of discovery, one thing leads to another. Guglielmo Marconi's wireless telegraphic

signal of 1895 led to radio broadcasting, then television and the space-hung net of satellite telecommunications that now enshrouds the Globe. For us, Laser Disc



led to Compact Disc, CD-ROM, Write-Once Disc, CD Video, CD Interactive. And PDO's R&D crews voyage on.

If we revealed what further technological landfalls we envisage out there in the expanding universe of the Compact Disc,

sceptics would laugh. Instead, let's discuss how we can provide you and your artists with the perfect Compact Disc product and service package here and now on Earth.



imply pick up the telephone (courtesy of another great discoverer, Alexander Graham Bell) and call Bob Bloom on (212) 512 9356 or Spence Berland on (818) 848 2442. In Europe call Silke van der Velden on +31 3402 78722.



## THE COMPACT DISCOVERERS

PHILIPS AND DU PONT OPTICAL





## **TWO AMERICAN MUSIC AWARDS**

FIVE GRAMMY'S

AND TEN MILLION ELEKTRA ALBUMS LATER... THE NOMINATIONS KEEP COMING

The 1990 American Music Awards BEST FEMALE POP BEST FEMALE SOUL/R&B BEST SINGLE "JUST BECAUSE"

## **MIDEM Ready To Roll In Cannes** Eastern Markets, World Music Are Key

#### BY NIGEL HUNTER

LONDON-The lifting of repression in Eastern Europe happened too late last year to make any difference in the number of MIDEM bookings by music companies from Warsaw Pact countries. But a MIDEM spokesman reports

a considerable increase in the number of Eastern Bloc journalists who plan to attend the international music fair. which will take place Saturday (20) through Jan. 25 in Cannes. He also predicts that many Western attendees will visit MIDEM's Eastern European stands to investigate trading possibilities now that the Iron Curtain has been raised. As of Jan. 5, Eastern Bloc participants in MIDEM included delegations from Bulgaria, Czechoslovakia, Hungary, Yugoslavia, the U.S.S.R.,

East Germany, and Poland. Overall, the MIDEM organization is claiming substantial increases in preregistered companies to 1,700, a 26% rise from the same time last year, and in exhibitor bookings, which stand at 980, a 21% improvement. Last-minute, walk-in bookings are expected to swell the registration figures further by Saturday.

This year, Jamaica is taking its first cooperative stand at the Palais des Festivals. Participating compa-

nies are Destination Management, Safe House Music, Seen Muzik, Tuff Gong Music, Lasn Records, New Name Music, ERO Records, and Jamaa Zima.

Preregistrations are up this year from Spain, with 60 companies; the U.K., 316 firms (including more than 100 stand reservations); West Germany, 152; and Italy, 80. Indonesia is making a debut appearance at MI-DEM in the shape of the Indy Parama Della record company.

The U.S. contingent includes those participating on five regional stands-Texas, California, Nashville, South By Southwest, and American Indies

Copyright protection societies attending MIDEM for the first time are the Sociedad General de Autores de España (Spain) and the Record Producers Rights Society of France (Continued on page 84)



Cultural Exchange. Executives from the Harry Fox Agency, the licensing subsidiary of the National Music Publishers Assn., and VAAP, the official copyright agency of the Soviet Union, sign a reciprocal representation agreement for the licensing of mechanical rights and the distribution of mechanical royalties in the U.S. and U.S.S.R. Shown, from left, are Sergei A. Semanov, VAAP; Alexander I. Repalov, VAAP; Vladimir F. Maslennikov, vice chairman, VAAP; Edward P. Murphy, president and CEO, NMPA/Harry Fox Agency; and Peter Felcher Esq., general counsel, NMPA/Harry Fox Agency.

## Fairness Backers Vow To Fight, Despite Court Ruling

#### BY BILL HOLLAND

WASHINGTON, D.C.-Congressional proponents of fairness doctrine codification will fight for passage of such a bill, despite the Jan. 8 Supreme Court decision not to review a case that upheld the Federal Communications Commission's 1987 order repealing the doctrine.

The comments by a spokesman for a key legislator ended broadcaster hopes that the High Court blessing of the 1987 FCC action would put aside a third attempt by legislators to reinstate the doctrine by making it a law.

The fairness doctrine requires

broadcasters to afford reasonable opportunity for discussion of controversial issues. A licensee's conduct in this regard is reviewed by the FCC at renewal time. (The doctrine is different from the equal time provision, which is not at issue.)

The High Court action, in essence, affirmed the U.S. Appeals Court rul-ing that the FCC had the authority and was correct in its decision in 1987 to repeal the doctrine on the ground that it was not in the public interest. Nevertheless, congressional supporters of fairness doctrine legislation do not see the decision as an obstacle to (Continued on page 18)

## **Bolton Bolts To Top; 'Good' News For Quincy; 'Little Mermaid' Makes A Splash For Disney**

by Paul Grein

UST TWO WEEKS into the '90s, Michael Bolton's "How Am I Supposed To Live Without You" becomes the first remake of an '80s hit to reach No. 1. Laura Branigan took the original version of the songwhich Bolton co-wrote with Doug James-to No. 12 in 1983

Last year, Bette Midler topped the chart with a re-make of "Wind Beneath My Wings," which had been recorded by numerous artists in the '80s. None of them, however, had managed to make the song a hit.

Bolton's smash is the eighth No. 1 single for producer Michael Omartian, who is the first producer to have No. 1 hits in the '70s, '80s, and '90s. Among his previous No. 1s: Andy Kim's "Rock Me Gently," Christopher Cross' "Sailing," and Pe-ter Cetera's "Glory Of Love.

#### Bolton's "Soul Provid-

album, released six months ago, is also moving briskly. It leaps from No. 32 to No. 22 on this week's Top Pop Albums chart.

HE SONG "I'll Be Good To You" has definitely been good to producer Quincy Jones. Two Jones-produced versions of the song have reached No. 1 on the Hot Black Singles chart. The original by Jones' discoveries, the Brothers Johnson, hit No. 1 in June 1976; Jones' remake featuring old friends Ray Charles and Chaka Khan moves up to the top spot this week.

(For the record, it's not the first time that a producer has topped the black chart twice with the same song. Norman Whitfield was at the boards on Gladys Knight & the Pips' 1967 version of "I Heard It Through The Grapevine" and also on Marvin Gaye's 1968 remake.)

"I'll Be Good To You" is Charles' first No. 1 hit on the black chart since "Let's Go Get Stoned" in 1966. (Brother Ray was fortunate not to have pressure groups to contend with back then. Think what a field day they'd have with it now.) In addition, "I'll Be Good To You" jumps to No. 20 on the Hot 100, becoming Charles' first top 20 pop hit since "Here We Go Again" in 1967.

As an artist, Jones first topped the black chart in 1978 with "Stuff Like That," which also featured vocals by Khan. Jones and Khan returned to No. 1 the following year with "Do You Love What You Feel," a hit for Rufus featuring Khan.

AST FACTS: Walt Disney Records' soundtrack to

www.americanradiohistory.com

"The Little Mermaid" jumps to No. 49 on the pop albums chart, becoming Disney's highest-charting soundtrack since 1968, when. "Jungle Book" went top 20. Disney's "Mickey Mouse Disco" hustled to No. 35 in 1980, but that wasn't a soundtrack.

Janet Jackson has her fastest-breaking single to date as "Escapade" enters the Hot 100 at No. 37. It's the highest that any single has debuted since Madon-'Cherish" bowed at No. 37 in August. Both are na's ' third singles from former No. 1 albums.

Rod Stewart's version of Tom Waits' "Downtown Train" leaps from No. 12 to No. 5 on the Hot 100, becoming the veteran rocker's eighth top five hit. This is the first of Stewart's top five hits that he didn't at least cowrite.

Tom Petty lands his first top 10 single in near-ly a decade as "Free Fal-

lin'," the third single from his smash album "Full Moon Fever," jumps to No. 8. It's Petty's third top 10 hit, following "Don't Do Me Like That," which he and the Heartbreakers took to No. 10 in 1980, and "Stop Draggin' My Heart Around," which he and Stevie Nicks took to No. 3 in 1981. "Free Fallin'" was produced by Petty's Traveling Wilburys cohort Jeff Lynne, who has now produced a top 10 single by three of his four fellow Wilburys. Lynne produced George Harrison's chart-topping "Got My Mind Set On You" two years ago and also oversaw Roy Orbison's 1989 hit, "You Got It."

Three acts signed to Famous Artists have albums in this week's top 10. Milli Vanilli is No. 2, New Kids On The Block are No. 8, and Young M.C. is No. 10. Two other clients of the New York-based booking agency are in the top 30: Soul II Soul is No. 20 and the 2 Live Crew is No. 29.

Karen Carpenter's "If I Had You" jumps to No. 18 on the Hot Adult Contemporary chart, nearly seven years after her death. The Phil Ramone-produced track is Carpenter's 29th top 20 AC hit. As the Carpenters, Karen and her brother, Richard, first cracked the top 20 on the AC chart 20 years ago with a remake of the Beatles' "Ticket To Ride."

WE GET LETTERS: Demitri Coryton of EMI Music in London notes that Cliff Richard is the first artist to appear on the U.K. charts in each of the five decades of the rock era. Richard's duet with Van Morrison. "Whenever God Shines His Light," cracked the U.K. top 20 late last year and was still on the chart in '90.

## **Curb Ties Knot With CEMA** Label, Distrib In 5-Year P&D Pact

#### BY MELINDA NEWMAN

NEW YORK—The first release from Curb Records under its new manufacturing and distribution deal with CEMA will be country artist Jann Browne's "Tell Me Why," due out next month.

Curb signed a five-year pact with CEMA Jan. 4, ending its affiliation with MCA. The label's first-year output will include 24 greatest-hits collections, among them four spring releases from the Four Seasons, Bobby Vinton, Ronnie McDowell, and Moe Bandy, according to company chair

man Mike Curb.

Curb artists formerly were affiliated with several different labels, and many still have binding contracts with those labels. For example, Lyle Lovett, the Desert Rose Band, and the Bellamy Brothers will remain on Curb/MCA, and Hank Williams Jr. will stay on Curb/Warner. Sawyer Brown, whose contract with Capitol was up with its current album, will move to Curb/CEMA with its next release

Another Curb act, the Judds, will still go to their new label, MCA. The (Continued on page 71)



#### BY CRAIG ROSEN

LOS ANGELES-I.R.S. Records president Jay Boberg confirms that the independent label has been courted in recent months by a number of major labels about a possible sale.

'No question about it, the fact that so many independents have been sold in the last six months has increased the interest in an equity purchase of I.R.S," Boberg says. "We have had purchase offers, or partial purchase offers, over the last five years, but in the last six months there's been a hell of a lot more, and they're a hell of a

In a prepared statement, Boberg said, "We are not uninterested in the concept [of a sale], but we relish our status as one of the few remaining independent companies."

I.R.S. signed a five-year pressing and distribution pact with MCA last summer, and that could be a potential roadblock to the sale of I.R.S. to any company other than MCA.

There is also another problem: Although I.R.S. had a good year in 1989 with the success of Fine Young Cannibals-whose hit album "The Raw (Continued on page 84)



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#### BILLBOARD JANUARY 20, 1990

## **Editorial BILLBOARD CHARTS NEW PATH IN RESEARCH**

N MANY RESPECTS this issue of Billboard represents a watershed in the history of music charting. Over the years, Billboard has em-ployed a number of different methods-from runners to Western Union to private phone lines-in our efforts to collect ranked reports on record airplay. With each change, the charts have improved in both accuracy and timeliness.

In this week's edition, Billboard takes the next giant step forward. For the first time, we are publishing a chart-the Hot Country Singles chart-based entirely on monitored airplay. This new method eliminates the need for numbered lists from individual radio stations.

Instead, the chart is created through a technology that can listen to radio and track a record's radio exposure compared to other records being played. The technology has been developed by Broadcast Data Systems, and Billboard is proud to be introducing it to the business of charting music. While others have used monitors to sample airplay in the past, the BDS system allows for the first 24-hour, seven-day-aweek monitoring. We believe there is no more accurate way to chart what is being played on the radio.

What is most exciting about this technology is its precision. One can learn through Billboard's new methodology, when correlated to each station's Arbitron ratings, the number of listeners who have heard a song-and how often they have heard it-in a particular market. This may be related to actual sales of current releases by an artist in that market.

Of course, airplay has never been a guarantee of sales, but record companies, marketing firms, and artists' managers now have a reliable new tool to use in gauging the ongoing success of their promotional efforts. The ability to track breaking records with precision should enable marketing executives to react more quickly to demand and maximize sales.

We hope all readers will turn to this week's Country section for a complete explanation of our new methodology. Throughout this year we will be making greater use of the BDS technology; as always, we will keep our readers informed of all changes.

Once again, Billboard is proud to be leading the way!

throughout human history.

#### Their Real Purpose Is Censorship WARNING STICKERS ARE NOT NECESSARY one of nature's most basic functions they don't know that heavy metal

#### BY ED KARLIN

I have to disagree with Frank Hennessey's recent Commentary on album warning stickers (Billboard Dec. 9). The purpose of standard warning stickers is not to inform, as Hennessey contends, but to censor.

Hennessey points out that "recently, our customers have received volumes of letters and telephone calls from consumers who are outraged over the lyric content and album graphics of particular recordings." Video retailers across the country are faced with legislation and similar consumer complaints about the movies they carry on videocassettes.

Hennessey also says that the pact between the Parents' Music Resource Center, the National Parent-Teacher Assn., and several recording companies "represented an effort to deal with the problems of providing notice to parents with regard to sound recordings that contain explicit lyrics. This 'warning label,' it was hoped, would enable parents to exercise parental discretion on behalf of their children.

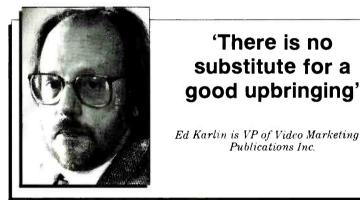
I seriously doubt that any parents truly concerned about the lyrical content of the music their children listen to need a warning label to let them know that a particular album contains explicit lyrics. All they have to do is listen to know if there is something offensive to them; then they may discipline their children accordingly.

Those who complain about music or video product that they do not want their children to hear or see have no right to blame anyone else for the upbringing their children receive. Morals, religious values, and codes of conduct should be taught in the home, and it is about time that parents stopped blaming the media and society for how their children are raised.

The headline on Hennessey's Commentary is "Standard Warning Stick-ers Are Essential." Why? We seem to have done fine without them so far, and the argument that rock'n'roll is the devil's music, undermining our children's morals, has been around ever since Elvis shook his hips. Are parents really so ignorant that they

acts will be singing about sex? Is that really so dangerous? Do they really need labels to inform them about this

If parents are sincerely concerned about what their children are ex-



posed to, there are things they can do about it besides demanding album stickering. They can get more involved with family activities; they can spend more time with their children; and they can shut off the CD player or VCR any time they want.

Of course, it is easier to blame the

In a recent letter (Billboard, Dec. 2),

Leonard Goldberg says we do not need the Parents' Music Resource

Center to tell us to censor our music.

Yet he subscribes to the same misin-

formation on which the PMRC and

their ilk have based their entire cam-

paign. Does he know one child who

was "influenced" to shoot drugs after

listening to a Guns N' Roses album?

What is the harm that 2 Live Crew

Just because they do not meet his

personal standards, or Susan Bak-

er's, that does not mean they should

be made unavailable to consumers

who theoretically have the freedom

As producer of the syndicated ra-

to choose what they want to buy.

and N.W.A. inflict on our youth?

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Letters

to the Editor

POSITIVE EFFECTS OF ROCK

music and video industries for what kids like than it is to stop using television as a babysitter when parents want to ignore the little ones. There is no substitute for a good upbringing, and parents who seek to blame society for how their kids are

Ed Karlin is VP of Video Marketing & Publications Inc.

'There is no

substitute for a

brought up cannot be very close to their children and obviously have very little faith in them and their better judgment.

I personally do not believe that lyrics with sexual content are a threat to anyone, and it seems to me that art of all kinds has been preoccupied with

dio show "Metalshop," I get tons of letters from listeners who tell me

about the positive effects rock and metal have had on their lives. While Motley Crue may not be "art" to Goldberg, it sure is to millions of others. Censorship of any kind is wrong. Don Kaye

MJI Broadcasting

New York

LET CONSUMERS DECIDE Nothing is so tragic or shortsighted as an industry trying to manipulate its customers. Detroit tried that. Now its customers buy German, Japanese, and English cars to get the quality they want.

If a buyer wants an artist's hit on cassette single, provide it. No one with just \$10 to spend can buy two full-length cassettes or one CD. If he wants tunes by Milli Vanilli, Paula Abdul, Michael Jackson, or Keshia Jackson, don't thwart him; applaud

for opposing views. When John Lennon made a socially astute comment about the media and society, their misinterpretation of his remarks as

Just what does "explicit lyrics-pa-

rental advisory" mean? Should we go

back and label Muddy Waters al-

bums? How about the Rolling

Stones? There are certain fundamen-

talist religious groups in this country

who really do want to control every-

thing we see and hear, and their fa-

natical beliefs do not allow any room

an insult to their religion led them to burn Beatles records. Many people in the U.S. have gotten hours of pleasure from artists like Elvis Presley, the Beatles, and the Stones, but some American Ayatollahs have always contended that rock music is a threat to our nation's morals.

What all of this is really about is censorship, and the political maneuverings of those who want to control the media and the free exchange of ideas. Unfortunately, one of the prices you pay to live in a free society is that when you do not allow government to interfere with people's be-

(Continued on page 80)

him. If customers want to try 10 artists on Personics samplers, let them. Such exposure is like tasting one peanut. You crave more. As soon as the buyer has money to match inclination, he/she will buy albums.

No one can buy all the great music available. By allowing a consumer to sample, you place your artist firmly in his consciousness. That's all you can do. Manipulate the consumer? Forget it. Long-term consumers don't buy what you want. They buy what they want.

Katherine Buckley Farr Greenport, N.Y.

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be submitted to Ken Terry, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

# Heavy Metal Part Of U.S. Arsenal AFRN: No. 1 In 25-54 Dictators

BY PHYLLIS STARK

NEW YORK—What song would you have dedicated to ousted Panamanian dictator Gen. Manuel Noriega? The people of Olympia, Wash., chose "Next Time I Fall." Listeners in Atlanta liked "Run For Your Life" by the Beatles. And in the broadcasts that made international news in the week between Christmas and New Year's Day, some military dedications included "Nowhere To Run," "I Fought The Law," Tom Petty's "Yer So Bad," and the works of Twisted Sister.

Although the broadcasts gave Armed Forces Radio more publicity than anything since "Good Morning Vietnam," the now-famous rocking of the Vatican Embassy was actually the work of a U.S. Army psychological warfare unit that set up speakers to blare the programming of the Southern Command Network, an affiliate of the Los Angeles-based Armed Forces Radio and Television Service.

Both the broadcasters involved say the "Noriegathon" began with less ambitious intentions than blasting Noriega out of hiding. "We're not in the psychological-warfare business," says AFRTS PD Gerry Fry, who denies responsibility for the Army's tactic. But Fry does credit the broadcast with being a "good morale booster" for the troops who could hear it.

SCN commander Col. Bob Gaylord says that on Dec. 21, several days before Noriega holed up in the Vatican, the station had gone to an all-request format, something it does frequently in crisis situations to make sure as many soldiers as possible are tuned to AFRN. The skewing of those requests toward Noriega "wasn't by design" he says. But by late that day, staffers noticed that the requests were getting increasingly pointed, i.e., "Welcome To The Jungle" from one Marine unit.

SCN always dedicated the requests to the company or unit that requested the song rather than making the dedication to Gen. Noriega himself, according to Sgt. 1st Class Elva Kunsman, who was one of the AFRN jocks during the Panama crisis. "[The requests] amused us for a couple of days," she says.

SCN did not hear reports about the loudspeaker broadcasts in downtown Panama until Dec. 27, although they continued for several days after that. They were finally cut off, Gaylord says, "by popular demand of the people living in the Holiday Inn," which is located very close to where the speakers were set up.

Nevertheless, Gaylord says that his radio station received numerous requests from employees of CNN and several other news organizations that took refuge in the hotel. He does not mention the fact that the Vatican issued an unusually strongly worded protest against the bombardment of the other people in their embassy, along with Noriega.

Fry says that Noriega, unlike other people in the Vatican Embassy, did not have an air conditioner with which to drown out the music. Although Gaylord is unsure how much the broadcast contributed to Noriega's surrender, "looking at the entire picture, it probably was part of it," he says.

SCN kept the requests coming until Dec. 29-except for Christmas Day, when it went to holiday music. Ironically, although Noriega did not surrender until Jan. 3, SCN went back to its normal format several davs earlier because-like regular commercial broadcasters-it was concerned about breaking format. "The requests coming in at that point were increasingly for heavy metal songs," says Gaylord. "We felt like we were no longer serving our [diverse] audience," which included some older military people, unlikely to be Guns N' Roses or Twisted Sister fans.

But while the music was dying down in Panama, Noriegamania was just starting to brew at home. Early on Dec. 28, SCN began hearing from U.S. stations, most of whom wanted to send tapes, Noriega top 10 lists and the like. One station even asked about sending its morning team to Panama.

At WPHR Cleveland, morning man John Landecker and producer Paul Phillips produced a special edit of Van Halen's "Panama" for SCN (see story, this page). WFOX Atlanta morning team Randy & Spiff sent SCN a tape including their bits and such songs as the Rolling Stones, "It's All Over Now"; Fontella Bass, "Rescue Me"; the Dave Clark Five, "Catch Us If You Can"; Martha & the Vandellas, "Nowhere To Run"; and Del Shannon, "Runaway." They also put together a tape of New Year's greetings from Atlanta listeners to the troops in Panama.

Saga Communications' WKLH Milwaukee and KRNQ (Q102) Des Moines, Iowa, gave away Noriega prize packages containing Clearasil, a pineapple, and a tape of their Noriega top 10. AC KQEU Olympia, Wash., spent three days on the morning show playing listeners' Noriega dedications, such as "Against All Odds," and "It Keeps You Runnin'."

Gaylord says he did not run any of the music tapes because of his concern over copyrights. He did, however, use the tapes of listener call-ins and New Year's messages. "We've gotten a number of comments from people who really appreciate it," he says. "It gives them a nice touch of home."



You Better You Bet. A wager between album WLLZ Detroit and classic rock WMGG Columbus, Ohio, on the Michigan/Ohio State football game ended in a trip to Detroit for WMGG morning team of Stubie Doak & Robin Jones, center. As the losers, the WMGG team had to travel by bus to Detroit and deliver a dozen red roses. They are flanked by WLLZ morning men Jim Johnson, left, and George Baier.

## WLS Legend Landecker Back On Top 40

#### BY SEAN ROSS

NEW YORK—Most radio people who grew up in the '70s have stories about hearing John Records Landecker at night on WLS Chicago. A few of those people have tried to hire him. WHTZ New York PD Steve Kingston—who has put several prominent '70s jocks on Z100 on occasion—had Landecker do several on-air auditions. Top 40 WPHR (Power 108) Cleveland PD Cat Thomas, who did finally hire Landecker for mornings in early November, grew up listening to him in Charlotte, N.C.

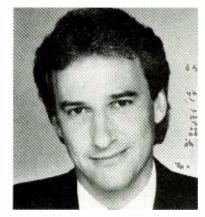
At oldies KLOU St. Louis, PD Frank Holler was actually a contemporary of Landecker's and had worked across the hall from him in the '70s at WDAI (now WYTZ). But even at KLOU and its N/T mega-sister KMOX, during the period when it appeared that Landecker would be coming to KLOU for mornings, there were people at both stations who claimed to be in radio because of Landecker, including one who asked if he could buy Landecker a drink or something-anything just to talk to his radio idol.

Landecker has been through a lot of changes since those listeners' formative years. He was off nights at WLS by 1981, hosting afternoons there, then doing mornings at CFTR Toronto, afternoons at Chicago rocker WLUP-FM, and mornings at its rival WCKG. Several years ago, he returned to a much more sedate WLS for nights, staying until this summer, when the station finally switched to alltalk.

He also changed stylistically. Like most WLS staffers, Landecker was virtually a talk host by the time of the WLS change. (He says he would have considered staying on after the switch, but wasn't asked.) And judging from some comments on WLS' 25th anniversary special in 1985, and from his much mellower on-air persona, one got the distinct impression that Landecker did not much care for his legacy as a high-energy rock jock.

But when Kingston brought him to New York to do top 40 again, Landecker says, "It really got me excited about working in radio again. Z100 has a great attitude about what they are, who they are, how to get to where they want to be, and how to stay there.

"I hadn't done top 40 in a long



Landecker

time and it was a riot. It was a nice place to be between what had happened at WLS and coming here. It re-awakened my love for this kind of format and also sort of re-educated me to the fact that I knew how to do this and it was what I knew how to do well.

"I've worked a lot of different formats—virtually every format there is. I've done top 40, AOR, sports talk at [the latter-day] WLS. I'm glad I did all those formats, but one of the biggest mistakes I'd made in the past was getting away from the things that established me, and thinking I had to always change and evolve into some new deal."

When Landecker chose WPHR over KLOU, he says, it had a lot to do "with the fact that one was oldies and one was contemporary, and I'd just come off Z100." Had he come to grips with being a screaming boss jock again? "You don't have to be a screaming boss jock to do this, and if you're a great screaming boss jock, then the hell with 'em. Go be a great screaming boss jock, and tough shit if people don't like it!

"The whole broadcast world has a top 40 attitude now. In the old days at WLS, a light would come on every 90 minutes and you'd have to play the No. 1 record. Now with the new confrontational talk radio, every day and a half one of the top five topics has to come on. "Today we're going to harangue about abortion; today we're going to harangue about racism." 'Entertainment Tonight' and MTV move at a top 40 pace. Every single format is playing more music with less talk and giving away more money. So why not just do top 40?"

As for the following among radio junkies, something he once did not seem to care much for either, Landecker now sees their attention as "sorta neat. It's a great compliment. I'm honored that they feel that strongly about it, and it's those people who are going to keep me employed. So God love 'em."

Landecker's own heroes, growing up in Ann Arbor, Mich., in the early '60s, were WHRV jockturned-record-producer Ollie McLaughlin, WXYZ Detroit's Lee Allen, rival WJBK's Joel Sebastian (later a WLS jock), and WCFL Chicago's Ron Brittan. It was the various shticks that 'CFL jocks had-Brittan being the "king bee" and calling his show the Ron Brittoni radio program, for instance—that prompted Landecker to make an on-air gimmick out of the fact that his middle name, and mother's maiden name, really was Records.

But Landecker also cites a few onair influences from recent years that one might not expect. One is WLUP morning man and former co-worker Jonathon Brandmeier. There's also WLUP afternoon team Steve Dahl & Garry Meier, who, during their early/mid-'80s stint at WLS, made no secret of their distaste for the station's *(Continued on page 19)* 



Visiting Miss Daisy. SBK artist Darryl Tookes, center, met up with urban WVAZ (V-103) Chicago MD Daisy Davis, left, and SBK director of R&B promotion Maye James after his recent debut performance at Georges in Chicago.

## Now Baltimore Gives Up EZ Life For AC; Toolajian To TV; Buzz Bennett Resurfaces

ANOTHER WEEK, another major easy listening defection. WLIF Baltimore—ranked No. 2 in the newly released Fall Arbitrons—is now soft AC Lite 102. PD Bob Moek and the other staffers stay on. Bob Lowery will consult, as will Andy Bloom, PD of co-owned WYSP Philadelphia.

Across town, the embattled Atlantic Coast Radio Network's planned purchase of WITH Baltimore has fallen through. This means that WITH has returned to an all-adult standards format. In addition, ACR's talk programming is off several other stations statewide.

Back on the easy emigrant front, KCTC Sacramento, Calif., will become KYMX in the next few weeks, adopting a format that new PD Michael Oakes says is best explained as a somewhat brighter Format 41. The station, targeted 30-50 year old, was researched by consultant George Burns.

#### PROGRAMMING: UPWARD NOBILITY

Loren Toolajian, OM of classical WQXR-AM-FM New York is leaving after  $3^{1/2}$  years to work for an L.A.-based TV production company; no replacement yet . . . Former KHYI (Y95) Dallas PD Buzz Bennett has relocated to Carmel, Calif., where, besides doing some work with Bob Hamilton's "Radiostar," he will also be opening his own consultancy. Call Bennett at 408-625-9909.

Lots of flux in Noble Broadcasting this week, following the resignation of executive VP/chief operating officer Norm Feuer. Research/marketing director Howard Friedman is named VP/programming, replacing Bob Laurence, who becomes VP/ GM of KBZR/KBEQ Kansas City, Mo. And Karen Barber, who was MD/morning co-host at KBEQ for 5<sup>1</sup>/<sub>2</sub> years, returns as PD. She was last MD of crosstown KLSI.

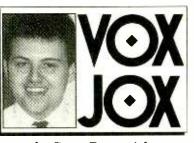
Top 40 WHLY (Y106) Orlando, Fla., becomes WXXL (XL106.7) under consultant Jim Wood. The new station will remain top 40 but become somewhat more adult. John Magic from WEZC Charlotte, N.C., is doing nights. Meanwhile, former Y106 staffer Steve Ocean can be reached at 407-331-8117. Across town, longtime album WDIZ PD Rad Messick is out; Lee Randall is acting PD.

Bryan Krysz leaves WFYV Jacksonville, Fla., after several months, to be PD of WSHE Miami, replacing David Grossman. WUFX Buffalo, N.Y.'s Garth Hemp replaces Pat Evans in mornings ... Paul Porter is out as PD/mornings at urban/AC WMMJ Washington, D.C. Album WHFS Washington, D.C.,

Album WHFS Washington, D.C., loses PD David Einstein to RCA Records ... Former WRMX Nashville OM Jerry King is the new PD at AC WMJC Indianapolis, replacing Randy Harris... Bill Rohde, who joined adult standards KTSA San Antonio, Texas, several weeks ago for p.m. drive is upped to OM ... At press time, all-Zeppelin classic rocker WKRL (98 Rock) Tampa, Fla., was in the process of adding its first non-Zep artists. The station has also changed calls to WXTB.

At classic rock WGFX Nashville, production director Charlie Walker is promoted to OM. In addition, Lauren MacLeish (aka Kim Bowling) transfers to WGFX's PD slot from the MD job at sister WMJJ Birmingham, Ala. MacLeish had done fill-in at WGFX in the past... At album KRSP-FM Salt Lake City, PD Ron Bowen is gone. OM Steve Carlson assumes his duties.

Concurrent with the return of morning man **Tom Ryan**, PD **Jay Clark** is out at AC **WOMC** Detroit. No PD has been named. **Kevin O'Neil**, the man Ryan replaced, is now with crosstown **WKQI** (Q95) for



by Sean Ross with Craig Rosen & Phyllis Stark

middays. WOMC has made an unsuccessful attempt at obtaining a restraining order against the move; O'Neil's noncompete clause goes to court on Feb. 7.

ND Kevin Keenan adds PD stripes at AC WBEN Buffalo, N.Y. ... At AC KEZR San Jose, Calif., acting PD Jason Williams gets the official nod. Across town, top 40/dance KHQT is again being consulted by former PD Steve Smith.

Simulcast top 40 WPXY-AM Rochester, N.Y., was adult standards in the early '80s when it was WPXN. This week, the station returns to the format as a Unistar Music Of Your Life affiliate. FM OM Tom Mitchell will oversee the AM.

Morning man Broadway Joe Booker is upped to PD at urban KIPR Little Rock, Ark., replacing Mark Christian, who can be reached at 901-795-3496 ... At AC KAMZ El Paso, Texas, PD/p.m. driver John Alan Weitz is gone, following the arrival of new GM Greg Heitzman from KAKS-AM-FM Amarillo, Texas. (He replaces Buddy Howell, now GSM of urban KJMZ Dallas.) APD/ MD David Reyes is now acting PD.

PD Aaron Cosby is out at urban WCKU Lexington, Ky. No replacement has been named, but Keith Jones, who did overnights at crosstown country WVLK, has joined for nights ... After six years at top 40/ dance KKMG (Magic 98.9) Colorado Springs, PD Max Miller is leaving, but will consult the station; MD Scooter B. Stevens is promoted to PD. Night jock Trevor Carey is now MD. Across town, AC KSPZ (Z93) segues to oldies.

At urban WPGA Macon, Ga., p.m. driver Brian Kelly becomes PD, replacing Ross Brooks, who has just launched AC WFFM Tifton, Ga. Kelly needs a new morning man. Brooks needs record service; call 912-382-3333 ... Former KBCE Alexandria, La., PD Ken "Iceman" James is now the OM for Grambling Univ.'s KGRM Monroe, La. ... Adult standards WRHD Riverhead, N.Y., becomes Satellite Music Network Z-Rock affiliate WRHZ ... Konrad Kayne has been named OM/mornings at oldies WNNH Manchester, N.H.; he was previously in the same slot at rival WFEA.

PEOPLE: MAMA I WANT TO DO MORNINGS

There have been rumors for several months that urban WBLS New York would switch a.m. driver Lawrence Gregory Jones and his 12-4 p.m. counterpart Sergio Dean. When it happened, the surprise was the addition of Vy Higginsen, one of the original early-'70s WBLS staffers, as morning partner. Higginsen is also a creator/cast member of the long-running off-Broadway musical "Mama I Want To Sing."

Across town at top 40/dance WQHT (Hot 97), Howard Hoffman—who joined the morning show several weeks ago as a producer/ voice man—is now anchoring the shift with Stephanie Miller. Al Bandiero returns to swing.

Now that top 40/rock KQLZ (Pirate Radio) Los Angeles is "leaning more mass appeal," according to Scott Shannon, MD Steve Hoffman is leaving to pursue a PD/MD slot on the album rock side. Former WKTI Milwaukee MD Denise Lauren is his replacement. At crosstown urban KDAY, MD Steve Washington leaves for promotion duties with Arista.

"For someone who wasn't a major name, it's surprising what an outpouring of emotion there's been." That's **WPOW** (Power 96) Miami's **Bill Tanner** talking about the death of **Cramer Haas**, WPOW's midday man and a Miami radio fixture since the '70s. Two days after Haas died at age 46 of a heart attack on Jan. 6, six usually competitive Miami stations broke for a minute of silence, then played Diana Ross' "Missing You." Haas, a heavy smoker, underwent triple-bypass surgery in 1984.

The controversial Perry Stone has exited modern rock KITS San Francisco after a brief stint ... Shadow Daniels, formerly of late nights at WZPL Indianapolis, has signed on for middays at WHYT Detroit, where he'll be known as J.J. Walkman ... Anna DeHaro, half of the morning team at top 40/dance KPRR (Power 102) El Paso, Texas, heads for mornings at KTFM San Antonio, where she'll join Sonny Melendrez.

Downtown Billy Brown, who joined WBSB (B104) Baltimore from WZYQ (Z104) Frederick, Md., several months ago as late-night fill-in, is now official in evenings ... Perhaps because he once publicly abstained from sex, top 40 KEGL Dallas morning man Dave Kraddick is named one of the national Jaycees' 10 Outstanding Young Americans.

Former WRKI (195) Bridgeport, Conn., PD Ray Graham joins classic rock WINZ-FM Miami as programming assistant ... KDWB-FM Minneapolis late-nighter Cadillac Jack (612-454-5240) is looking for an earlier shift, preferably with MD/APD duties. Potential replacements should contact PD Brian Philips.

Former Cincinnati Bengal Chris Collinsworth replaces Bob Trum-

# newsline...

**SCOTT FAYE** has been named GM of UBC's KSOL San Francisco, replacing Ken Shubat. Faye was GM of WYST-AM-FM Baltimore since 1985. Also, Jimmy Jimenez has been promoted from station manager/PD to VP/GM at UBC's WKDM New York.

**BILL ROTH** is the new GM of AC WLYT Boston, assuming duties that had been held by the station's owner for the past six months. Roth was previously GM of KLIO Quad Cities, Iowa/III. WLYT PD Rick Harrington is out and has not been replaced.

**JOE HESLET**, former VP for the Research Group, is the new GM for KRTY (formerly KYAY) San Jose, Calif., replacing Jackson Weaver.

**DOUG KIEL** has been promoted to executive VP/Radio for the Milwaukee Journal's broadcasting arm, WTMJ Inc. Kiel will continue in his duties as VP/GM of WKTI Milwaukee.

**GEM O'BRIEN** goes from the OM slot at KYMS Anaheim, Calif., to the GM position at KWRM San Bernardino, Calif., replacing Richard McIntosh, who manages the now separately owned KFRG. At KYMS, PD Roger Marsh adds OM duties.

GARRY EAVES is promoted from GSM to GM at oldies WOCL Orlando, Fla.

JOHN JENKINS, PD of WMAG Greensboro, N.C., adds station manager duties.

**ELIZABETH YODER.** GSM at WLAC-AM-FM Nashville for the last two years, is promoted to GM, replacing Vic Rumore.

**SHAMROCK** has announced the sale of KMGC Dallas to Cook Inlet for \$22million. WHB/KUDL Kansas City has also been put up for sale.

**OTHER APPOINTMENTS:** Price Communications' Susan Holden and Kim Pressman add VP stripes, as does Dan Spice, associate consultant for the Lund Consultants; Jon Erdahl, currently OM for WGIR-AM-FM Manchester, N.H., becomes regional OM for parent company Knight Quality Stations, with additional jurisdiction over WHEB-AM-FM Portsmouth, N.H.; Steve Edwards is named to the new presidency slot at South Central Communications; At Paragon Research, VP Chris Porter becomes executive VP. Director of marketing Mike Henry is named VP.

pey as sports talk host on AC WLW Cincinnati... Jon Brent, p.m. driver at oldies KQFX Austin, Texas, joins WWMG (Magic 96) Charlotte, N.C., for the same slot.

At country WFMS Indianapolis, Karen James moves from nights to middays. Larry Downes from KRST Albuquerque, N.M., replaces Jim Denny in afternoons. Part-timer Mark Roberts is upped to evenings. Eric Chaney joins as production director... At AC CJBK London, Ontario, Tony Monaco joins for swing from CHUC Coburg, Ontario... John Schaeffer is out as MD/p.m. driver at top 40 WFLY Albany, N.Y. Part-timer Jumpin' Jamie Roberts takes the air slot.

#### EVENTS: SCREW/REMEMBER THE Q

In the latest hostilities between top 40 rivals WRBQ (Q105) and WFLZ Tampa, Fla., the former station has filed a trademark infringement suit over the "Screw The Q" T-shirts that WFLZ has been selling through local merchants. Besides unspecified damages of at least \$5,000, Q105 is also seeking the remainder of the shirts as well as the silk-screens used to produce them. Meanwhile, former PD/morning man Scott Shannon recently made a guest appearance on Q105's Morning Zoo.

At the other Q, oldies KCBQ San Diego, PD Sonny West is planning a Valentine's Day reunion of staffers from its legendary top 40 days. Already committed are Buzz Bennett, Rich "Brother" Robbin, Shotgun Tom Kelly, Happy Hare, Jerry G. Bishop, Charlie & Harrigan, and Don Howard. If you haven't been contacted, call West at 619-286-1170. West, meanwhile, recently went from afternoons to mornings, replacing John Forsythe. Dayle Ohlau from Airwatch Traffic and Kevin Hines from crosstown KGMG join for nights and all nights respectively.

nights and all nights respectively. **Regina Burns**, ND for country **WGKX** (Kix 106) Memphis is overseeing a half-hour six station simulcast saluting Dr. Martin Luther King, Jr., at 6:30 on his birthday (15). The other stations involved are black outlets WHRK, WDIA, KRNB, WLOK and KWAM.

Panasonic used the winter Consumer Electronics Show in Las Vegas to unveil its new Technics CQ-ID90, a car radio that can track down stations by format. The CQ-ID90 stores format, call letter, and frequency information for more than 5,000 cities. It sells for \$800. Meanwhile, Coca-Cola is introducing something called Q-sound, which it describes as "3-D sound" with its new "Hilltop Reunion" TV campaign that launches Jan. 28-29.

KLOS Los Angeles morning men Mark Thompson & Brian Phelps, who were expelled from Graceland last August, returned to Elvis' former home for his 55th birthday bearing a gift. The duo acquired the head of Elvis from the State of Mississippi's Rose Bowl parade float, and attempted to deliver it to Graceland on a flatbed truck. Graceland spokesman Todd Morgan told reporters that Mark & Brian had turned the float, which also saluted B.B. King, Tammy Wynette, and Leontyne Price, "into something distasteful. It is really sad."

## **FALL '89 ARBITRONS**

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

												KIKK-FM	coun
Call	Format	W	Sp	Su	Fa	0.11	<b>r</b> 1	W	Sp	Su	Fa	KLTR KKBQ-AM-FM	AC top 4
Call	Format	'89	'89	'89	'89	Cali	Format	'89	'89	'89	'89	KLOL	aibu
	CHICAGO-	-(3)				WLTI	AC	3.5	3.7	4.1	4.7	KODA	easy
WGN	N/T	• •	9.1	9.3	10.7	WWWW	country	5.2	4.3	3.5	4.7	KTRH	N/T oldie
WGCI-FM	urban	7.4	6.2	6.7	7.3	WDFX	top 40	4.1	4.5	4.4	4.2	KRBE	top 4
WVAZ WBBM	urban N/T	6.0 4.8	4.7 5.3	4.9 5.5	5.1 4.9	WKQI	top 40 AC	4.0 4.0	4.3 3.8	4.2 4.1	4.2 3.9	KZFX	cls r
WLUP-FM	album	4.8	4.8	4.4	4.1	WCSX	cls rock	3.3	3.9	3.6	3.6	KQUE	AC N/T
WBBM-FM	top 40	3.8	4.1	3.6	4.0	WLLZ	album	4.7	4.1	3.3	<b>3.6</b>	KNRJ	top 4
WYTZ	top 40 N/T	3.6	4.4 2.5	3.7 3.5	3.8 3.7	WJZZ	adult alt	2.1	2.5	3.8	3.5	KFMK	oldie
WXEZ-AM-FM	easy	3.1 5.1	4.5	4.1	3.7	WRIF WXYT	album N/T	3.5 3.4	3.8 3.7	3.2 3.3	3.0 3.0	KHYS	urba
WUSN	country	3.4	2.7	3.7	3.5	CKLW	adult std	3.2	3.2	3.2	2.7	KLAT KXYZ	Span Span
WCKG	cls rock	4.0	4.1	3.8	3.4	WOMC	AC	3.6	2.6	4.1	2.6	KEYH	Span
WXRT	album adult std	2.7 2.7	2.7 3.0	2.3 2.6	3.4 3.2	WQRS WKSG	classical oldies	1.8 2.2	1.8 2.1	1.5 2.7	2.2 2.0	КНСВ	relig
WJMK	oldies	3.4	2.8	3.5	3.1	WGPR	urban	1.5	1.6	1.4	1.8	KQQK	Span
WKQX	top 40	3.1	4.0	4.4	3.1	CKMR	oldies	1.6	1.9	2.2	<b>1.7</b>	KLVL KWWJ	Span religi
WTMX	AC	2.7	2.6	2.6	3.1	WMTG	oldies	1.0	1.5	1.9	1.6	KYOK	oldie
WLIT	AC adult alt	3.6 1.3	3.0 2.3	2.0 2.1	2.8 2.3	WCXI WQBH	country black	1.8 1.0	1.5 1.1	1.2 1.4	1.5 1.1		MIA
WMAQ	N/T	1.6	1.8	1.8	2.1	ing bin	BOSTON-	-(7)	1.1	••••		WHQT	urba
WFYR	AC	1.9	2.0	1.6	1.8	WRKO	N/T	7.7	6.5	6.6	6.6	WLYF	easy N/T
WNIB	classical	1.3 1.6	1.2	1.3	1.8	WXKS-FM	top 40	7.1	7.7	8.0	6.2	WPOW	top 4
WIND	N/T Spanish		1.6	1.4 1.4	1.4 1.2	WBZ WZOU	AC top 40	6.6 5.7	5. <b>9</b> 6.6	5.4 5.6	5.9 5.5	WMXJ	oldie
OLOW	Spanish	1.6	1.7	1.9	1.2	WBCN	album	5.1	5.8	5.5	5.3	MIGA	AC
WEMT	classical		1.4	1.3	1.1	WJIB	easy	5.4	6.3	5.2	5.1	WKIS WQBA	coun Span
	FRANCIS		-(4			WODS	oldies	4.7	3.7	4.8	5.1	WCMQ-FM	Span
KGO KCBS	N/T N/T	8.3 4.6	7.0 4.6	7.6 5.3	8.2 6.1	WHDH	N/T AC	4.4	4.6 4.7	4.4 4.5	4.7 4.6	WHYI	top 4
KMEL	top 40/dance	5.0	5.6	4.8	4.9	WEEI	N/T	4.0	3.6	3.8	4.5	WAQI WAXY	Span AC
KOIT-AM-FM	AC	3.8	4.9	4.1	4.9	WSSH	AC	4.3	3.9	4.6	3.5	WTMI	class
KABL-AM-FM KNBR	easy N/T	5.0 2.6	4.5 3.5	3.7 5.0	4.6 3.7	WZLX	cls rock urban	4.2 2.4	3.6 2.1	3.5 2.1	3.1 2.5	WINZ	N/T
KFRC	adult std	3.7	3.5	3.1	3.6	WVBF	AC	2.4	2.4	2.4	2.3	WNWS	N/T
KRQR	album	2.8	<mark>3.0</mark>	2.9	2.9	WROR	AC	3.1	3.0	2.8	2.2	WEDR WQBA-FM	urbar Span
KSOL	urban adult alt	2.7	2.7	3.0	2.9	WCRB	classical	2.5	1.9	1.7	2.1	WLVE	AC
KKSF KXXX-FM	adult alt top 40	3.0 2.8	2.3	2.8 2.7	2.7 2.7	WPLM-FM WCGY	adult std cls rock	.8 1.9	2.2 1.4	1.2 1.9	2.1 1.9	WSHE	albur
KDFC-AM-FM	classical	2.8	2.3	2.4	2.6	WFNX	modern	1.8	2.2	1.9	1.9	WXDJ WGTR	adult albur
KIOI	AC	3.6	3.9	3.6	2.6	WAAF	top 40/rock	1.5	.9	1.2	1.8	WEAT-AM-FM	easy
KSAN KBAY	country easy	3.2 2.2	3.4 2.0	2.7 2.1	2.6 2.0	WBOS WXKS	adult alt	2.4 1.0	1.3 2.1	2.2 2.1	1.6	WZTA	cls r
KFOG	album	2.0	2.0	2.1	2.0		adult std S/FORT W					WCMQ WMBM	Span
KOME	album	1.4	2.0	1.6	2.0	KVIL-AM-FM	AC	9.3	8.6	7.9			religi
KSFO KBLX-FM	oldies adult alt	1.7 2.3	2.4 2.3	2.9 1.9	2.0 1.9	KSCS	country	6.7	6.9	6.6	7.6	WVEE	urba
KKHI-AM-FM	classical	2.2	2.0	2.1	1.9	KRLD KPLX	N/T country	4.8 6.6	4.3 7.3	5.3 5.5	6.3 6.1	WPCH	easy
KITS	modern	2.6	2.7	2.3	1.8	KKDA-FM	urban	8.5	5.9	5.6	5.4	WSB-FM WAPW	AC top 4
KBRG KNEW	Spanish country	1.0		1.1 1.1		KJMZ	top 40/dance	3.4	4.3	5.4	4.7	WSB	N/T
KHQT	top 40/dance	1.3	1.4	1.7		WBAP KMEZ-FM	country easy	5.1 4.4	6.6 4.0	7.3 4.3	4.4 4.0	WKLS	albur
KARA	AC	1.1	1.3	1.4	1.1	KLIF	N/T	2.6	2.7	2.6	3.5	WFOX WKHX-FM	oldies
KJAZ	jazz	1.1	.7		1.1	KEGL	top 40	4.5	4.4	4.0	3.4	WZGC	cts ro
KLOK KSJO	Spanish album	.5 1.4	.6 1.1	.5 1.1	1.1 1.1	KTXQ KOAI	album adult alt	3.6 2.3	3.6 3.3	3.8 3.4	3.4 3.3	WYAY	coun
KYA	oldies			1.5		KHYI	top 40	4.8	4.3	4.2	3.2	WQXI/WSTR	AC
	ILADELPHI					KLUV	oldies	3.8	3.1	3.4	3.1	WAOK WGST	religi N/T
WMMR	album			8.1		KQZY	AC	3.7	2.8	2.7	3.0	WYAI	count
KYW WUSL	N/T urban	7.2 7.1	7.1 6.9	7.0 5.7	6.6 5.8	KLTY KMGC	religious AC	2.4 2.3	2.8 2.3	3.5 2.8	2.9 2.6	WCNN	N/T
WEAZ-FM	AC	5.9	6.6	6.3	5.6	KZPS	cls rock	2.4	2.7	2.9	2.6	KPLZ	EAT top 4
WEGX	top 40	7.9	6.1	4.3	5.5	KZEW	album	2.4	2.2	1.6		KIRO	N/T
WIOQ	top 40/dance cls rock	3.1 4.5	4.8	4.8 5.5	5. <b>3</b> 5. <b>3</b>	WRR KAAM	classical adult std	1.7 .9	1.4 1.6	1.7 1.3	2.0	KUBE	top 4
WPEN	adult std	5.3	5.8	6.8	5.2	KDGE	modern	.7	1.4		1.4	KMPS-AM-FM	count
WXTU	country	4.0	4.0	4.6	4.8	KHVN	religious	2.5	1.8		1.3	KBRD Komo	easy AC
WKSZ	AC	4.9	4.6	4.3	4.5	KKDA	oldies	1.7	2.6	1.8	1.2	KISW	albun
WOGL WCAU	oldies N/T	3.4 3.5	3.2 3.4	4.5 3.8	4.1 3.6	KESS	Spanish SHINGTOR	1.5 •		1.0	1.0	KXRX	albun
WDAS-FM	urban	3.3	3.8	3.6	3.6	WGAY	easy	•	6.0	7.1	7. <b>7</b>		AC classi
WMGK	AC	4.3	4.6	3.8	3.2	WPGC-FM	urban	5.7	6.4	5.8	6.7	KING-FM KBSG-AM-FM	oldies
WWDB WSNI	N/T AC	3.6 3.1	4.4 2.9	3.7 3.8	3.2 3.1	WMZQ-AM-FM	country	6.1	6.0	6.4		KZOK	cls ro
WELN	classical	3.1 2.8	2.9	3.8 2.0	3.1 2.6	WMAL WKYS	AC urban	6.1 5.3	5.3 5.0	5.5 4.6	5.4 5.3	KRPM-FM	count
WIP	sports	1.8	1.8	1.9	<b>2</b> .6	WAVA	top 40	5.2	4.7	5.3		KLSY-AM-FM KLTX	AC AC
WDAS	religious		1.0	1.1	1.6	WRQX	top 40	4.5	4.2	4.7	<b>4.0</b>	KING	N/T
	DETROIT-		0.0	0.2	9 2	WHUR	urban cis rock		3.7	4.1	3.8	KMGI	AC
WJR WJLB	adult std urban	9.6 6.9	9.9 7.4	9.2 6.4	8.3 7.8	WCXR WTOP	cts rock N/T	4.4 3.5	3.8 4.1	5.2 4.5	3.7 3.7	KSEA	AC
WWJ	N/T	4.6	4.5	3.9	5.7	WLTT	AC	3.5	3.3	3.1	3.7	KCMS KNUA	religi adult
WHYT	top 40	4.4	3.8	4.3	5.0	WXTR	oldies				3.4		
NOL	easy	5.5	5.5	5.0	4.8	WASH	AC	4.5	4.0	<mark>3.6</mark>	3.5		(Co

		-			-
Call	Format	W '89	Sp '89	Su '89	Fa '89
WWDC-FM	album	4.1	3.8	2.8	3.1
WGMS-AM-FM WMMJ	classical urban	2.9 .8	2.9 2.9	2.8 3.3	2.7 2.4
WWRC WJFK	N/J cls rock	2.1 .9	2.5 1.4	2.8 1.5	2.4 2.2
YLDW	urban	2.5	2.3	1,7	1.9
WHFS WYCB	album religious	1.8 1.5	2.2 1.3	1.9 1.5	1.9 1.2
WOL	urban	1.9	<mark>2.0</mark>	1.2	1.0
KMJQ	UUSTON- urban	-(1( 8.8	<b>))</b> 9.1	8.6	8.1
KILT-FM	country	6.4	8.2	7.5	7.3
KIKK-FM Kltr	country AC	8.8 3.7	6.5 4.2	6.9 5.5	7.1 6.2
KKBQ-AM-FM KLOL	top 40 album	6.5 4.3	6.6 7.0	6.7 6.0	6.1 5.8
KODA	easy	5.3	5.9	5.0	5. <b>6</b>
KTRH KLDE	N/T oldies	6.0 2.9	5.8 2.9	5.9 3.2	5.0 3.5
KRBE	top 40	5.8	5.5	4.6	3.5
KZFX KQUE	cls rock AC	4.3 4.8	3.3 3.8	3.5 3.7	3.5 3.2
KPRC	N/T top 40/dance	2.8 2.5	2.3 3.2	3.2 3.3	2.8 2.6
KFMK	oldies	<mark>2.8</mark>	<u>3.6</u>	3.5	2.2
KHYS Klat	urban Spanish	1.2 1.8	1.3 .8	1.4 1.0	2.2 1.7
кхүг	Spanish	1.0	1.5	1.1	1.5
KEYH KHCB	Spanish religious	.7 .8	.6 1.2	.3 1.0	1.3 1.3
KQQK KLVL	Spanish Spanish	.5	.4	.6 .3	1.3 1.1
KWWJ	religious	.5	.7	.4	1.1
күок	oldies MIAMI-(	1.4 11)	1.2	1.0	1.0
WHQT	urban	8.3	9.0	8.3	8.0
WLYF	easy N/T	7.1 5.1	8.7 4.7	7.4 5.1	7.7 5.2
WPOW	top 40/dance	4.3	5.0	4.4	5.1
WMXJ YQLW	oldies AC	4.2 2.7	5.1 3.4	4.1 3.4	4.8 4.4
WKIS	country Spanish	3.4 5.0	3.2 4.4	3.3 5.0	4.1 4.0
WCMQ-FM	Spanish	- <mark>3.8</mark>	3.9	4.0	3.7
WHYI WAQI	top 40 Spanish	3.8 3.9	4.7 3.8	3.8 3.5	3.6 3.5
WAXY	AC	3.9	3.2	2.8	3.4
WTMI WINZ	classical N/T	3.0 3.1	2.0 3.2	2.3 3.0	3.1 2.9
WNWS	N/T urban	3.2 2.5	2.5 1.4	3.6 2.7	2.9 2.7
WQBA-FM	Spanish	2.7	2.7	2.6	2.6
WLVE WSHE	AC album	3.3 1.7	2.4 2.4	3.0 2.9	2.5 2.5
WXDJ WGTR	ad <mark>ult</mark> ait album	1.8 4.0	1.7 3.5	1.7 2.9	2.5 2.1
WEAT-AM-FM	easy	1.3	1.3	1.5	1.8
WZTA WCMO	cls rock Spanish	1.6 1.2	1.7 1.8	2.5 1.1	1.7 1.1
WMBM	religious	.8	1.4	.8	1.1
A WVEE	TLANTA— urban	-(12 8.8		14.4	13.1
WPCH WSB-FM	easy AC	9.9 9.2	8.1 9.6	6.6 9.5	8.7 8.6
WAPW	top 40	8.9	9.4	9.5 9.5	8.1
WSB WKLS	N/T album	6.4 6.4	7.3 5.8	5.8 6.8	7.6 7.0
WFOX	oldies	5.3	5.2	5.3	5.8
WKHX-FM WZGC	country cts rock	7.7 4.9	7.7 5.7	7.1 6.1	4.7 4.7
WYAY WQXI/WSTR	country AC	4.4 5.1	5.0 3.3	3.6 4.5	4.2 3.8
WAOK	religious	3.1	2.8	3.4	3.7
WGST WYAI	N/T country	2.5 2.8	3.4 3.2	2.6 1.0	3.5 1.3
WCNN	N/T EATTLE—	.6	.7	.5	1.0
KPLZ	top 40	8.6	7.0	7.2	9.1
KIRO KUBE	N/T top 40	10.0 6.9	9.6 7.0	9.7 8.7	8.7 6.0
KMPS-AM-FM	country	5.7	5.0	7.4	5.8
KBRD Komo	easy AC	4.6 5.5	4.7 6.0	4.4 4.5	
KISW KXRX	album album	4.2 3.8	4.7 4.1	6.0 4.6	4.7
KIXI	AC	3.1	2.8	4.6	3.7
KING-FM KBSG-AM-FM	classical oldies	3.6 3.7	3.7 3.6	2.9 2.9	
KZOK	cls rock	<mark>2.2</mark>	2.3	2.0	3.2
KRPM-FM Klsy-AM-FM	country AC	2.3 3.1	2.5 3.7	3.5 3.2	3.0 2.9
KLTX KING	AC N/T	2.6 2.7	3.3 2.8	2.8 2.4	
KMGI	AC	2.8	2.7	2.0	2.5
KSEA KCMS	AC religious	2.9 2.1	2.2 1.6	2.3 1.4	2.5 1.8
KNUA	adult alt	2.2	2.5	1.8	
	(Continu	od on	2 20	no	18)

FOR WEEK ENDING JANUARY 20, 1990

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							2.8			album
	Compiled from a	Z-				3.1 2.7 2.4	2.8 3.3	3.8 2.9 2.9	4.1 2.9 .8	classical urban
playlists. ARTIST	TITLE sample of radio p	WKS. ON CHART	2 WKS. AGO	LAST WEEK	WEEK	2.4	3.3 2.8	2.5	2.1	N/J
	LABEL & NUMBER/DISTRIBUTING LABEL	ΣĊ	AC AC	23	Ė\$.	2.2	1.5	1.4	.9	cls rock
**	* * NO. 1					1.9 1.9	1.7 1.9	2.3 2.2	2.5 1.8	urban album
ROD STEWART 1 week at No. 1	DOWNTOWN TRAIN WARNER BROS. 7-22685	8	4	4		1.5	1.5	1.3		religious
♦ GLORIA ESTEFAN	HERE WE ARE	6	9	6	2	1.0	1.2	2.0		urban
	EPIC 34-73084/E.P.A.		9	0	2				(10	
HOUT YOU . M. BOLTON	HOW AM I SUPPOSED TO LIVE WITH COLUMBIA 38-73017	13	1	1	3	8.1 7.3	8.6 7.5	9.1 8.2	8.8	urban country
ELTON JOHN	SACRIFICE	10	3	3	4	7.3	6.9	6.5	6.4 8.8	country
♦ PHIL COLLINS	MCA 53750 ANOTHER DAY IN PARADISE	-				6.2	5.5	4.2	3.7	AC
	ATLANTIC 7-88774	12	2	2	5	6.1	6.7	6.6	6.5	top 40
CHICAGO	WHAT KIND OF MAN WOULD I BE? REPRISE 7-22741	7	16	9	6	5.8	6.0	7.0	4.3	aibum
DON HENLEY	THE LAST WORTHLESS EVENING		-			5.6 5.0	5.0 5.9	5.9 5.8	5.3 6.0	easy N/T
• DOM MENLE F	GEFFEN 7-22771	11	5	5	7	3.5	3.2	2.9	2.9	oldies
MELISSA MANCHESTER	WALK ON BY MIKA 873 012-7/POLYGRAM	12	6	7	8	3.5	4.6	<b>5.5</b>	5.8	top 40
CHER	JUST LIKE JESSE JAMES	9	13	10	9	3.5	3.5	3.3	4.3	cls rock
	GEFFEN 7-22844	9	15	10		3.2 2.8	3.7 3.2	3.8 2.3	4.8 2.8	AC N/T
♦ LOU GRAMM	JUST BETWEEN YOU AND ME ATLANTIC 7-88781	8	18	15		2.6	3.3	3.2	2.5	top 40/dance
NSTADT/AARON NEVILLE	DON'T KNOW MUCH + LINDA RO	17	7	8	11	2.2	3.5	3.6	2.8	oldies
	ELEKTRA 7-69261		-	•		2.2	1.4	1.3	1.2	ırban
◆ JODY WATLEY	EVERYTHING MCA 53714	15	12	11	12	1.7	1.0	.8	1.8	Spanish Spanish
BAD ENGLISH	WHEN I SEE YOU SMILE	11	15	16	13	1.5 1.3	1.1 .3	1.5 .6	1.0	Spanish Spanish
	EPIC 34-69082/E.P.A.			10		1.3	1.0	1.2	.8	eligious
◆ SOULSISTER	THE WAY TO YOUR HEART EMI 50217	15	11	13	14	1.3	.6	.4	.5	Spanish
♦ RICHARD MARX	ANGELIA	15	10	12	15	1.1	.3	_	_	Spanish
			10			1.1	.4	.7	.5	eligious
WATANABE/PATTI AUSTIN	ANY OTHER FOOL SADAO V ELEKTRA 7-69254	9	24	23	(16)	1.0	1.0	1.2	1.4	oldies 11AMI—(1
♦ JOE COCKER	WHEN THE NIGHT COMES	6	25	22	(17)	8.0	8.3	9.0	8.3	irban
	CAPITOL 44437					7.7	o.s 7.4	9.0 8.7	7.1	asy
KAREN CARPENTER	IF I HAD YOU A&M 1471	9	21	21	18	5.2	5.1	4.7	5.1	i/t
♦ LUTHER VANDROSS	HERE AND NOW	6	29	26	(19)	5.1	4.4	5.0	4.3	op 40/dance
	EPIC 34-73029/E.P.A.					4.8	4.1	5.1	4.2	Idies
◆ POCO	NOTHIN' TO HIDE RCA 9131	7	31	28	20	4.4 4.1	3.4 3.3	3.4 3.2	2.7 3.4	iC ountry
♦ TOM PETTY	FREE FALLIN'	7	28	25	(21)	4.0	5.0	4.4	5.0	panish
	MCA 53748	-	20	23	-	3.7	4.0	3.9	<b>3.8</b>	panish
♦ BELINDA CARLISLE	LEAVE A LIGHT ON MCA 53706	13	8	14	22	3.6	3.8	4.7	3.8	op 40
GRAYSON HUGH	BRING IT ALL BACK	13	14	17	23	3.5	3.5	3.8	3.9	panish C
	RCA 9093	15				3.4 3.1	2.8 2.3	3.2 2.0	3.9 3.0	C assical
♦ KENNY G	GOING HOME ARISTA 9913	5	37	30	24	2.9	3.0	3.2	3.1	/T
◆ TAYLOR DAYNE	WITH EVERY BEAT OF MY HEART	10	22	24	25	2.9	3.6	2.5	3.2	/Τ
	ARISTA 9895					2.7	2.7	1.4	2.5	rban
◆ ROXETTE	EMI 50223	17	20	20	26	2.6	2.6	2.7	2.7	panish
BARBRA STREISAND	SOMEONE THAT I USED TO LOVE	6	32	31	27)	2.5 2.5	3.0	2.4	3.3 1.7	lbum
	COLUMBIA LP CUT					2.5	1.7			dult alt
<ul> <li>BILLY JOEL</li> </ul>	COLUMBIA 38-73021	15	17	18	28	2.1	2.9	3.5	4.0	lbum
CUTTING CREW	THE LAST THING VIRGIN 7-99133	5	35	34	(29)	1.8			1.3	asy
THE JETS	THE SAME LOVE					1.7 1.1		1.7 1.8		ls rock panish
	MCA 53734	14	19	19	30	1.1		1.4		eligious
	***POWER P							)	12	
DONNY OSMOND	CAPITOL 44508	3	50	42	(31)		14.4		8.8	rban
NEW KIDS ON THE BLOCK	THIS ONE'S FOR THE CHILDREN	6	27	29	32		6.6		9.9	asy
	COLUMBIA 38-73064	-		23			9.5 9.5	9.6 9.4	9.2 8.9	C op 40
MICHAEL PENN	NO MYTH RCA 9111	6	39	36	33		5.8	7.3	6.4	/T
♦ NATALIE COLE	STARTING OVER AGAIN	2		44	34)	7.0	6.8	5.8	6.4	lbum
	EMI 50235	2	_	44			5.3	5.2	5.3	ldies
	** HOT SHOT D						7.1	7.7	7.7	ountry
NSTADT/AARON NEVILLE	ALL MY LIFE LINDA ROI ELEKTRALP CUT	1		NEV	35	4.7 4.2	6.1 3.6	5.7 5.0	4.9 4.4	s rock puntry
♦ VONDA SHEPARD	DON'T CRY ILENE	3	45	43	36)	3.8		3.3	5.1	C
	REPRISE 7-22777		+0	+0		3.7	3.4	2.8	3.1	ligious
TEARS FOR FEARS	WOMAN IN CHAINS FONTANA 876 248-7/POLYGRAM	5	42	39	37	3.5		3.4	2.5	/Τ
♦ QUINCY JONES	I'LL BE GOOD TO YOU	3	44	47	(38)	1.3			2.8	ountry T
	QWEST 7-22697/WARNER BROS.			-	-	1.0	.э	.7	.6 1 <b>4</b> 1	ATTLE—(
♦ EXPOSE	ARISTA 9868	18	34	33	39	9.1	7.2	7.0		p 40
♦ MILLI VANILLI	BLAME IT ON THE RAIN ARISTA 9904	10	30	32	40	8.7	9.7	9.6	0.0	•
GLORIA ESTEFAN	GET ON YOUR FEET	-					8.7			p 40
	EPIC 34-69064/E.P.A.	16	23	27	41	5.8	7.4 4.4		5.7	ountry
BILLY JOEL	I GO TO EXTREMES COLUMBIA 38-73091	1	VÞ	NEV	(42)	5.3 5.3		4.7 6.0	4.6 5.5	isy C
STEPHEN BISHOP	MR. HEARTBREAK	2	10	45	43	4.7	6.0	4.7	4.2	bum
	ATLANTIC 4-88744	3	46	46		4.2	4.6	4.1	3.8	oum
EDDIE MONEY	PEACE IN OUR TIME COLUMBIA 38-73047	1	VÞ	NEV	44	3.7	4.6	2.8	3.1	
NEW KIDS ON THE BLOCK	DIDN'T L (BLOW YOUR MIND)	14	33	37	45	3.5 3.3	2.9 2.9	3.7 3.6	3.6 3.7	assical dies
	COLUMBIA 38-68960	14	55	3/	4.3	3.2	2.9	2.3		s rock
(WITH SHEENA EASTON)	THE ARMS OF ORION PRINCE WARNER BROS. 7-22757	13	36	40	46	3.0	3.5			ountry
MICHAEL DAMIAN	WAS IT NOTHING AT ALL	12	TPV	RE-EN	(47)		3.2	3.7		C
	CYPRESS 1451/A&M			IL-EN		2.9		3.3	2.6	C T
SIMPLY RED	YOU'VE GOT IT ELEKTRA 7-69269	18	40	41	48	2.8 2.5	2.4	2.8 2.7		/т с
◆ PAUL MCCARTNEY	FIGURE OF EIGHT	5	47	49	49		2.0			C
	CAPITOL 44489		4/	43	-+5	1.8	1.4	1.6	2.1	eligious
				1 A A A	50	1.8	1.8	2.5	2.2	dult alt
AND THE MASTERMIXERS	SWING THE MOOD	8	38	38	50		1.0			

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## Station Sign-Ons: Some Buy TV; Some Fly UFOs

#### BY PHYLLIS STARK

NEW YORK—Before adult alternative **KKCY** Portland, Oregon, became album **KUFO** late last month, a funny thing happened. Three days before the station signed on its new format, KKCY listeners could hear everything from punk to Pavarotti to ravioli recipes on the air. For 64 hours the mike was manned by people off the street who programmed their own one-hour shows.

Then, the day before the format change, ads appeared in the local paper announcing that aliens would be taking over the station. For the next two days, KUFO told its listeners it



Love In An Elevator. Aerosmith's Steven Tyler, center, supervised the marriage of two listeners of album WNOR Norfolk, Va., who were wed in the service elevator at the area's Scope before the band's concert there last month.

was playing "alien rock from Venus," ostensibly programmed by otherworldly creatures tired of earth radio.

The slew of Christmas and New Year's Day format changes proves, once again, that there are two theories on promoting a format change. Generate a lot of publicity right away. Or don't do anything until you're sure of the product. KUFO, clearly, is in the former group.

"We wanted to do everything we could to draw attention to the station," says **Henry Broadcasting** VP/programming **Jeff Salgo**, whose guest-jock concept at KUFO earned the attention of all three major television news shows. "The stunt had to be wacky and visual," says Salgo, "so we booked three 10-year-olds who did an hour of top 40, local bands who played an hour of their own music live, the hosts of the local 'PM Magazine' show, and even jocks from other stations."

KUFO's guest-DJ stunt was employed last year by WMXP Pittsburgh before its format change and by WYAY Atlanta before the addition of simulcast FM WYAI. The new alien invasion is being continued in a barrage of 10-second TV spots aimed at fast cume growth.

KLAC Los Angeles OM Bob Guerra adjusted his station's format from mainstream to classic country Jan. 1 and began the promotional push with a print campaign heralding the new format. One ad listed the top 100 country hits of all time, a programming feature that also kicked off the new format. A major outdoor advertising campaign began Jan. 1.

KLAC also sponsored the year's first big country concert, featuring Merle Haggard, Conway Twitty, and George Jones. The station itself is about to celebrate its 20th year as a country station and a number of promotions are being planned around that theme as well. WSHH Pittsburgh made one of those changes that radio switchboard

operators dread on Dec. 26—going from easy to soft AC—and kicked off a major direct-mail promotion, called Wish At Work And Win, two weeks later. The mailer was sent to 69,000 targeted businesses. Promotion director **Devon Jeffers** says that in addition to publicizing the new format, the mailer promotes in-office listening and the station's morning show. Under the circumstances, Jeffers

PROMOTIONS

says she is being careful about how the station is positioned. "It's such a conservative market. We don't want to give anyone the impression that we've blown up the station. We're trying to keep the same listeners."

Other stations are launching their new formats with a slower, more cautious, and much less expensive approach than a major television, print, or direct-mail campaign. Easy listening WLKW Providence, R.I., had been No. 2 in the ratings before its recent change to oldies WWBB (B101.5), says PD John Morgan. So the No. 1 way of letting people know about the change was to let them discover it for themselves, according to Morgan. "When listeners are used to hearing an instrumental cover of the Doobie Brothers and all of a sudden they hear 'Rock Around The Clock,' I think they'll notice," he says.

"We'll be doing quite a bit of promoting, but we're going to let the listeners get their feet wet with the format first," Morgan adds.

"A giant agency party is in the works to introduce the new format; we'll tell the clients that the new call letters, WWBB, stand for 'we want baby boomers," jokes Morgan. But the new station also has a \$655,000 advertising budget and will eventually be doing a lot of television advertising as well as 106 billboards, 100 bus shelters, and a number of ads in the Providence Journal. "We're like dog shit," says Morgan. "We're everywhere."

An even more cautious approach is being taken by **Keymarket** group PD **Frank Bell**, who says that his station, formerly AC **KQLH** San Bernardino, Calif., has not yet planned a promotional or advertising push despite a recent switch to country **KFRG**. "We're making a format change, a call letter change, and a PD change all at the same time," says Bell. "We want to make sure the product is correct before we start [telling] the market about us, so we're giving ourselves about a month to adjust the product."

#### IDEA MILL: KBCO HITS THE SLOPES

Album **KBCO** Denver is involved in Colorado's favorite pastime again this year with 15 "I Ski With KBCO" weekends. The station distributes packages that include a coupon book and a button through local ski rental clients. Listeners must wear the button each weekend to take advantage of special deals and discounts on ski packages and equipment rentals at various mountains and rental locations. All resort personnel, including ski-lift operators, food service workers, and ticket checkers also wear the buttons. There are also related events, including mountain barbecues, free hot chocolate giveaways, after-ski parties, and ski races. Special station banners decorate lift lines, warming areas, and cafeterias.

lines, warming areas, and cafeterias. Classic rock WZLX Boston holds its third annual Aim For The Heart radiothon Feb. 9 at the city's Hard Rock Cafe. The radiothon benefits the AIDS Action Committee. This year, the station will be joined by crosstown modern rock rival WFNX and album WCGY. All three stations will broadcast the radiothon live from 6 a.m. to 11 p.m. Last year, WZLX raised more than \$90,000.

In two more holiday safe-driving campaigns, country WOWW Pensa-cola, Fla., and the local police department gave out 300 "terrific driver" tickets to drivers who displayed courteous, safe driving practices. The "tickets" were redeemable for a free movie rental and popcorn at a local video store. Top 40 WAVA Washington and Mothers Against Drunk Driving encouraged listeners to "tie " by distributing more than one on 40,000 red ribbons, which they were asked to tie to the outside of their cars to remind them not to drink and drive

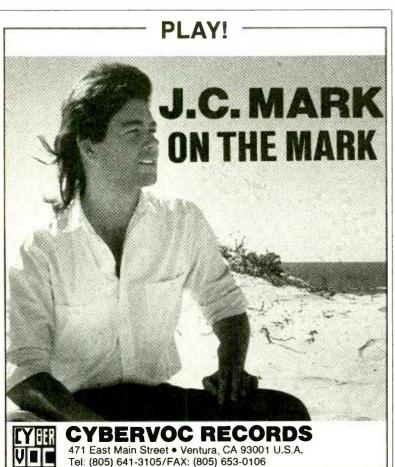
AC WMGK Philadelphia, in conjunction with the Windsor Shirt Co., held an "ugly shirt" contest. Listeners were asked to send in their favorite outdated, unfashionable, or just plain ugly shirts. The top 10 winners received a new Windsor shirt. The owner of the ugliest shirt, an orangestain disco number, received 20 new garments.

Earlier this month, more than 330 stations aired the 60-second Soap Quiz produced by Jameson Broadcast of Washington, D.C. Susan Lucci, star of ABC's "All My Children," hosted the daily quiz game, which gave listeners the chance to answer trivia questions, win prizes, and hear about Lucci's behind-the scenes experiences as Erika Kane for the past 20 years. Participating stations included top 40s KUBE Seattle, KRXY Denver, and KROY Sacramento, Calif.; AC KEX Portland, Ore.; and urban KPRS Kansas City.

Oldies WMXJ (Majic 102.7) Miami holds its classic car parade and show Feb. 4. Oldies artists, like Jay (& the Americans) Black, will be parade grand marshals. All proceeds benefit the Majic Children's Fund, a nonprofit organization that provides funds and services to needy South Florida children.

Urban WUSS Atlantic City, N.J., hosted a charity basketball game attended by 800 fans. Station staffers competed against a celebrity team made up of members of Full Force and Whodini, Dandre Whitfield of "The Cosby Show," and others. Attendees were asked to bring cans of food, which went to the Salvation Army along with a portion of the ticket proceeds.

Àdult alternative **KTCZ** (Cities' 97) Minneapolis has compiled a sampler CD and cassette featuring 13 artists from a variety of labels, including Bruce Hornsby, Kenny G, 'Til Tuesday, and Leo Kottke. All proceeds from the sampler benefit the Minnesota Food Shelf Assn.



FM JAPAN 81.3 FM

## Yester Hits

Hits From Billboard 10 and 20 Years Ago This Week

#### POP SINGLES-10 Years Ago

- 1. Rock With You, Michael Jackson,
- 2. Do That To Me One More Time,
- Captain & Tennille, CASABLANCA
- 3. Escape, Rupert Holmes, INFINITY 4. Coward Of The County, Kenny
- Rogers, UNITED ARTISTS
- S. Send One Your Love, Stevie Wonder, TAMLA
  Cruisin', Smokey Robinson, TAMLA
- 7. We Don't Talk Anymore, Cliff 8. Ladies Night, Kool & the Gang, DE-
- 9. Please Don't Go, K.C. & the
- Sunshine Band, Tr 10. Cool Change, Little River Band,
  - POP SINGLES-20 Years Ago
- Raindrops Keep Falling On My Head, B.J. Thomas, SEPTER 1.
- Venus, Shocking Blue, colossus
- 3. I Want You Back, Jackson 5,
- Someday We'll Be Together, Diana Ross & the Supremes, MOTOWN 4.
- Whole Lotta Love, Led Zeppelin, 5.
- Leaving On A Jet Plane, Peter, Paul & Mary, warner Bros.
   Don't Cry Daddy/Rubberneckin', Elvis Presley, RCA
- 8. Jam Up Jelly Tight, Tommy Roe,
- Down On The Corner/Fortunate Son, Creedence Clearwater Revival,
- 10. Midnight Cowboy, Ferrante & Teicher, UNITED ARTISTS

#### TOP ALBUMS-10 Years Ago

- 1. The Wall, Pink Floyd, columbia
- On The Radio—Greatest Hits Volumes One & Two, Donna Summer, CasaBLanca
- The Long Run, Eagles, ASYLUM Greatest, Bee Gees, RSO
- Damn The Torpedoes, Tom Petty & the Heartbreakers, BACKSTREET 5.
- Journey Through The Secret Life Of Plants, Stevie Wonder, Tamla Kenny, Kenny Rogers, UNITED ARTISTS 6.
- Off The Wall, Michael Jackson, EPIC
- Cornerstone, Styx, A&M 10. Tusk, Fleetwood Mac, wARNER BROS

#### TOP ALBUMS-20 Years Ago

- 1. Led Zeppelin II, Led Zeppelin, 2. Abbey Road, Beatles, APPLE
- Willie And The Poor Boys, Creedence Clearwater Revival, 3.
- 4. Live In Las Vegas, Tom Jones,
- 5. Let It Bleed, Rolling Stones, LONDON
- Was Captured Live At The Forum, Three Dog Night, DUNHILL Blood, Sweat & Tears, COLUMBIA
- Engelbert Humperdinck, PARROI
- Santana, COLUME
- 1D. Puzzle People, Temptations, GORDY

#### COUNTRY SINGLES-10 Years Ago

- 1. Coward Of The County, Kenny 2. I'll Be Coming Back For More, T.G.
- 3.
- Sheppard, wanker/CURB Leaving Louisiana In Broad Daylight, Oak Ridge Boys, MCA Missin' You, Charley Pride, RCA Help Me Make It Through The Night, Willie Nelson, COLUMBIA 5.
- You'd Make An Angel Wanna Cheat, The Kendalls OVATION 6.
- 7. Love Me Over Again, Don Williams,
- 8. Holding The Bag, Moe Bandy & Joe
- Stampley, COLUMBIA You Know Just What To Do/The Sadness Of It All, Conway Twitty & Loretta Lynn MCA
- 10. Blue Heartache, Gail Davies,

#### SOUL SINGLES-10 Years Ago

- 1. Rock With You, Michael Jackson, 2. Do You Love What You Feel, Rufus & Chaka, MCA
- 3. Peanut Butter, Twennynine
- Featuring Lenny White, ELEKTRA 4. I Wanna Be Your Lover, Prince,
- 5. Move Your Boogie Body, Bar-Kays,
- Forever Mine, O'Jays, PLR The Second Time Around, 7. Shalamar, SOLAR
- Gimme Sometime, Natalie Cole & Peabo Bryson, CAPITOL Haven't You Heard, Patrice 8.
- 9.
- Rushen, ELEKTRA 10. Sparkle, Cameo, CHOCOLATE CITY

## RADIO

ANDII	DUNG				_		-	W	Sp	Su	Fa			W	Sp	Su	Fa	
n	RONS		0			Call	Format	'89	'89	'89	'89	Call	Format	'89	'89	'89	'89	Call
Contin	ued from pa	ge I	0)			WHUR	urban	1.2	1.4	1.2	1.2	WNLT	AC	4.3	5.7	4.4	3.9	WSNE
		W	Sp	Su	Fa	WITH	adult std	1.4	1.5	1.5	1.2	WELA	N/T	6.3	4.2	5.0	3.8	ULHW
all	Format	'89	'89	'89	'89	WEBB	urban	1.4	1.3	.8	1.0	WGUL-AM-FM	adult std	5.6	3.8	3.8	3.5	WWKX
	Tormat		0.5			WPGC-FM	urban	1.6	2.0	2.7	1.0	WYUU	oldies	2.3	1.7	1.4	2.4	WCTK
	. Id'an	2.0	1.0			WTOP	N/T	.9	.9	.8	1.0	WHVE	adult alt	3.1	3.0	2.8	2.3	WHIM
(VI	oldies	2.0				MINNEA	POLIS/S1	. PAL	JL-	-(1	8)	WKRL	cls rock	3.1	3.2	1.9	2.2	WWRX
JR	oldies AC	1.7	2.0		1.6	WCCO	AC	16.3				WLVU-FM	adult std	.8	1.2	1.5	2.2	WBRU
EZX-FM				1.5	1.3	KQRS-AM-FM	album	8.0	8.6		9.1	WSUN	N/T	1.9	2.6	2.2	2.0	WODS
		-(15				KSTP-FM	AC	8.7	7.7	6.5	8.1	WDAE	adult std	3.0	3.9	2.6	1.9	WFHN
MOX	N/T			22.3		KEEY	country	6.5	6.1	6.0	8.0	WTMP	urban	2.4	1.8	2.5	1.8	WPLM-FM
EZK	easy	7.7	8.1			KDWB-FM	top 40	6.5	6.8	6.6	7.4	WTKN	N/T	.9	1.1	1.0	1.6	WBZ
SHE	album	8.3	9.7			WLTE	AC	7.3	7.5	7.3	6.9	WLFF	adult std	1.2	.9	1.5	1.2	WBSM
MIM	urban	5.5		7.6	7.0	WLOL	top 40	6.4	7.0	5.8	6.1	WHBO	oldies	.9	.4	1.1		WNRI
VKBQ	top 40	6.4	6.1		6.7	KTCZ	album	4.5	4.2	4.0	4.6		EVELANI			•••	•••	WROR
SD	cis rock	4.7	5.1	4.9	6.0	KQQL	oldies	4.5	4.2	3.8	4.0	WDOK	AC			5.6	8.5	WWAZ
YKY	AC	5.0	4.7	5.5	5.5	KUJO					3.0 3.0							SAN
VIL-FM	country	4.9	5.8	4.4	5.4		album	3.6	3.2	3.6		WMMS	album	10.2			8.2	
LOU	oldies	7.0	5.2	3.5	4.3	KLXK	oldies	5.6	3.9	4.3	2.8	WLTF	AC	7.3	9.0	8.8	7.9	KGO
VKKX	country	3.0	1.8	1.7	3.5	KSTP	N/T	2.7	2.8		2.7	WZAK	urban	7.2	6.4	6.4	7.2	KBAY
RJY	AC	3.0	2.5	2.5	2.5	KLBB	adult std	1.5	2.6	2.1	1.8	ILMW	AC	6.3	6.9	9.0	6.8	KCBS
USA	country	1.8	2.0	1.5	2.3	WAYL	easy		1.2	.8	1.4	WNCX	cls rock	5.1	7.3	7.6	6.1	KOME
ATZ	urban	1.6	2.1	1.6	2.0	WDGY	country		1.8	1.1	1.0	WQAL	easy	9.7	6.9	7.0	5.9	KHQT
ATZ-FM	urban	1.0	1.4	1.1	1.6	PI	TSBURG	H—(1	L9)			WPHR	top 40	3.8	3.4	5.6	5.4	KARA
VSNL	AC	1.4	.8	1.2	1.5	KDKA	AC	12.3	14.1	13.6	12.3	WGAR-FM	country	5.1	5.5	4.4	4.9	KBRG
VEW	adult std	1.0	1.0	1.3	1.3	WSHH	easy	11.1	9.4	7.6	9.6	WRMR	adult std	4.5	4.5	4.4	4.8	KNBR
FUO	classical	1.0	1.6	2.0	1.2	WBZZ	top 40	8.7	9.9	9.3	8.7	WWWE	N/T	4.6	4.6	5.5	4.6	KWSS
НТК	top 40	.7	.8	.6	1.0	WDVE	album	7.6	7.1	9.3	7.8	WCLV	classical	3.0	2.1	1.6	2.6	KOIT-AM-FM
STZ	AC			1.4		WTAE	N/T	3.8	3.9	2.9	6.8	OWLM	urban	1.4	1.9	2.3	2.6	KEZR
	BALTIMORE-			1.4	1.0	WWSW-FM	oldies	5.4	7.3	6.6	6.1	WERE	N/T	3.4	2.6	2.5	2.4	KLOK
		•		~ ^		WAMO-FM	urban	5.5	5.5	6.1	5.4	WRQC	top 40	2.9	3.1	2.5	2.2	KSAN
XYV	urban	6.6	7.6		9.1	WLTJ	AC	6.1	4.7	3.8	4.4	WNWV	adult alt	2.7	2.4	2.9	2.1	KXXX-FM
ILIF	easy	9.9	8.6	9.1	7.9	WMYG	cls rock	5.2	4.4	5.3	4.2	WHK	N/T	.9	.9	.9	1.5	KSJO
BAL	N/T	7.0	9.6	9.7	7.5	WDSY	country	3.9	4.2	3.6	3.8	WABQ	religious	.4	.9	1.0	1.2	KABL-AM-FM
WMX	AC	7.1	7.3		7.5	WHTX	AC	3.5	2.6	3.9	3.7	WEOL	easy	.8	.5	.3	1.0	KIOI
/BSB	top 40	5.7	6.0		6.6	WJAS	adult std	2.8	3.1	4.4	3.4	WKDD	top 40			1.0		KITS
/IYY	album	6.3	6.7	6.2	6.4	WNRJ	top 40	1.3	1.7	2.4	2.4		DENVER-			1.0	1.0	KKSF
/POC	country	7.4	6.5	6.4	5.3	KQV	N/T		2.6	2.4	2.1	KOA	N/T	6.4	6.2	6.1		KMEL
/QSR	oldies	3.4	2.8	4.1	5.3	WMBS	AC	1.4	1.3	1.3	1.6			7.0			0.4 7.5	KDFC-AM-FM
CBM	N/T	4.3	2.6	2.9	3.2	WMXP	AC	2.5	2.1	1.9	1.0	KRXY-AM-FM	top 40		7.0			KLIV
YST-FM	AC	2.8	2.3	2.3	3.1							KBCO-AM-FM	album	7.4	8.2	6.9	7.4	KFRC
/WIN-FM	urban	1.8	2.0	2.0	2.1	WPIT-FM	religious	1.2		.9	1.1	KOSI	easy	6.3	6.3		7.1	KSOL
CAO	country	2.6	1.5	1.7	2.0		MPA, FLA	•				KXKL-FM	oldies	6.8	7.3	7.1	5.8	
/GRX	cls rock	2.5	2.0	3.2	2.0	WFLZ	top 40		3.5			KYGO-FM	country	6.9	6.5	6.3	5.8	KAZA
HFS -	ałbum	2.2	2.3	2.7	2.0	WQYK-FM	country	6.1		7.5	8.9	KQKS	top 40	5.5	4.9	5.1	5.3	
/WIN	urban	1.8	1.7	1.7	2.0	WRBQ-FM	top 40	14.9			8.8	KXLT	AC	4.7	4.2	5.3	5.0	KKHI-AM-FM
	religious	2.4	2.1	3.0	1.9	WWRM	AC	<mark>6.3</mark>		9.9	8.2	KAZY	album	5.4	6.3	5.4	4.7	KEEN
						WUSA	AC	5.6	5.9	5.0	7.9	KSYY	AC	2.0	2.7	4.0	4.0	KFOG
/BGR	-	23	1.6	13	1.6	noon	no	0.0	0.0	0.0								
/BGR /WDC-FM	album	2.3	1.6	1.3	1.6	WYNF	album	7.5	6.8	7.4	5.6	КВРІ	album	5.1	3.5	4.0	3.8	KSFO
/BGR	-	1.1	1.6 1.2 1.3	1.3 1.2 1.2	1.5					7.4		KBPI KRFX						KSFO Kyay Kblx-Fm

#### FAIRNESS DOCTRINE FIGHT TO CONTINUE

(Continued from page 11)

their efforts.

'Last session, the doctrine bill, H.R. 315, was introduced as a separate bill," says Mike Connolly, a spokesman for Rep. Edward Markey, D-Mass., sponsor of last session's bill. 'It was later attached to the House budget reconciliation bill, which was then passed by the House. It made it to Senate-House conferee sessions, where it was stripped from the reconciliation bill. We fully intend to push for it again as a separate bill.

Asked why Markey would resume work on the bill in the face of the Supreme Court decision, Connolly says the court "did not rule on the constitutionality question, and as long as members such as Markey, Dingell, and Hollings are around, it's not go-ing to go away." (Rep. John Dingell, D-Mich., is chairman of the House Energy and Commerce Committee; Sen. Ernest Hollings, D-S.C., is chairman of the Senate Commerce Committee.)

What of the threat of another pres idential veto, similar to the Bush administration ploy before the recess and President Reagan's veto of a package containing an earlier fair-ness doctrine provision? "If the members go that way, they'll try and attach it to something that's vetoproof," Connolly says.

A broadcast industry insider responds by asking, "What's left that's veto-proof, the defense bill?... There may be a big difference between what those legislators say on the record and really how much energy they put into passage of such a bill this session.

"I'm not all that surprised they're trying again. Eventually, the High Court will have to hear the fairness case on the [constitutional] merits. This case only involved whether the commission had the authority to repeal the doctrine."

Media groups opposing the reinstatement of the doctrine told the Supreme Court that the case did not present a constitutional issue. As a result of the appeals court decision, they said, the justices did not have to consider the earlier findings of the High Court 20 years ago when it upheld the doctrine's constitutionality in the landmark Red Lion vs. FCC case.

The High Court's refusal to review the case, however, still slows down congressional efforts to turn the rule into law, a rule that opponents call outmoded and unfair, and will make it much harder for remaining supporters to attempt to rally Congress for a third time to vote that the doctrine be turned into a federal law.

Despite the ongoing congressional threat, National Assn. of Broadcasters president Eddie Fritts says his group "is pleased" with the High Court's refusal to hear the appeals case affirming the FCC action, and says the decision "ends litigation challenging that decision.

The Supreme Court will, however, review the constitutionality of programs that give preference to minorities and women seeking broadcast licenses. The high court will decide if the FCC's distress sale policy and its 'enhancement credits" in comparative renewal hearings constitute discrimination

Call	Format	W '89	Sp '89	Su '89	Fa '89	Call	Format	W '89	Sp '89	Su '89	Fa '89
WNLT	AC	4.3	5.7	4.4	3.9	WSNE	AC	6.1	4.3	5.1	6.2
WFLA WGUL-AM-FM	N/T	6.3 5.6	4.2 3.8	5.0	3.8 3.5	WHJJ	N/T	7.6	5.3	4.0	6.0
WYUU WYUU	adult std oldies	2.3	3.8 1.7	3.8 1.4	3.5 2.4	WWKX WCTK	urban country	2.2 2.4	4.4 2.1	3.0 2.3	3.3 3.1
WHVE	adult alt cls rock	3.1 3.1	3.0 3.2	2.8 1.9	2.3 2.2	WHIM WWRX	country cls rock	2.2 2.3	2.2 1.9	2.2 3.4	3.1 3.1
WLVU-FM	adult std	.8	1.2	1.5	2.2	WBRU	modern	2.9	2.9	2.7	3.0
WSUN	N/T adult std	1.9 3.0	2.6 3.9	2.2 2.6	2.0 1.9	WODS WFHN	oldies top 40	2.6	3.9 1.2	2.4 2.3	2.2 2.0
<b>WTM</b> P	urban 🚽	2.4	1.8	2.5	1.8	WPLM-FM	adult std	1.5	1.4	2.3	2.0
WTKN WLFF	N/T adult std	.9 1.2	1.1 .9	1.0	1.6 1.2	WBZ WBSM	AC N/T	1.0 1.8	.9 2.0	1.3	1.8 1.5
WHBO	oldies	.9	.4	1.1	1.1	WNRI	AC	-	.4	.5	1.1
WDOK CL	EVELAND- AC	-(2 6.2	<b>2)</b> 6.6	5.6	8.5	WROR WWAZ	AC classical	.6 .9	.4 .9	.9	1.0 1.0
WMMS	album	10.2		7.6	<mark>8.2</mark>		JOSE, CAL				
WLTF WZAK	AC urban	7.3 7.2	9.0 6.4	8.8 6.4	7.9 7.2	KGO KBAY	N/T easy	8.0 6.9	8.2 6.6	7.5 6.3	7.8 6.2
	AC	6.3	6.9	9.0	6.8	KCBS	N/T	4.6	3.6	4.1	5.4
WNCX WQAL	cls rock easy	5.1 9.7	7.3 6.9	7.6 7.0	6.1 5.9	KOME KHQT	album top 40/dance	4.2 6.3	5.0 4.1	4.8 6.2	4.8 4.5
WPHR	top 40	3.8	3.4 5.5	5.6	5.4 4.9	KARA	AC	3.7	5.2	5.2	4.2 4.2
WGAR-FM WRMR	country adult std	5.1 4.5	5.5 4.5	4.4 4.4	4.9	KBRG KNBR	Spanish AC	1.5 1.9	1.0 3.5	1.1 4.5	4.2 3.7
WWWE WCLV	N/T classical	4.6 3.0	4.6 2.1	5.5 1.6	4.6 2.6	KWSS KOIT-AM-FM	top 40 AC	3.8 2.5	4.4 3.1	4.2 2.6	3.5 3.4
OMLW	urban	1.4	1.9	2.3	2.6	KEZR	AC	2.8	4.4	3.7	3.1
WERE WROC	N/T top 40	3.4 2.9	2.6 3.1	2.5	2.4 2.2	KLOK KSAN	Spanish country	1.1 3.1	1.1 3.7	1.2	2.4 2.4
<mark>wnw</mark> v	adult alt	2.7	2.4	2.9	2.1	KXXX-FM	top 40	1.7	1.6	1.5	2.4
WHK WABO	N/T religious	.9 .4	.9 .9	.9 1.0	1.5 1.2	KSJO KABL-AM-FM	album easy	3.5 1.9	3.9 1.7	3.4 1.1	2.2 2.1
WEOL	easy	.8	.5	.3	<b>1.0</b>	KIOI	AC	3.1	2.3	2.5	2.1
WKDD	top 40 DENVER-(	.7 (24)	1.2	1.0	1.0	KITS KKSF	modern adult alt	2.7 2.0	1.9 1.1	2.6 1.9	2.1 2.0
КОА	N/T	6.4	6.2	6.1	8.4	KMEL	top 40/dance	2.3	2.8	2.1	2.0
KRXY-AM-FM KBCO-AM-FM	top 40 album	7.0 7.4	7.0 8.2	7.5 6.9	7.5 7.4	KDFC-AM-FM KLIV	classical adult std	1.5 1.7	1.4 2.3	2.0 1.3	1.9 1.9
KOSI	easy	6.3	6.3	5.8	7.1	KFRC	adult std	1.4	1.5	1.5	1.8
KXKL-FM KYGO-FM	oldies country	6.8 6.9	7.3 6.5	7. <b>1</b> 6.3	5.8 5.8	KSOL KAZA	urban Spanish	1.8 1.1	.6 .8	1.6 .4	1.8 1.7
KQKS	top 40	5.5	4.9	5.1	5.3		Span <mark>ish</mark>	1.1	.8	.4	1.7
KXLT KAZY	AC album	4.7 5.4	4.2 6.3	5.3 5.4	5.0 4.7	KKHI-AM-FM KEEN	classical country	2.0 2.4	1.3 3.4	1.3 2.3	1.4 1.3
KSYY	AC	2.0	2.7	4.0	4.0	KFOG KSFO	album oldies	1.1 1.4	1.3 1.7	1.6 1.3	1.2 1.2
KBPI KRFX	album cls rock	5.1 3.6	3.5 4.0	4.0 4.0	3.8 3.7	KYAY	country	2.2	1.3	1.3	1.1
KHOW KVOD	AC classical	2.4 4.2	3.2 3.3	3.4 3.2	2.9 2.6	KBLX-FM	adult alt NCINNATI-	1.8 —(3	1.8	.9	1.0
KEZW	adult std	3.4	2.4	2.1	2.5	WKRQ	top 40			9.7	10.5
KLZ KHIH	album adult alt	2.2 2.5	2.0 2.8	2.9 2.6	2.5 2.3	WEBN WWEZ	album easy	11.9 9.2	10.2 7.1	11.9 5.6	10.3 8.6
KYBG 🐳	N/T	.6	.5	1.4	2.1	WLW	AC	8.8	12.0	13.4	8.4
KDHT KYGO	album country	1.5	1.5	.9 1.1	1.5 1.1	WKRC WIZF	AC urban	6.6 3.5	5.0 4.0	4.1 4.4	6.1 5.9
МІ wtmj	AC	•			10.5	WWNK WOFX	AC cls rock	6.6 4.6	6.2 6.0	5.6 5.9	5.7 5.4
WKTI	top 40	9.8 9.0	12.3 10.4	9.8	9.3	WUBE	country	4.6	4.8	5.3	5.2
WLUM WOKY	top 40/dance adult std	5.9 5.6	6.1 6.7	7.9 5.4	8.1 6.6	WCKY WRRM	N/T AC	4.9 5.3	3.8 6.1	3.0 5.3	4.8 4.7
WEZW	easy	7.8	5.9	6.2	6.3	WBLZ	urban	3.9	4.3	4.5	3.8
WKLH WLZR-AM-FM	cls rock album	6.2 6.7	6.1 5.8	8.2 6.4	5.8 5.6	WMLX WBVE	adult std country	.9 2.7	1.9 2.8	1.8 2.5	3.0 2.5
WMIL	country 🕺	7.8	6.5	5.2	5.4	WNOP	jazz	1.3	.6	1.3	1.2
WMYX WZTR	AC oldies	4.0 3.1	3.4 4.4	3.6 4.1	4.9 4.3		MBUS, OH	1.6 II <b>O</b> —	1.2 -(3	1.4 3)	1.2
WLTQ WQFM	AC album	4.7 3.1	4.1 4.0	4.8 3.6	3.8 3.8	WNCI WSNY	top 40 AC	13.6	16.0	13.7	
WISN	N/T	3.7	3.7	3.6	3.7	WTVN	AC	10.3 6.8	7.0	10.8 7.1	10.3 9.7
WBZN-AM-FM WFMR	adult alt classical	2.6 2.7	2.3 1.9	1.5 2.2	2.5 2.2	WXGT WBNS-FM	top 40/rock easy	6.5 8.0	5.4 7.6	7.6 7.2	8.5 6.5
WEMP	oldies	1.7	1.4	1.5	2.1	<b>whok</b>	country	6.6	<b>5.6</b>	5.6	6.0
WMVP	urban urban	1.9 .7	.9 1.6	.9 2.1	1.7 1.2	WLVQ WMGG	album cls rock	9.1 4.1	9.6 5.2	7.3 5.1	5.8 4.7
WRJN WTKM-FM	AC	1.4 .9	.9 1.4	.7 .6	1.1 1.1	<b>WVKO</b>	urban	4.4	3.9	4.7	3.6 2.8
	polka NSAS CITY			.0	1.1	WMNI WBNS	country AC	2.7 1.4		2.5 .9	2.5
WDAF KBEQ	country top 40	12.7	15.5 7.4		10.3 10.1	WCOL WXLE	adult std oldies	3.5 2.6	1.9 2.0	2.8 1.5	2.3 2.3
KFKF-AM-FM	country	8.2	7.3	7.9	9.8	WBBY	adult alt	1.5	2.1	1.6	1.6
KCMO KPRS	N/T urban	6.6 5.3	6.0 5.2	6.1 4.5	7.3 7.2	WXMX WLW	AC AC	1.3	2.0	1.8 2.6	1.6 1.5
KMBR	easy	7.4	5.9	5.6	6.0	WCKX	urban	<mark>2.1</mark>	1.0	1.6	1.1
KUDL KXXR	AC top 40/rock	6.5 7.0	4.4 6.7	3.9 5.1	5.5 4.9	WCLT-FM	AC IANAPOLIS	1.1 <b>5(</b> ,	.7 37)	.8	1.1
KLSI	AC	4.1	4.3	4.8	4.5	WIBC	AC	11.1	12.4	11.7	
KYYS KCMO-FM	album oldies	6.4 4.7	4.7 5.4	5.3 6.1	4.3 3.8	WFBQ WFMS	album country	14.9 12.3			
KMBZ KCFX	N/T cls rock	3.8 3.2	6.4 4.3	6.1 4.6	3.4 3.2	WZPL WTLC	top 40 urban	8.8 6.8	9.7 6.9	10.0 8.1	9.7 7.8
KRVK	AC	1.8	1.3	2.3	2.7	WKLR	oldies	8.0	8.5	6.0	7.0
KJLA KXTR	adult std	2.4 2.1	1.8 1.8	2.7 1.5	2.4 1.9	WENS WTPI	AC AC	6.6 3.9	7.3 3.3	6.9 4.1	5.6 5.6
WHB	oldies	2.2	2.8	<b>3.0</b>	1.6	WTUX	adult std	<mark>3.2</mark>	2.9	3.1	2.8
PROV WPRO-FM	IDENCE, R top 40		-(28 12.8		9.9	WMJC WPZZ	AC urban	8.6 1.9	6.4 2.0	4.6 3.5	2.1 2.1
WLKW	easy	9.5	9.6	10.6	7.9	WTTS	top 40	1.0	1.0	1.1	1.4
WHJY	AC album	7.1 8.1	6.4 9.8	6.8 9.2	7.3 7.2	WGRT WNDE	religious N/T	.9 .3	9. 8.	2.1 .5	1.0 1.0
WPRO	N/T	<u>6.3</u>	5.0	5.0	6.8						

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#### FOR WEEK ENDING JANUARY 20, 1990

MOD	ERN	ROCK	

		Ś	NOL	Compiled from C College Radio Ai	inlay Reports
THIS	LAST WEEK	2 WKS. AGO	WKS. ON CHART	LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				* * NO.	1 * *
	4	8	8	HOUSE COLUMBIA LP CUT	THE PSYCHEDELIC FURS 1 week at No. 1
2	2	2	13	LOVE AND ANGER COLUMBIA 38-73092	KATE BUSH
3	5	6	5	OUIJA BOARD, OUIJA BOARD SIRE 7-21424/REPRISE	MORRISSEY
4	10	10	10	NO MYTH RCA 9111	MICHAEL PENN
5	6	5	9	STANDING THERE GEFFEN 7-21383	THE CREATURES
6	8	9	8	ROAM REPRISE 7-22667	THE B-52'S
$\bigcirc$	15	15	7	BABYDOLL WARNER BROS, LP CUT	LAURIE ANDERSON
8	16	17	3	WHERE DO WE GO FROM HEAVE SIRE LP CUT/REPRISE	MIGHTY LEMON DROPS
9	1	1	11		THE JESUS AND MARY CHAIN
10	NE	WÞ	1	CUTS YOU UP BEGGAR'S BANQUET 9140/RCA	PETER MURPHY
11	3	3	13	PRDUD TO FALL SIRE 7-22924/REPRISE	IAN MCCULLOCH
(12)	17	26	3	DON'T LET ME DOWN, GENTLY POLYDOR LP CUT	THE WONDER STUFF
13	23	_	2	DANGEROUS SIRE 7-21328/REPRISE	DEPECHE MODE
14	7	7	13	LET LOVE RULE VIRGIN 7-99166	LENNY KRAVITZ
(15)	NE	wÞ	1	HEAD ON WARNER BROS. LP CUT	THE JESUS AND MARY CHAIN
16	18	20	6	DOWN IN IT	NINE INCH NAILS
17)	NE	WÞ	1	GETTING AWAY WITH IT FACTORY IMPORT	ELECTRONIC
18	NE	WÞ	1	THE SENSUAL WORLD COLUMBIA 38-73098	KATE BUSH
(19)	22	25	5	ON THE GREENER SIDE MERCURY LP CUT/POLYGRAM	MICHELLE SHOCKED
20	11	11	8	DRIFTING, FALLING SIRE LP CUT/REPRISE	THE OCEAN BLUE
21	21	23	7	I WANNA BE ADORED SILVERTONE 1301/RCA	THE STONE ROSES
22	13	12	8	SECRETS RCA 9135	THE PRIMITIVES
23	NE	WÞ	1	STEADY ON COLUMBIA 38-73061	SHAWN COLVIN
24	25	30	6	BURNING INSIDE SIRE 7-21384/WARNER BROS.	MINISTRY
25	24	24	10	LAST CIGARETTE CHAMELEON LP CUT	DRAMARAMA
26	NE	WÞ	1	TESTIFY ATLANTIC LP CUT	ELEVENTH DREAM DAY
27)	NE	WÞ	1	BLUES BEFORE AND AFTER CAPITOL LP CUT	THE SMITHEREENS
28	19	16	13	HIGHER GROUND EMI 50226	RED HOT CHILI PEPPERS
29	29	_	2	CARROT HEAD FRONTIER LP CUT	YOUNG FRESH FELLOWS
30	12	14	6	KISS IT BETTER SIRE LP CUT/REPRISE	DEBORAH HARRY
Billboa	rd, copy	right 1	990. (	Tracks with the greatest airplay gains t	his week.

#### LANDECKER RETURNS (Continued from page 14)

RADIO

music or the Big 89's teenybopper im-

age. "Brandmeier's original slogan was 'just having fun,' which is what you're supposed to be doing on the air. Steve & Garry have a blast on the air. They're laughing all the time, even while they're cynical. I would like to be a top 40 extension of some of the things Brandmeier does, and some of the things that Steve & Garry do—adding some of the things that I do," Landecker says.

In his first months at Power 108, Landecker and sidekick Maria Farina have been on the phone to Germany during the Berlin Wall opening; they have staged a live lingerie fashion show from the station's street-level studios; they have done a number of parody songs, including one that grafted news actualities to Van Halen's "Panama," and which the team sent to the Armed Forces Radio Network to play outside the Vatican Embassy in Panama City while Gen. Manuel Noriega was hiding there.

Landecker and Farina have also ended up in a promo on rival WMMS for challenging the use of public funds to support the Rock and Roll Hall of Fame. "It wasn't an anti-Hall of Fame thing. I was just asking if it was a priority for our tax dollars. Let's face it-the Hall of Fame is a WMMS promotion to a certain extent. That's fine, but it was still a legitimate question."

WPHR's six-person morning team is the largest Landecker has ever worked with. "My strongest point is responding on a spontaneous level to input, wherever it comes from. Here I get input from all these sources; that's a situation that never existed for me.

"It is a pleasure to do mornings again. It is a pleasure to work with people to play music. It is a pleasure to work with people who have a sense of where they're going. It's like having fun again-what a concept.'

Even in the early '80s, when WLS was still a viable top 40 and rival WBBM-FM had not come along yet, Landecker and his fellow WLS jocks-most of them veterans-did not seem to be having a lot of fun on the air. Shift for shift, WLS was easily the most cynical top 40 anywhere-a tone it maintained to its last days.

"I think everybody was sort of jaded by the end of the '70s," Landecker says. "The cynicism was sort of the Band-Aid they put over it so they could do the job. Plus it played well. Don't get me wrong; I'm not saying it was negative. But I think maybe they lost their enthusiasm for what had made WLS the powerhouse it was.

"It can get old to some people, and it shouldn't. When you lose your edge, cynicism kinda seeps in. It got to the point where [morning man] Larry [Lujack] hated everything, or so it appeared on the air. I wasn't having a lot of fun for a number of reasons, some of which had nothing to do with work.

'When WLS was the WLS that I loved, it was an unbelievable experience. I think that only Brandmeier, Steve & Garry, Z100, and Scott Shannon have had the feeling of having it work on that level. And maybe some of the full-service AMs. Maintaining that sort of feeling is everybody's challenge.

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					TRACKS.
	L	B	U	M ROCK	
WEEK	WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from nation radio airplay re LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	2	9	* * NO. 1 DOWNTOWN TRAIN	★ ★ ROD STEWART 2 weeks at No. 1
2)	6	10	9	BAD LOVE	ERIC CLAPTON
3	2	4	8	DUCK LP CUT/REPRISE PEACE IN OUR TIME	EDDIE MONEY
4	3	3	14	COLUMBIA 38-73047	THE SMITHEREENS
5	7	6	14	ENIGMA 44480/CAPITOL	SCORPIONS
-	-		8	MERCURY 876 190-4/POLYGRAM	AULEY SCHENKER GROUP
	10	12 9	° 17	CAPITOL LP CUT	TESLA
7	9	-		GEFFEN 7-22856	DON HENLEY
	13	16	9	GEFFEN LP CUT DEVOLUTION WORKIN' MAN BLUES	S THE ALARM
	15	18	8	I.R.S. LP CUT PRETENDING	ERIC CLAPTON
10	5	5	11	DUCK 7-22732/REPRISE	BAD ENGLISH
-	21	32	5	EPIC LP CUT/E.P.A.	ALANNAH MYLES
12	20	22	7	BLACK VELVET ATLANTIC 4-88742	
13	16	17	6	FIGURE OF EIGHT CAPITOL 44489	PAUL MCCARTNEY
14	8	8	13	TERRIFYING COLUMBIA LP CUT	ROLLING STONES
15	41		2	WHAT IT TAKES GEFFEN LP CUT	AEROSMITH
16	4	1	10	SHOW DON'T TELL ATLANTIC 7-88376	RUSH
17)	23	24	6	INNOCENT DAYS A&M 1467	GIANT
18	11	11	13	JUST BETWEEN YOU AND ME ATLANTIC 7-88781	LOU GRAMM
19)	27	28	5	NO MORE REPRISE LP CUT	NEIL YOUNG
20)	33	39	3	I WISH IT WOULD RAIN DOWN ATLANTIC LP CUT	PHIL COLLINS
21)	NE\	~ •	1	* * * FLASHMA	
22	18	21	8	THAT'S NOT HER STYLE	BILLY JOEL
23	19	20	12	COLUMBIA LP CUT	MOTLEY CRUE
23 24)		20	7	ELEKTRA 7-69248 GIMME YOUR GOOD LOVIN'	DIVING FOR PEARLS
25)	26 34	41	6	EPIC 34-69036/E.P.A. NO MYTH	MICHAEL PENN
26)	28	35	6	THE HOUSE IS STEVIE	RAY VAUGHAN & DOUBLE
27)				EPIC LP CUT/E.P.A.	SKID ROW
_	30	30	16	ATLANTIC 7-88886	LENNY KRAVITZ
28	25	23	9	VIRGIN 7-99166	AEROSMITH
29	14	15	9	GEFFEN LP CUT	BONHAM
30	24	19	20	WTG 31-73034	WHITESNAKE
31	12	7	12	GEFFEN 4-22715	BILLY JOEL
32)	NE	W 🅨	1	I GO TO EXTREMES COLUMBIA 38-73091	
33)	NE	W >	1	BLACKHEART 34-73215/E.P.A.	T AND THE BLACKHEARTS
24	40	48	3	* * * POWER T	RACK * * * RUSH
.145 7				ATLANTIC LP CUT	
		14	10		MELISSA ETHERIDGE
35	17	14	10	ISLAND LP CUT TOO LATE TO SAY GOODBYE	MELISSA ETHERIDGE RICHARD MARX
35 36)	17 NE	WÞ	1	TOO LATE TO SAY GOODBYE EMI 50234 HOUSE OF BROKEN LOVE	
35 36) 37)	17 NE 39	₩► 47	1 3	TOO LATE TO SAY GOODBYE EMI 50234 HOUSE OF BROKEN LOVE CAPITOLLP CUT GUILTY	RICHARD MARX
35 36 37 38	17 NE 39 38	₩► 47 45	1 3 3	TOO LATE TO SAY GOODBYE EMI 50234 HOUSE OF BROKEN LOVE CAPITOL LP CUT GUILTY WIG LP CUT HIGHER GROUND	RICHARD MARX GREAT WHITE
35 36 37 38 39	17 NE 39 38 29	47 45 26	1 3 3 8	TOO LATE TO SAY GOODBYE EMI 50234 HOUSE OF BROKEN LOVE CAPITOLLP CUT GUILTY WIG LP CUT HIGHER GROUND EMI 50226 ALL OVER BUT THE CRYIN'	RICHARD MARX GREAT WHITE BONHAM
35 36 37 38 39 40	17 <b>NE</b> 39 38 29 36	47 45 26 36	1 3 3 8 6	TOO LATE TO SAY GOODBYE EMI 50234 HOUSE OF BROKEN LOVE CAPITOL LP CUT GUILTY WTG LP CUT HIGHER GROUND EMI 50226 ALL OVER BUT THE CRYIN' ELEKTRA LP CUT	RICHARD MARX GREAT WHITE BONHAM RED HOT CHILI PEPPERS THE GEORGIA SATELLITES
35 36 37 38 39 40 41	17 <b>NE</b> 39 38 29 36 35	₩► 47 45 26 36 31	1 3 3 8 6 18	TOO LATE TO SAY GOODBYE EMI50234 HOUSE OF BROKEN LOVE CAPITOL LP CUT GUILTY WIG LP CUT HIGHER GROUND EMI50226 ALL OVER BUT THE CRYIN' ELEKTRA LP CUT LOVE IS A LONG ROAD MCA LP CUT	RICHARD MARX GREAT WHITE BONHAM RED HOT CHILI PEPPERS THE GEORGIA SATELLITES TOM PETTY
35 36 37 38 39 40 41 42	17 NE 39 38 29 36 35 32	₩ ▶ 47 45 26 36 31 25	1 3 3 8 6 18 18	TOO LATE TO SAY GOODBYE EMI 50234 HOUSE OF BROKEN LOVE CAPITOL LP CUT GUILTY WTG LP CUT HIGHER GROUND EMI 50226 ALL OVER BUT THE CRYIN' ELEKTRA LP CUT LOVE IS A LONG ROAD MCA LP CUT JANIE'S GOT A GUN GEFFEN 4-22727	RICHARD MARX GREAT WHITE BONHAM RED HOT CHILI PEPPERS THE GEORGIA SATELLITES TOM PETTY AEROSMITH
35 36 37 38 39 40 41 42 43	17 NE <sup>1</sup> 39 38 29 36 35 32 NE <sup>1</sup>	<ul> <li>₩ ▶</li> <li>47</li> <li>45</li> <li>26</li> <li>36</li> <li>31</li> <li>25</li> <li>₩ ▶</li> </ul>	1 3 3 8 6 18	TOO LATE TO SAY GOODBYE EMI50234 HOUSE OF BROKEN LOVE CAPITOL LP CUT GUILTY WIG LP CUT HIGHER GROUND EMI50226 ALL OVER BUT THE CRYIN' ELEKTRA LP CUT LOVE IS A LONG ROAD MCA LP CUT JANIE'S GOT A GUN GEFFEN 4-22727 SWEET SOUL SISTER SIRE LP CUT/REPRISE	RICHARD MARX GREAT WHITE BONHAM RED HOT CHILI PEPPERS THE GEORGIA SATELLITES TOM PETTY AEROSMITH THE CULT
35 36 37 38 39 40 41 41 42 43 44	17 NE 39 38 29 36 35 32	<ul> <li>₩ ▶</li> <li>47</li> <li>45</li> <li>26</li> <li>36</li> <li>31</li> <li>25</li> <li>₩ ▶</li> </ul>	1 3 3 8 6 18 18	TOO LATE TO SAY GOODBYE EMI 50234 HOUSE OF BROKEN LOVE CAPITOLLP CUT GUILTY WTGLP CUT HIGHER GROUND EMI 50226 ALL OVER BUT THE CRYIN' ELEKTRALP CUT LOVE IS A LONG ROAD MCALP CUT JANIE'S GOT A GUN GEFFEN 4-22727 SWEET SOUL SISTER SIRE LP CUT/REPRISE SOMETIMES SHE CRIES COLUMBIA 38-73095	RICHARD MARX GREAT WHITE BONHAM RED HOT CHILI PEPPERS THE GEORGIA SATELLITES TOM PETTY AEROSMITH THE CULT WARRANT
35 36 37 38 39 40 41 41 42 43 44	17 NE <sup>1</sup> 39 38 29 36 35 32 NE <sup>1</sup>	<ul> <li>₩ ▶</li> <li>47</li> <li>45</li> <li>26</li> <li>36</li> <li>31</li> <li>25</li> <li>₩ ▶</li> <li>₩ ▶</li> </ul>	1 3 3 8 6 18 18 1	TOO LATE TO SAY GOODBYE EMI 50234 HOUSE OF BROKEN LOVE CAPITOL LP CUT GUILTY WIG LP CUT HIGHER GROUND EMI 50226 ALL OVER BUT THE CRYIN' ELEKTRA LP CUT LOVE IS A LONG ROAD MCA LP CUT JANIE'S GOT A GUN GEFFEN 4-22727 SWEET SOUL SISTER SIRE LP CUT/REPRISE SOMETIMES SHE CRIES COLUMBIA 38-73095 ALMOST HEAR YOU SIGH COLUMBIA 38-73093	RICHARD MARX GREAT WHITE BONHAM RED HOT CHILI PEPPERS THE GEORGIA SATELLITES TOM PETTY AEROSMITH THE CULT WARRANT ROLLING STONES
35 36 37 38 39 40 41 42 43 44 45	17 NE <sup>1</sup> 39 38 29 36 35 32 NE <sup>1</sup>	₩ ► 47 45 26 36 31 25 ₩ ► ₩ ►	1 3 3 8 6 18 18 18 1 1 1	TOO LATE TO SAY GOODBYE EMI 50234 HOUSE OF BROKEN LOVE CAPITOLLP CUT GUILTY WIG LP CUT HIGHER GROUND EMI 50226 ALL OVER BUT THE CRYIN' ELEKTRA LP CUT LOVE IS A LONG ROAD MCA LP CUT JANIE'S GOT A GUN GEFFEN 4-22727 SWEET SOUL SISTER SIRE LP CUT/REPRISE SOMETIMES SHE CRIES COLUMBIA 38-73095 ALMOST HEAR YOU SIGH COLUMBIA 38-73093 FLY HIGH MICHELLE ATCO LP CUT	RICHARD MARX GREAT WHITE BONHAM RED HOT CHILI PEPPERS THE GEORGIA SATELLITES TOM PETTY AEROSMITH THE CULT WARRANT ROLLING STONES ENUFF Z'NUFF
335 36 37 38 39 40 41 42 43 44 45 46 6	17 NE <sup>1</sup> 39 38 29 36 35 32 NE <sup>1</sup> NE <sup>1</sup>	₩ ► 47 45 26 36 31 25 ₩ ► ₩ ►	1 3 8 6 18 18 1 1 1	TOO LATE TO SAY GOODBYE EMI 50234 HOUSE OF BROKEN LOVE CAPITOLLP CUT GUILTY WIGLP CUT HIGHER GROUND EMI 50226 ALL OVER BUT THE CRYIN' ELEKTRALP CUT LOVE IS A LONG ROAD MCALP CUT JANIE'S GOT A GUN GEFFEN 4-22727 SWEET SOUL SISTER SIRE LP CUT/REPRISE SOMETIMES SHE CRIES COLUMBIA 38-73095 ALMOST HEAR YOU SIGH COLUMBIA 38-73093 FLY HIGH MICHELLE	RICHARD MARX GREAT WHITE BONHAM RED HOT CHILI PEPPERS THE GEORGIA SATELLITES TOM PETTY AEROSMITH THE CULT WARRANT ROLLING STONES ENUFF Z'NUFF GRATEFUL DEAD
335 36 37 38 39 40 41 42 43 44 45 46 47 47	17 NE <sup>1</sup> 39 38 29 36 35 32 NE <sup>1</sup> NE <sup>1</sup>	₩ ► 47 45 26 36 31 25 ₩ ► ₩ ►	1 3 8 6 18 18 1 1 1 1 1	TOO LATE TO SAY GOODBYE EMI 50234 HOUSE OF BROKEN LOVE CAPITOL LP CUT GUILTY WIG LP CUT HIGHER GROUND EMI 50226 ALL OVER BUT THE CRYIN' ELEKTRA LP CUT LOVE IS A LONG ROAD MCA LP CUT JANIE'S GOT A GUN GEFFEN 4-22727 SWEEL P CUT /REPRISE SOMETIMES SHE CRIES COLUMBIA 38-73095 ALMOST HEAR YOU SIGH COLUMBIA 38-73093 FLY HIGH MICHELLE ATCO LP CUT	RICHARD MARX GREAT WHITE BONHAM RED HOT CHILI PEPPERS THE GEORGIA SATELLITES TOM PETTY AEROSMITH THE CULT WARRANT ROLLING STONES ENUFF Z'NUFF
36       37       38       39       40       41	17 NE <sup>1</sup> 39 38 29 36 35 32 NE <sup>1</sup> NE <sup>1</sup> 49	₩ ► 47 45 26 36 31 25 ₩ ► ₩ ►	1 3 3 8 6 18 18 1 1 1 1 1 1 2	TOO LATE TO SAY GOODBYE EMI 50234 HOUSE OF BROKEN LOVE CAPITOLLP CUT GUILTY WIGLP CUT HIGHER GROUND EMI 50226 ALL OVER BUT THE CRYIN' ELEKTRA LP CUT LOVE IS A LONG ROAD MCA LP CUT JANIE'S GOT A GUN GEFFEN 4-22727 SWEET SOUT SISTER SIRE LP CUT/REPRISE SOMETIMES SHE CRIES COLUMBIA 38-73095 ALMOST HEAR YOU SIGH COLUMBIA 38-73095 FLY HIGH MICHELLE ATCO LP CUT JUST A LITTLE LIGHT ARISTA LP CUT	RICHARD MARX GREAT WHITE BONHAM RED HOT CHILI PEPPERS THE GEORGIA SATELLITES TOM PETTY AEROSMITH THE CULT WARRANT ROLLING STONES ENUFF Z'NUFF GRATEFUL DEAD



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## **I RADIO**



**S**O HOW DID Marc Chase, PD of Jacor's WFLZ (Power 93) Tampa, Fla., become the first person to be Billboard's PD of the Week twice? By somehow managing to get more attention than he did at WYHY (Y107) Nashville, the self-proclaimed "outrageous" FM that got a *lot* of attention.

You might expect that from a station called the Power Pig or one whose liners since signing on last September have included "Don't get your panties in a wad"; "Don't look now, you've been porked"; "Whatever doesn't kill us makes us stronger"; "We're on parole, and out on patrol" (for the mobile unit); "Of all the things we've lost, we miss our minds the most"; "Admit it, you love hoggin'"; and "We're a lean, mean, porkin' machine."

Or from a station whose variant on the perennial Christmas Wish contest was the "Sinister Santa" who "shoplifted" the presents that listeners were afraid to steal for themselves; that did a cheap-wine collection drive so that Tampa Bay's winos could have the present they *really* wanted; or that encourages listeners to put the station calls on their ceilings, then sleep with a lot of different people so they'll all see it.

Or from any station that managed to beat Edens' WRBQ-FM (Q105)

'We've been very

aggressive, but

very upfront'

Tampa in one book when the last few top 40 challengers weren't even able to get close. Last summer, as an oldies station, WFLZ had a 2.6 12-plus to Q105's 13.9. In the recently released fall Arbitron, however, WFLZ was first

in Tampa Bay with an 11.6, while Q105 was third with an 8.8. WFLZ was No. 1 (or tied for it) in all demos, and in 18-34. In 25-54, it was in fourth place to Q105's third.

"It was only three to four weeks before we beat Q105 in our in-house research and everybody else's," says Chase. "Nobody had expected that. We thought it would take 12-18 months just to reach parity. Everybody said it was going to be a costly battle with Q105. But it was so cheap, it was scary. We bought a couple of bottles of spray-paint for our vehicles."

Chase doesn't have a lot of nice things to say about Q105, but, then again, you probably weren't expecting any. This is, after all, the station that initially demanded \$1 million to stay out of Q105's format; the station that ended up in a physical confrontation with Q105 in the station's parking lot; the one that accused Q105 of trying to set it up with phony New Kids On The Block concert tickets right around the time that Q105 PD Randy Kabrich left the station; the one fighting Q105 over its "screw the Q" T-shirts.

Then there were the "lie detector" promos that repeatedly attacked Q105 OM/p.m. driver Mason Dixon. In one, "Mason" makes a lie detector buzz when he claims to be the No. 1 DJ in the world. Then he settles for being the top DJ in town and the machine buzzes again. Finally, he admits to being a "hasbeen" who "kissed Scott Shannon's butt"



and the machine bings.

When Q105 ran promos promising "more music, less talk, and fewer commercials," there was another promo in which the lie detector didn't accept any answers except, "Alright, we're just lying to everybody. We're playing the same old crap we used to." (Actually, Chase admits that WFLZ's spot load is about the same. "Both of us are here to make money," he says.) It seemed kind of inevitable that the Q105/

It seemed kind of inevitable that the Q105/ WFLZ battle would get ugly. Kabrich has a longtime reputation as a streetfighter. Jacor is the company that made dirty tricks a national convention topic in 1988 when Hoker Broadcasting sued it over a bogus formatchange memo that got sent to Hoker's WCRJ Jacksonville, Fla.

But during the New Kids and parking lot incidents, Chase acted genuinely indignant that Q105 would do the sort of things that WFLZ was alleging. Did Chase really think the Tampa battle wouldn't go over the top eventually?

"We've been very aggressive, but very upfront. Our attacks on Q105 have been over the airwaves and perfectly within the limits of the law. Q105 has done nothing but lie about us from the start—lie about us to the

media, to clients, to other people in the industry. At least they can find out what we're saying about them on the station."

Furthermore, Chase says, "I think the impression people have about Edens being streetfighters is wrong. If they

were streetfighters, they weren't very effective. When we came to town, they were telling us 'Rent, don't buy.' They said they were always going to be in our face, but my face is still here."

A heated Q105/WFLZ battle was inevitable for another reason. In Nashville, Y107 came into a market with two other top 40s, a major country battle, and at least three major morning shows. "On any given day, any station could outdo the other one. Here there's basically Q105 which dominates this market, and the only really good morning show besides the Morning Zoo is Ron & Ron on [album] WYNF. Q105 had a big enough piece of the pie that we knew if we just got part of that, it would be plenty.

"Q105's biggest asset is its biggest liability. Because they're so broad-based and fullservice, they have a lot of adults. But they appear to have alienated a big chunk of their core audience. A lot of people might have been listening because of their service image and their five-minute news block at noon, but if something comes along where they don't have to hear it, people say 'see ya.'"

Chase claims that Q105's music mix, which bordered on AC in a lot of dayparts, is more current now. "When we came on, they said they were going to ignore us. After a week or so, they realized they couldn't. Now they've cut way back on their oldies. You don't *(Continued on next page)* 

## ABC-OTR Tug Of War Kills Westwood One 'Hot 30' Deal

LOS ANGELES—Has On The Radio Broadcasting's new "Hot 30" countdown, which was to be hosted by WPLJ New York PD/morning man Gary Bryan and sold and distributed by Westwood One (Billboard, Dec. 23), been scrapped? OTR president Jeff Leve says Capital Cities/ABC "is unwilling to allow the 'Hot 30' program hosted by Gary Bryan to be distributed by Westwood One."

ABC apparently did not want one of its employees to host a show for a competing network. And they probably weren't thrilled with the prospect of WPLJ being the flagship, or even running the WW1 show. (WPLJ already runs "American Top 40" and DIR's "Rick Dees' Weekly Top 40" as a result of a trade-off deal that landed "AT40" on KIIS when Shadoe Stevens became host.)

It is an unwritten rule that if O&Os run network or syndicated programming, they will give shows from their parent company precedence over shows produced by rival networks, but there are some exceptions. For example, WW1's country WYNY New York still broadcasts ABC's "American Country Countdown."

"Our attitude is not to legislate against a program because it comes from a competitor. I think that is ridiculous," says WW1 CEO **Norm Pattiz**. WW1 stations' group executive VP **Mike Kakoyiannis** adds, "We pick programming that makes sense. If it is an incredible program we will not blow it off just because it's not a Westwood One show." But, Kakoyiannis adds, WW1 O&Os do consider WW1 programs before turning elsewhere.

ABC also claims it has no set pol-

icy prohibiting its O&Os from running the syndicated programming of its choice. "We ask our own stations, naturally, to give our networks first priority," says Capital Cities/ABC radio president **Jim Arcara**. "But we run a very decentralized system. The ultimate decisions are made by general manag-

ers and/or program directors." Still, you're not likely to hear of an ABC O&O running WW1's "Casey's Top 40," but at least a few ABC O&Os run some WW1 programming. Top 40 WPRO-FM Providence, R.I., for example, runs ABC's "AT40," but also airs WW1's "Future Hits," Cutler's "Party America," and James Paul Brown Productions' "Hitline USA."

WPRO-FM PD Paul Cannon says there is no pressure from the network to carry its shows. "They would like you to take their shows, but they don't ask you do pre-empt the show you are running." Even WPLJ, home of the "Hot

Even WPLJ, home of the "Hot 30" controversy, carries recent WW1 addition "On The Radio" along with ABC's recent acquisition "Hot Mix," (which had been on rival WQHT), and other shows such as "AT40," "Dees' Weekly Top 40," Cutler's "Party America," and "Movietime's Soundtrax" from Radio Today.

As for the future of the "Hot 30," Leve promises "it's not going to die," but will not elaborate. Another source, however, says that ABC is among the other networks being pitched by OTR following the collapse of the WW1 deal.

#### THE OTHER SIDE

There's another side to the O&O/network programming issue. When WW1 purchased **KIQQ** 

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Los Angeles and transformed it into **KQLZ** (Pirate Radio), many speculated that rival stations would drop their WW1 programming, but that has not been the case. "In markets where we now



#### by Craig Rosen

own stations, it is not any more difficult clearing our programs on other stations," says Pattiz.

In Los Angeles, KPWR (Power 106) runs WW1's "Casey's Top 40" and "American Dance Traxx." (The latter is hosted by KPWR PD Jeff Wyatt.) Hard rock KNAC runs "High Voltage," hosted by the station's Tawn Mastrey. Classic KLSX runs "Dr. Demento," "The Lost Lennon Tapes," and "Off The Record With Mary Turner."

But ABC O&O album rocker KLOS, a Pirate rival of sorts, recently dropped WW1's "Superstar Concert Series." GM Bill Sommers stresses that, while he has "nothing against Westwood One," he is simply not keen on network and syndicated programming. "It takes inventory and doesn't get the ratings," he says. KLOS does continue to run

KLOS does continue to run Global Satellite Network's "Rockline," which is hosted by KLOS personality Bob Coburn, and GSN's "Powercuts," which was dropped by Sommers late last year but recently returned to KLOS at the request of new PD

t Carey Curelop.

#### AROUND THE INDUSTRY

Satellite Music Network plans to triple its Chinese listenership to an estimated 6 million when its hourlong "Lunchtime From America" debuts shortly in Fuzhou and Guangzhou. In Shanghai, SMN has lined up Marlboro as its first six-month sponsor. SMN is also looking to bring the program—which is currently broadcast in Mandarin, Cantonese, and English—to Japan, Thailand, Hong Kong, Singapore, and Korea. Also, SMN recently retooled its top 40 format "Rock'N'Hits" into "The Heat," which is now being consulted by Lee Abrams.

SMN parent company ABC has announced a 90-minute Academy Awards special hosted by "Entertainment Tonight" personality/ ABC correspondent **Jeanne Wolf**. The show will be available on a barter basis on vinyl disk to air the weekend of March 26.

ABC is also negotiating to carry the radio simulcast of the Feb. 24 'Roy Orbison Tribute Concert To Benefit The Homeless" at the Universal Amphitheatre in Los Angeles. Scheduled to appear are ZZ-Top, Bruce Hornsby, Jackson Browne, a reformed incarnation of the Byrds, and others still to be announced. ABC is also working on securing the rights to simulcast a rebroadcast of the Rolling Stones' Atlantic City, N.J., concert that should turn up on commercial TV in the spring. Also, look for ABC to announce a new album rock offering shortly.

Dick Schaap has passed on Radio Today Entertainment's new "Instant Replay" (Billboard, Dec. 16). "Monday Night Footall" color man Dan Dierdorf will now host the show that is available in long and shortform versions.

#### CALENDAR

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

Jan. 15-29, George Harrison, Rock Stars Monthly Special, Radio Today Entertainment, 90 minutes.

Jan. 19-21, "American Music Awards Nominations Special," Unistar Radio Programming Special, three hours.

Jan. 19-21, The Phil Collins Story, Unistar Radio Programming Special, three hours.

Jan. 19-21, Dean Torrence/Peter Frampton/ Four Preps, Cruisin' America with Cousin Brucie, CBS RadioRadio, three hours.

Jan. 19-21, Top Metal LPs Of The '80s, Metalshop, MJI Broadcasting, one hour.

Jan. 19-21, Main Ingredient, Star Beat, MJI Broadcasting, one hour.

Jan. 19-21, Tom Petty, The Weekly Special, Unistar Radio Networks, 90 minutes.

Jan. 21, Phil Collins/Neil Young, Powercuts, Global Satellite Network, two hours.

Jan. 22-28, Pat Benatar, King Biscuit Flower Hour, DIR Broadcasting, one hour.

Jan. 22-28, Live Voltage: Faster Pussycat, High Voltage, Westwood One Radio Networks, two hours.

Jan. 22-28, Rock and Roll Hall of Fame Special: The Kinks/The Who, Classic Cuts, MJI Broadcasting, one hour.

Jan. 22-28, Phil Collins, Rock Today, MJI Broadcasting, one hour.

Jan. 22-28, Hooters, Off The Record With Mary Turner, Westwood One Radio Networks, one hour. Jan. 22-28, Paul McCartney, Timothy White's

Rock Stars, Westwood One Radio Networks Special Series, 90 minutes.

Jan. 22-28, Kenny Rogers/Dolly Parton/Willie Nelson, Westwood One Presents, Westwood One Radio Networks, one hour.

Jan. 22-28, **Rodney Crowell**, Country Today, MJI Broadcasting, one hour.



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Paulette Williams VP/GM, KMEL 55 Francisco, #400 San Francisco, CA 94133 **PD OF THE WEEK** (Continued from preceding page)

hear the Beatles in middays and afternoons now."

WFLZ's music mix has also changed several times since the station signed on. At its inception, the music was all up-tempo and included the Rolling Stones, Motley Crue, and other rock songs. Now, although there are softer pop records in some dayparts—"Downtown Train," "Another Day In Paradise," "When Tisee You Smile"—there are hours when Power 93 may as well be urban.

This is a recent hour of nights: Janet Jackson, "Escapade"; Seduction, "You're My One & Only"; Soul II Soul, "Back To Life"; Dino, "Never Too Much Of You"; Stevie B, "Spring Love"; Young M.C., "Bust A Move"; Madonna, "Cherish"; Tony LeMans, "Higher Than High"; Jody Watley, "Everything"; Seduction, "Two To Make It Right"; Z-Looke, "Can You Read My Lips"; and Christopher Max, "Serious Kinda Girl."

"I'm at a point where I have to make some decisions about where we're going to go," says Chase. "We will play rock records. They just have to be mass-appeal hits. With two rock stations in this market, I can't rock my brains out and win."

www.americanradiohistory.com

Over the last year or so, Y107 has tempered its outrageous promotions with human interest ones—i.e, a church scholarship contest. Chase says WFLZ morning man Jack Harris "has busted his butt doing all that stuff. We do things like that constantly. But when you do something good you never hear about it. We were never as mean and nasty as everybody says."

And how have the spate of FCC indecency citations affected a company that prides itself on pushing the envelope? "Jacor has always been very clear about where the line is," Chase says. "We're not going to go over the line. This license is too valuable to lose. But he also admits, "If I'd had a copy of 'Walk With An Erection' [the novelty song that several stations were cited for], I think I would have played it."

At Q105, the real Mason Dixon claims that by late December he has been seeing "the infatuation [with Power 93] wearing off in the market. Right now, their appeal is mostly teen and male," he contends. "Our 18-34 women are coming back. Our phones are ringing off the hook. We're starting to see a turnaround. And when people come back, they're going to hear a much better station." Back at WFLZ, now that Chase's

"grand opening" is over, he says that his group of people who hadn't worked together before are only now starting to jell as a team. Chase says Power 93 "still has some room for growth in different demos. We still have some room to grow in cume. It's still evolutionary.

still evolutionary. "This radio station had a rocket growth. We've managed to increase radio listening in this market. But eventually the wrench we've thrown into radio listening here will be shaken out. I'm more concerned about 1990. I think that's very important to the growth of the Power Pig."

After the second fall Arbitrend, when it became clear that WFLZ might actually be No. 1 in its first book, Chase came up with two game plans for the second stage; one if WFLZ was no. 1, one if it wasn't. But Chase says that beating Q105 in this book doesn't mean the Q-bashing will stop. "We'll never get off Q105's butt until they get out of the format. Now the best thing they can do is become a hot AC like KVIL Dallas, superserving the upper demos and giving away a lot of prizes."

## **BLACK**

# **New PR Firm Bows With Tracy Chapman Campaign**

#### BY JANINE MCADAMS

NEW YORK-Public relations/marketing specialists Sharon Morgan, Sheila Eldridge, and Alberta Rhodes have formed Morgan Orchid Rhodes, a publicity, marketing, promotion, and special events consortium headquartered in Paramus, N.J. As its first official project, the fledgling firm has engineered a massive media and high school education campaign for critically acclaimed recording artist Tracy Chapman.

The campaign, titled Crossroads In Black History, involves a high school essay contest in 15 major cities and is designed to reposition Chapman within the African American consumer market. The essay topic is "African Americans who made crossroads in American history." The plan is tied in to the Monday (15) release of Chapman's new single, "Born To Fight," and continues through Black History Month (February).

Chapman, whose second Elektra album, "Crossroads," is nearing double-platinum status, has also taped a 15-minute video vignette at New York's Apollo Theatre with noted director Spike Lee, in which the two answer historical questions posed by young people. Lee directed the videoclip for "Born To Fight," which includes footage of African American leaders: both song and vidclip are a tribute to civil rights leaders.

In explaining the campaign, Elektra VP, black music, Doug Daniels says, "I think Tracy's [debut] album [in 1988] was a great album, but it didn't get a lot of exposure at R&B radio. I didn't want to put out the second single, which has a great video and lyrics that fit so well, without the proper setup. So this time Mike Howard [Elektra director of marketing] came up with the idea of an essay

#### 'The campaign aims to position Tracy in the black market

contest. I wanted to stretch the idea out; I wanted to bring an outside PR firm with it and build the project."

Chapman has some received some play on black radio, says Daniels, though Elektra did not "beat radio over the head" with "Crossroads." "On the first single there was a certain awareness, there was some dialog on the record with [black] radio. This trip out, a concerted effort is being made to make radio part of the marketing mix and to put some familiarity between Tracy and the black community ... I don't think the whole album will work with black radio, but the single will."

Adds MOR principal Eldridge: "What's important about MOR and what we're doing with the Tracy Chapman campaign is that it's not just PR. It's a total marketing campaign, designed to position Tracy in the black consumer market. What we offer is promotion, marketing, and special events on various levels for our clients. The idea [of MOR] is to have a three-tiered consortium.

MOR has mailed packages containing the 15-minute video, display materials, and rules for the contest to high school principals and school superintendents; retailers in those 15 markets also receive fliers. Teens can also get information about the contest rules via an "800" number. The essay contest campaign kicks off in high schools Feb. 1, with the deadline for entries being March 15. A bilevel judging process includes preliminary judging by WEA reps, then a panel of African American journalists; three national winners will be announced March 30. The winning essayists will receive college scholarships.

The project is a coup for MOR, whose three dynamic principals are African American women who collectively bring more than 30 years of experience to the venture.

Morgan, for the past three years an independent public relations practitioner based in Jamaica, was a founder of the National Black Public Relations Society and was VP of PR for black-owned, Chicago-based firm Burrell Advertising.

For the past 10 years, Eldridge has headed her own highly successful public relations firm. Orchid Communications, with such major music clients as the O'Jays, Levert, After 7, Chuckii Booker, Foster McElroy, and Ice-T, as well as the United Negro College Fund, Black Enterprise magazine, and corporate heavyweights PSE&G (New Jersey's electricity utility) and Coca-Cola Enterprises.

Rhodes started her career in radio, and spent 10 years at WEA, where she became publicity director for Warner Bros. Records. She left that company in 1988 to form the New York-based Rhodes & Co., which has managed publicity for such top artists as Sharon Bryant, Freddie Jackson, Surface, and others.

Rhodes and Eldridge, who are based in MOR's Paramus headquarters, bring to MOR their current client rosters; in addition to the Chapman campaign, MOR has picked up new client K-tel, which recently began a rap music division. The company, which also has offices in Atlanta, Los Angeles, and Chicago and has a total staff of 10, will handle corporate clients as well as entertainment figures. An important subdivision of MOR is BEAM, or Broadcast Electronics & Associated Media Services, which is responsible for producing video press kits and other video presentations, and has produced the Chapman-Lee tape.

Morgan, based in the black advertising mecca of Chicago, will coordinate projects with ad agencies and cultivate corporate clients. "There's plenty of business," she says. "People have not been going to black-(Continued on page 29)

## **Public Enemy Continues To Ignite Debate** Def Jam Says 'Terrordome' Lyrics Misconstrued

by Janine McAdams

S PUBLIC ENEMY RACIST? The Anti-Defamation League has objected to lines in "Welcome To The Terrordome" in which the group compares its previous trouble with the media over anti-Semitic comments made by Professor Griff, for which Chuck D subsequently apologized, with the cruci-fixion of Jesus. It is the words "the so-called chosen," which objectors say specifically refer to Jews, and the assertion "still they got me like Jesus" that many interpret as a racially biased charge against Jews as responsible for

The

Rhythm

and the

Blues

the death of Jesus.

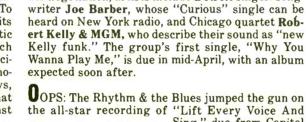
In response, Def Jam Records has released an official statement by founder/chairperson Russell Simmons. Released Jan. 5, it reads in part: "We believe that the Jewish community has misconstrued the meaning of lines referring to them in the song.

Specifically, we don't agree that Public Enemy is referring exclusively to Jews in the line, 'Still they got me like Jesus.

"We may not agree with the overall sentiment of 'Terrordome,' but we don't think it ought to be censored either. Taking an artist's words out of context and attacking the misconstrued message is a dangerous step towards censorship, which we do not condone. Public Enemy has made too many positive contributions to young Black America to be hounded out of existence.

Were the lines misconstrued? Did PE use an illchosen simile or a deliberate insult? Public Enemy has not been a model of consistency (Griff out, Griff in, Public Enemy disbanded, Public Enemy reformed), and when taken to task in the media for making outrageous or questionable statements on race relations, Chuck D has managed to either avoid the issues or say what the media wanted to hear. That seems to be the case with this latest statement from Def Jam. It remains, however, that attempting to right the persecution of one ethnic group by pointing a finger at another is self defeating, for it can ultimately ruin the group's credibility among those it seeks to champion.

O CELEBRATE THE BIRTH of New York-based independent Tavdash Records, publicist Steve Manning, label chairman (and studio owner) Dave Hyatt and president (and publisher) Bob Tate held an intimate dinner at the Dish Of Salt restaurant. Major-label distribution for Tavdash is currently un-



the all-star recording of "Lift Every Voice And Sing," due from Capitol

der negotiation; artists include Detroit singer/song-

Records, and got some of the info wrong (Billboard, Jan. 6). Whitney Houston is not involved. but several other mystery superstar vocalists are lending their voices along with Melba Moore, on whose album this exciting cut will be included. Details for the release of the album pro-

ject are still being firmed up.

JANGSTA, GANGSTA: Oran "Juice" Jones celebrated his new OBR/Columbia album, "To Be Immortal," with a "High Rollers Convention" party Jan. 10 at the new Ritz in New York. Juice set up the bash like a scene from "The Mack," with guests in-cluding Max "The Mack" Julian, Pam "Sheba, Baby" Grier, Antonio "Huggy Bear" Fargas, Ron "Superfly" O'Neal, Richard "Shaft" Roundtree, and others. Excerpts from "blaxploitation" films were shown while the DJ rocked with '70s soul and cuts from Juice's album-which, by the way, demonstrates the artist's development as a social commentator as well as a capable vocalist.

IDBITS: Rap producers/DJs Teddy-Tedd and Special K of the Awesome Two are releasing "The Awesome 2 Present The History Of Rap, Vol. 1" on Select Records. The compilation pays tribute to the pioneers of rap, and includes cuts by Afrika Bambaataa & the Soulsonic Force, Grandmaster Flash & the Furious Five, Kurtis Blow, Sugar Hill Gang, and more. The album package contains rare photos, biographies of the early groups, and a historical summary of rap; it hit stores Jan. 8... Magic Mike, of Cheetah Records' D.J. Magic Mike & the Royal Posse, takes a stand against drinking and driving. So it is ironic that, while on his way to a club gig in Orlando, Fla., Jan. 6, he was rear-ended by a 51year-old drunk driver. Mike was treated for injuries at a local hospital and released.



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24	26	28	7	ROB BASE PROFILE 1285 (8.98) (CD) THE INCREDIBLE BASE	77	81	84	32	KOOL MOE DEE   JIVE 118
25	23	22	29	SOUL II SOUL & VIRGIN 91267 (9.98) (CD) KEEP ON MOVIN'	78	82	78	10	M.C. A.D.E. 4-SIGHT 5526 (8.1
26	31	31	35	THE O'JAYS EMI 90921 (9.98) (CD) SERIOUS	79	72	75	64	M.C. HAMMER & CAPITOL 9
27	29	29	11	SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD) SEMINAR	80	89	90	3	TYLER COLLINS RCA 9642 (
28	28	25	9	D.J. JAZZY JEFF & THE FRESH PRINCE AND IN THIS CORNER	81	75	85	65	NEW KIDS ON THE BLOCK
29	25	24	27	PATTI LABELLE MCA 6292 (9.98) (CD) BE YOURSELF	82	79	79	8	AFRO RICAN SKYYWALKER 10
30	30	30	28	DAVID PEASTON GEFFEN 24228 (9.98) (CD) INTRODUCING DAVID PEASTON	83	70	71	7	THE MAIN INGREDIENT PO
31	27	27	19	AFTER 7 VIRGIN 91061 (9.98) (CD) AFTER 7	84	88	92	10	BILLY OCEAN JIVE 1271/RC/
32	34	38	11	BARRY WHITE A&M 5256 (8.98) (CD) THE MAN IS BACK	85	71	73	9	SLY & ROBBIE ISLAND 9127
33	32	33	8	THE GAP BAND CAPITOL 90799 (8.98) (CD) ROUND TRIP	86	86	70	6	WILL DOWNING ISLAND 912
34	33	32	44	MILLI VANILLI 43 ARISTA 8592 (9.98) (CD) GIRL YOU KNOW IT'S TRUE	87	63	57	14	CHERYL LYNN VIRGIN 91254
35	50	74	5	KENNY G ARISTA 8613 (13.98) (CD)	88	NE	WÞ	1	SEDUCTION VENDETTA 5280
36	41	42	8	BY ALL MEANS ISLAND 91319 (9.98) (CD) BEYOND A DREAM	89	99	94	8	TERENCE TRENT D'ARBY
37	45	49	26	ENTOUCH VINTERTAINMENT 60858/ELEKTRA (9.98) (CD) ALL NITE	90	97	87	11	JOEY GILMORE PANDISC 880
38	38	44	10	TROOP ATLANTIC 82035 (9.98) (CD) ATTITUDE	91	94	95	5	TONY M.F. ROCK EFFECT 30
39	43	41	24	BOBBY "BLUE" BLAND MALACO 7450 (8.98) (CD) MIDNIGHT RUN	92	NE	WÞ	1	CHILL ROB G WILD PITCH 200
40	40	43	19	THE TEMPTATIONS MOTOWN 6275 (8.98) (CD) SPECIAL	93	91	96	80	BOBBY BROWN A5 MCA 421
(41)	46	46	6	CHUNKY A MCA 6354 (9.98) (CD) LARGE AND IN CHARGE	94	NE	WÞ	1	JOHNNIE TAYLOR MALACO
42	35	37	23	THE D.O.C.   RUTHLESS 91275/ATLANTIC (8.98) (CD)  NO ONE CAN DO IT BETTER	95	95	100	47	N.W.A. & RUTHLESS 57102/P
43	36	34	23	EPMD © FRESH 92012/SLEEPING BAG (9.98) (CD) UNFINISHED BUSINESS	96	92	88	8	JAMES "J.T." TAYLOR MCA
44	39	36	25	SHARON BRYANT WING 837 313/POLYGRAM (CD) HERE I AM	97	96	97	28	PRINCE A2 WARNER BROS. 25
45	47	45	43	ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA (CD) RAW	98)		NTRY	10	MICHAEL COOPER REPRISE
46	55	69	5	TECHNOTRONIC SBK 93422 (9.98) (CD) PUMP UP THE JAM · THE ALBUM	99		WÞ	1	NEMESIS PROFILE 1283 (9.98
47	42	39	12	KASHIF ARISTA 8595 (8.98) (CD) KASHIF	100	76	67	11	NEW KIDS ON THE BLOCK
48	48	47	63	SURFACE © COLUMBIA FC 44284 (CD) 2ND WAVE	0	1	1	-	st sales gains this week. (CD)
49	66	82	3	MICHEL'LE RUTHLESS 91282/ATLANTIC (9.98) (CD) MICHEL'LE	certific	ation fo	or sales	of 500,	000 units. A RIAA certificatio
	00	04	1		numera	ai tollow	ving the	symbol	. *CBS Records and PolyGram

	K		AL	BUIND TM No part of in any retr or by any recording.	ht 1990, Billboard Publications, Inc. this publication may be reproduced, stored ieval system, or transmitted, in any form means, electronic, mechanical, photocopyin or otherwise, without the prior written n of the publisher.
50	37	35	21	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 25940 (9.98) (CD)	SPEND THE NIGHT
51	44	40	24	ERIC GABLE ORPHEUS 75603/EMI (8.98) (CD)	CAUGHT IN THE ACT
52)	56	62	6	JUNGLE BROTHERS WARNER BROS. 26072 (9.98) (CD)	DONE BY THE FORCES OF NATURE
53)	53	56	8	CLUB NOUVEAU WARNER BROS. 25991 (9.98) (CD)	UNDER A NOUVEAU GROOVE
54)	54	64	77	PAULA ABDUL ▲ <sup>4</sup> VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
55)		63	10	STACY LATTISAW MOTOWN 6280 (8.98) (CD)	WHAT YOU NEED
	60				YOU WANNA DANCE WITH ME?
56	49	48	. 7	JODY WATLEY MCA 6343 (9.98) (CD)	ALL FOR YOUR LOVE
57	51	59	7	THE GOOD GIRLS MOTOWN 6278 (8.98) (CD)	
58	58	51	9	STEADY B JIVE 1284/RCA (8.98) (CD)	GOING STEADY
59	73	81	3	ACE JUICE CAPITOL 90925 (8.98) (CD)	ACE JUICE
60	52	52	8	ROXANNE SHANTE COLD CHILLIN' 25809/REPRISE (9.98)	and a second
61)	67	76	19	FULL FORCE COLUMBIA FC 45216 (CD)	SMOOVE
62	57	54	22	REDHEAD KINGPIN & THE F.B.I. VIRGIN 91269 (9.98) (0	CD) A SHADE OF RED
63	64	55	8	ARABIAN PRINCE ORPHEUS 75614/EMI (8.98) (CD)	BROTHER ARAB
64	62	58	5	NICE & SMOOTH SLEEPING BAG 82013 (8.98) (CD)	NICE & SMOOTH
65	74	80	3	DEF JEF DELICIOUS VINYL 30001 (8.98) (CD)	JUST A POET WITH SOUL
66)	80	89	23	CHRISTOPHER WILLIAMS GEFFEN 24220 (9.98) (CD)	ADVENTURES IN PARADISE
67)	69	61	7	MAZE FEATURING FRANKIE BEVERLY CAPITOL 92810	(8.98) (CD) LIFELINES VOLUME
68)	85	91	5	THE GHETTO BOYS RAP-A-LOT 103 (8.98) (CD)	GRIP IT ON THAT OTHER LEVEL
69	61	53	26	SUCCESS-N-EFFECT ON TOP 9002 (8.98) (CD)	IN THA HOOD
70	68	72	6	GRANDMASTER SLICE & IZZY CHILL CREATIVE FUNK 7	001/SELECT-O-HITS (8.98) SHALL WE DANCE
71	59	50	18	GUCCI CREW II GUCCI 3314/HOT PRODUCTIONS (8.98) (CI	
72)	84	93	5	D.J. MAGIC MIKE & THE ROYAL POSSE CHEETAH 9401 (8.98) (CD)	D.J. MAGIC MIKE & THE ROYAL POSSE
-				CHEETAH 9401 (8.98) (CD) MARVIN SEASE LONDON 838 593/POLYGRAM (CD)	THE REAL DEAL
73	77	68	11	SHIRLEY BROWN MALACO 7451 (8.98) (CD)	FIRE & ICE
74	78	66	11		ALL THE WAY
75	98	98	3	CALLOWAY SOLAR FZ 75310/E.P.A. (CD) AWSOME DRE & THE HARDCORE COMMITTEE	
76	65	60	12	PRIORITY 57114 (8.98) (CD)	YOU CAN'T HOLD ME BACK
77	81	84	32	KOOL MOE DEE  JIVE 1182/RCA (9.98) (CD)	KNOWLEDGE IS KING
78	82	78	10	M.C. A.D.E. 4-SIGHT 5526 (8.98) (CD)	HOW MUCH CAN YOU TAKE
79	72	75	64	M.C. HAMMER & CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
80	89	90	3	TYLER COLLINS RCA 9642 (8.98) (CD)	GIRLS NITE OUT
81	75	85	65	NEW KIDS ON THE BLOCK ▲ <sup>7</sup> COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
82	79	79	8	AFRO RICAN SKYYWALKER 109 (8.99) (CD)	AGAINST ALL ODDS
83	70	71	7	THE MAIN INGREDIENT POLYDOR 841 249/POLYGRAM	CD) I JUST WANNA LOVE YOU
84	88	92	10	BILLY OCEAN JIVE 1271/RCA (9.98) (CD)	GREATEST HITS
85	71	73	9	SLY & ROBBIE ISLAND 91277 (8.98) (CD)	SILENT ASSASSIN
86	86	70	6	WILL DOWNING ISLAND 91286 (9.98) (CD)	COME TOGETHER AS ONE
87	63	57	14	CHERYL LYNN VIRGIN 91254 (9:98) (CD)	WHATEVER IT TAKES
88)	NE	WÞ	1	SEDUCTION VENDETTA 5280/A&M (8.98) (CD)	NOTHING MATTERS WITHOUT LOVE
89)	99	94	8	TERENCE TRENT D'ARBY COLUMBIA OC 45351 (CD)	NEITHER FISH NOR FLESH
90	97	87	11	JOEY GILMORE PANDISC 8807 (8.98)	SO GOOD TO BE BAD
91	94	95	5	TONY M.F. ROCK EFFECT 3000/SKYYWALKER (8.98) (CD)	LET ME TAKE YOU TO THE ROCK HOUSE
92)		WÞ	1	CHILL ROB G WILD PITCH 2002 (8.98)	RIDE THE RHYTHM
93	91	96	80	BOBBY BROWN ▲ <sup>5</sup> MCA 42185 (9.98) (CD)	DON'T BE CRUEL
93 94)					CRAZY BOUT YOU
-	NE	-	1		STRAIGHT OUTTA COMPTON
95	95	100	47	N.W.A. & RUTHLESS 57102/PRIORITY (8.98) (CD)	
96	92	88	8	JAMES "J.T." TAYLOR MCA 6347 (9.98) (CD)	MASTER OF THE GAME
97	96	97	28	PRINCE ▲2 WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN
98		NTRY	10	MICHAEL COOPER REPRISE 25923/WARNER BROS. (9.98	
99)	NE	WÞ	1	NEMESIS PROFILE 1283 (9.98) (CD)	TO HELL AND BACK
100	76	67	11	NEW KIDS ON THE BLOCK ▲2 COLUMBIA FC 45280 (CD)	MERRY MERRY CHRISTMAS

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







From the album I PROMISE

the riveting new single and video by

The follow-up to the #1 smash

### "AIN'T NUTHIN' IN THE WORLD"

from her album

MIKI HOWARD

Produced by Nick Martinelli for Watchout Productions Inc.



On Atlantic Records, Cassettes and Compact Discs © 1990 Atlantic Recording Corp. ©\* A Warner Communications Co.



T'S HARD TO BELIEVE that "I'll Be Good To You" by Quincy Jones featuring Ray Charles and Chaka Khan (Warner Bros.) is only the second No. 1 black single for Q as an artist, considering his incredible career accomplishments. "Stuff Like That" (A&M), featuring Ashford & Simpson and Khan, topped the charts in 1978. Jones, whose middle name is Delight, recorded for A&M Records from 1970-1981. Although many songs from his albums were played as though they were singles, Jones has only had 16 charted singles. "Ai No Corrida" and "One Hundred Ways" featuring James Ingram were both top 10, and "Just Once," also featuring Ingram, peaked at No. 11.

This album, "Back On The Block," is getting massive airplay in many radio formats; now at No. 2 on the Hot Black Albums chart, it should be next week's No. 1 album. Two cuts are getting tremendous exposure: "Secret Garden" featuring Barry White, James Ingram, El DeBarge, and Al B. Sure!, and "Back On The Block" which features Ice-T, Melle Mel, Big Daddy Kane, Kool Moe Dee, and Quincy D. III. While the entire story of musical genius cannot be reflected in charts, it is nice to see Q back on top.

**A**T THE TOP: Unless "Good To You" holds for a second week, "Make It Like It Was" by **Regina Belle** (Columbia) will be next week's No. 1 single. The top 10 has opened up and "Real Love" by **Skyy** (Atlantic) makes a surge, jumping 9-6 with strong radio and retail gains. Three stations are new: WILD Boston, KDAY Los Angeles, and WJMI Jackson, Miss. Of the 86 stations listing this record, 28 list it top five and three list it No. 1: WZAK Cleveland, WPEG Charlotte, N.C., and WCDX Richmond, Va. "Real Love" also debuts on the Hot 100 this week.

**MOTOWN POWER PICKS:** For two weeks in a row, the Airplay Power Pick has been earned by a Motown Record. "Where Do We Go From Here" by Stacy Lattisaw & Johnny Gill vaults 14 places, gaining strong radio and retail points. Eleven new stations report for a total of 96.

**RESH MUSIC:** "Love Under New Management" by Miki Howard (Atlantic) makes a great debut at No. 52, and gains 57 stations for a total of 69 reporters ... At No. 57, "Escapade" by Janet Jackson (A&M) is on a total of 56 stations, with 51 new reports ... Forty-seven stations added "I Need Your Lovin'" by Alyson Williams (Def Jam), which debuts at No. 81 with 50 total reports ... At No. 76, "Never Too Far" by Dianne Reeves (EMI) gains 43 stations for a total of 46. "We're All In This Together" by David Peaston (Geffen) adds 34 stations, for a total of 40 ... "Whatcha Gonna Do With My Lovin'" by Inner City (Virgin) enters the chart with 35 total reports, gaining 30 this week. This tune was the first chart single for Stephanie Mills in 1978 for 20th Century Records: It peaked at No. 8 ... "Going Home" by Kenny G (Arista) picks up 24 for a total of 32 and charts at No. 95 ... Bubbling under, with 28 adds this week, is "Comfort Of A Man" by Stephanie Mills (MCA). Look for a splashy debut next week.

**MORE BIG NUMBERS:** "Secret Wish" by the **S.O.S. Band** (Tabu) gained an amazing 22 new reports and is now on 55 stations. It flies 88-64.

## HOT BLACK SINGLES ACTION RADIO MOST ADDED

	GOLD ADDS 19 REPORTERS	SILVER ADDS 33 REPORTERS	ADDS 51 REPORTERS	TOTAL ADDS 103 RE	TOTAL ON PORTERS			
LOVE UNDER NEW								
MIKI HOWARD ATLANTIC	11	13	33	57	69			
ESCAPADE								
JANET JACKSON A&M	13	16	22	51	56			
I NEED YOUR LOVIN'								
ALYSON WILLIAMS OBR	6	12	29	47	50			
NEVER TO FAR								
DIANNE REEVES EMI	7	14	22	43	46			
WE'RE ALL IN THIS TOGETHER								
DAVID PEASTON GEFFEN	5	8	21	34	40			
WATCHA GONNA DO WITH				_				
INNER CITY VIRGIN	6	11	13	30	35			
COMFORT OF A MAN								
STEPHANIE MILLS MCA	4	6	19	29	35			
GOING HOME								
KENNY G ARISTA	6	5	13	24	32			
WELCOME TO THE TERROR								
PUBLIC ENEMY DEF JAM	6	6	11	23	23			
SECRET WISH								
S.O.S. BAND TABU	3	8	11	22	55			
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 periodi- cally 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.

## BLACK

## **Industry Pioneer Bernardo To Receive Honor Ex-CBS** Exec Has Boosted Careers Of Black Women

NEW YORK-Mike Bernardo, who as a pioneer for African-American women within the recording industry has broken ground as a manager, producer, A&R staffer, and record promoter, will be honored at a special tribute set for Jan. 25 at New York's Marriott Marquis Hotel. The event has been organized by a special committee of friends and colleagues, including radio pioneer Hal Jackson, WBLS New York's Frankie Crocker, radio pioneer and tipsheet publisher Jack "The Rapper" Gibson, entertainment lawyer/manager Voza Rivers, Sleeping Bag's Juggy Gayles, Atlan-tic's Sylvia Rhone, and others.

Bernardo, who resigned from her post as national director of promotions, black music, for CBS Records late last year after 13 years with the company, started her long career with a simple desire to be in the music industry. The multilingual native of Port-au-Prince, Haiti, pulled her first industry gig in the late '50s,

1

packing records at Merrick Record Distributors in Long Island, N.Y., and then filling store orders for small label Adam Records. She got into A&R at Roulette, where she shepherded the careers of infant acts. Bernardo's talents led to several years at Kama Sutra, where she not only promoted acts like the Lovin' Spoonful but produced commercial jingles as well.

In the '60s, Bernardo was promotion director for Starday-King Records, which boasted talent like James Brown, the Manhattans, and Arthur Prysock. She became a principal in Buddy Scott Productions, which managed the careers of such talents as Jon Lucien, Willie Bobo, Pat Lundy, and New York air personality Gary Byrd.

Bernardo joined CBS in 1975, where she began as New York local promotion manager for black music. Her wide knowledge of various markets and diverse musical styles soon

earned her the position of Northeast regional manager, promotion, black music. As such, Bernardo was responsible for marketing product on Columbia, Epic, and Associated labels. In June 1979, Bernardo attained the position of director of national promotion, jazz/progressive music, the first black woman to hold this slot. Her promotional savvy aided in the success of such varied CBS acts as Deniece Williams, Patti LaBelle, the Isley Brothers, Herbie Hancock, Weather Report, Wynton Marsalis, Gladys Knight & the Pips, Bill Withers, and Miles Davis. "Mama Mike," as she is affection-

ately known in the industry, remains a force in the business as a role model and a motivator. As someone who broke barriers for black women in the industry, Bernardo admits that there were tough times in her career. "The only thing I ever wanted to be was in the music industry. Those firsts were difficult, and at that time it was important to me to be first. It was a hard struggle, it was hard to be a promotion person among men. But my thing was always to break through so the other sisters could follow. I don't have a thing [against] men, but I know sisters can do a good job."

## people know what you're really all about as an artist." LARRY FLICE

Randy Crawford loves to talk about what it means to be a singer. "I remember so often when I was a kid, standing in front of a mirror trying to sing like Nancy Wilson. It was so magical," she says. "I thought singing was the most exciting and fulfilling thing you could do. I'm really lucky to be in this business."

RANDY'S 'RICH'

Enthusiasm aside, Crawford has learned that it takes more than luck to have career longevity in music. She set herself apart from the competition in 1978 when she recorded "Street Life" with the Crusaders, which became a No. 1 jazz hit. Despite a string of efforts, as well as respectable success in Europe, Crawford has not matched her initial success in this countryuntil recently, that is.

With the release of her new Warner Bros. album, "Rich And Poor," Crawford may not only match her earlier success, but surpass it. The set's first single, an inspired reading of the Bob Dylan nugget "Knockin' On Heaven's Door" (which also appears on the soundtrack to "Lethal Weapon 2"), recently peaked in the top five on Billboard's Hot Black Singles chart, and the next single, "Wrap You Up," is poised to follow suit. According to Ray Harris, VP of black music promotion at Warner Bros., choosing the track as a follow-up made sense given the unusual attention it has already received.

"When the album was released, it was serviced to BET," he says, "Before we knew it, 'Wrap You Up' was being played behind the closing credits of several programs on the channel. It was great exposure.

Look for the exposure to increase as Crawford finalizes plans for a world tour scheduled to start shortly."To me, nothing beats being out there performing," she says. "It's still the best way to let

LARRY FLICK

#### WATERS FLOWS

ARTIST DEVELOPMENTS

"Giving You The Best That I Got" without Anita Baker's stellar vocals could be an unmentionable crime to some, but new jazz artist Kim "Sweet" Waters turns the familiar treasure into a fresh instrumental piece that is both lush and poetic. The 24-year-old Baltimore native signed a recording contract with Warlock Records and has just released his first album, titled "Sweet And Saxy." Along with the Baker remake, the project includes two other covers ("Soul Serenade" and "Stand By Me"), which feature Waters on soprano saxophone.

"The music is very pretty," says Waters of "Saxy." "I wanted to appeal to everyone, and this album has a strong jazz influence as well as today's black adult contemporary sound mixed with a bit of hip-hop." That sound is evident on "Stay," the project's first single, which showcases vocalist Juanita Dailey, and is currently climbing the Hot Black Singles chart.

Waters comes from a family that adores jazz. He says "jazz is the real form of music," and speaks of his grandfather, who played bass for Nat King Cole, when asked about his main influences. A jazz band he formed with his two brothers in high school gave him his first taste of performing; he continued to play throughout his college years. After touring major cities for two years, Waters hooked up with Joel Bonner, VP of Warlock, who immediately

recognized his talent. "The kid is a prodigy," says Bonner. "I couldn't believe it when I heard him. People are immediately going to compare him to Grover Washington Jr. and Kenny G, but I personally believe his ability will stand on its own.' JIM RICHLIANO

Bernardo is currently seeking a new position, perhaps as a consul-"Right now I'm thinking about tant. management or about going into another record company. But I haven't had a vacation in 20 years, so I'm en-joying myself," she says. "At one time my goal was to be a VP, but the women have done that. At my age it is important to be in the trenches and to continue to develop careers.

The Friends Of Mike Bernardo Committee can be reached at 212-333-8571. Tickets can be purchased individually for \$75; a table is \$1,000. Full-page ads in the souvenir book are \$1,000; a half page is \$550.

JANINE MCADAMS

#### **NEW FIRM BOWS** (Continued from page 24)

owned agencies for many reasons, but in most cases it's because the small agency can't handle the work. But with our breadth of experience in the entertainment industry and in corporate public relations, we've had experience on a major level." Adds Eldridge: "One of the slo-

gans we've come up with for the company is 'Conceived to make a difference.' We believe that this is really going to reshape people's perceptions of minorities in public relations. There's going to be a lot of spotlights on us, because we're doing it right ... Our competition is not anyone in black PR. We want to go after the artists who are giving their business to general-market agencies that could be giving their business to us for specialized, boutique service."

Mentoring and college internship programs for African American students will also be a part of the MOR operation. "We're going to bring more young talent into the agency, says Morgan.

MOR is located at Suite 306, 210 Route 4 East, Paramus, N.J. 07652; 201-843-2050.



Billb	oar	d.	10	<b>TRAP SINGLES</b>
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail <b>TITLE</b> and one-stop sales reports. ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
$\bigcirc$	3	12	6	★ NO. 1 ★ ★ EXPRESSION NEXTPLATEAU 50101 (M)
2	2	2 .	12	BEEPERS
3	8	18	3	BUDDY OF LA SOUL
4	4	10	8	TURN IT OUT ROB BASE PROFILE 7275 (C)
5	1	1	11	THE D.O.C. & THE DOCTOR $\blacklozenge$ THE D.O.C. RUTHLESS 0-96523/ATLANTIC (C)
6	10	16	6	PUMP IT HOTTIE VIRGIN 96516 (C) ♦ REDHEAD KINGPIN & THE F.B.I.
7	6	4	20	ME SO HORNY SKYTWALKER 127 (C) (M)
8	5	3	18	NEW JACK SWING WRECKS-N-EFFECT SOUND OF NEW YORK 4654/MOTOWN (C)
9	15	13	7	PRINCIPAL'S OFFICE
10	7	7	11	FRANKLY SPEAKING AWESOME DRE/HARD CORE
1	17	17	7	POISON IVY THE YOUNG AND THE RESTLESS
12	16	23	5	I GET THE JOB DONE COLD CHILLIN' 0-21389/WARNER BROS. (C) BIG DADDY KANE
13	11	11	16	CHA CHA CHA FIRST PRIORITY 0-96529/ATLANTIC (C)
14	9	5	14	SOMEBODY FOR ME UPTOWN 23982/MCA (C)
15	19	24	•3	JUICY WRECKS-N-EFFECT SOUND OF NEW YORK 4682/MOTOWN (C)
16	14	14	14	JUST A FRIEND COLD CHILLINY 0-21 342/WARNER BROS. (C)
17	13	6	13	STEPPIN' INTO THE A.M. DEF JAM 44-68802/COLUMBIA (C)
18	12	9	10	SHE'S GOT A BIG POSSE ARABIAN PRINCE DRPHEUS 72259 (C) ARABIAN PRINCE
19	18	8	10	F.B.I. RHYME \$YNDICATE 49-73102/E.P.A. (C)
20	20	19	6	GOING STEADY JIVE 1286/RCA (C)
21	21	20	6	SHALL WE DANCE   GRANDMASTER SLICE & IZZY CHILL CREATIVE FUNK 1701/SELECT-0-HITS
2	30	-	2	WELCOME TO THE TERRORDOME DEF JAM 44-73135/COLUMBIA (C)
23	23	26	5	NOTHING CAN STOP US ARISTA 9865
24	26	-	2	LADIES FIRST TOMMY BOY 942 (M) ◆ QUEEN LATIFAH FEAT. MONIE LOVE
25	24	25	5	STOP THAT TRAIN SELECT 62352 (C) ◆ CHUBB ROCK
26	25	21	30	BUST A MOVE DELICIOUS VINYL 1005/ISLAND (C)
27)	28	_	2	GET BUSY JIVE 1274/RCA (C) ♦ MR. LEE
28	NE	WÞ	1	DOOWUTCHYALIKE TOMMY BOY 932 (M)
29	22	15	14	FIVE DOLLAR HIGH GUCCI 12141/HOT PRODUCTIONS (C)
30	NE	WÞ	1	PUMP THAT BEAT T-SKI GUCCI 12146/HOT PRODUCTIONS

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

#### FOR WEEK ENDING JANUARY 20, 1990

# Billboord. HOT DANCE MUSIC.

S 1	WEE	S		Compiled from a setie-al nample of day	
THIS WEE	LAST	2 WKS.	WKS. ON CHART	Compiled from a national sample of date	ce club playlists. ARTIST
-			20	LABEL & NUMBER/DISTRIBUTING LABEL	
	0			* * No. 1 * *	
(1)	2	4	9		k at No. 1 DOUG LAZY
2	1	2	9	TWO TO MAKE IT RIGHT VENDETTA VE-7031/A&M	♦ SEDUCTION
3	. 4	5	10	C'MON AND GET MY LOVE FFRR 886 799-1/POLYGRAM	D-MOB
4	6	11	7	1-2-3/UNDERESTIMATE COLUMBIA 44 73136	THE CHIMES
5	7	7	10	IT'S GONNA BE ALRIGHT JIVE 1290-1-JD/RCA	RUBY TURNER
6	12	18	6	I'LL BE GOOD TO YOU QWEST 0-21408/WARNER BROS	QUINCY JONES
7	10	12	8	NO MORE LIES RUTHLESS 0-96521/ATCO	♦ MICHEL'LE
8	11	13	7	I'M NOT THE MAN I USED TO BE I.R.S. 23996/MCA	FINE YOUNG CANNIBALS
$\equiv$	13	15	6	FOR THOSE WHO LIKE TO GROOVE PROFILE PRO-7270	
10)	17	24	5		TINO FEATURING CAROLINA DAMAS
11)	15	17	5	WALK ON BY NEXT PLATEAU NP5011W	♦ SYBIL
12 13)	14	14	8	STOMP (MOVE JUMP JACK YOUR BODY) WARNER BROS 0-2133	
	18	32	3	JAZZIE'S GROOVE VIRGIN 0-96517	SOUL II SOUL
14	16	16	8	ROCK TO THE BEAT/MOVE YOUR BODY WING 873 143-1/POLYG	
15	3	1	11	RHYTHM NATION A&M SP-12335	JANET JACKSON
16	8	9	9		BLE THE TROUBLE & THE REBEL MC
17	20	23	5	RIGHT FROM THE START REPRISE 0-21280/WARNER BROS.	
18	21	27	5	CONTACT/IN FULL EFFECT COLUMBIA PROMO	BIG AUDIO DYNAMITE
<u>19</u>	27	28	5	DON'T YOU WANT MY LOVE BIG BEAT BB-0010	♦ JOMANDA
20	22	30	5	NOTHING CHANGES PROFILE PRO-7272	UROHAUZ
21)	22				
No. of Concession, name	32		2	TELL ME WHY ARISTA ADI-9918	♦ EXPOSE
22)	31	41	3	WHATCHA GONNA DO WITH MY LOVIN' VIRGIN 0-96507	INNER CITY     DOB BASE
23	23	29	5	TURN IT OUT (GO BASE) PROFILE PRO-7275	ROB BASE
24	29	38	5	TOUCH ME WITH YOUR HEART MICMAC 524	EILEEN FLORES
25	5	3	12	LOVE ON TOP OF LOVE-KILLER KISS CAPITOL V-15508	GRACE JONES
26	28	39	6	TELL ME WHEN THE FEVER ENDED MERCURY 876 405-1/POLYGR	
27	9	6	9	BABY DON'T SAY GOODBYE EPIC 49 73101/E.P.A.	
28	25	22	7		JRLEY FEATURING JAMIE PRINCIPLE
29	37	49	3		ABDUL (DUET WITH THE WILD PAIR)
30	35	48	3	FEEL IT FOR YOU RCA 9132-1-RD	ALTERNATIONS
31	34	42	7	IS THAT WHAT YOU CALL LOVE MCA 23989	
32	39	46	3	STOP THIS CRAZY THING (REMIX) TOMMY BOY TB 940	COLDCUT     TYREE FEATURING J.M.D.
33 (34)	24	21	8	MOVE YOUR BODY D.J. INTERNATIONAL DJ-991	
	42	10	2	SINGING IN THE SHOWER VIRGIN 0-96509	♦ LES RITA MITSOUKO
35	30	19	11		NINE INCH NAILS     THE CHIPE
36	33	31	5	LULLABY ELEKTRA 0-66664	◆ THE CURE
			1	★ ★ HOT SHOT DEBUT	<b>「 ★ ★ ★</b>
37)				STEAMT MINDONS CASIFICE VI 5545	TINA TURNER
-	<b>NE</b>	1		WITH EVERY REAT OF MY HEART ADISTA ADI 0806	
38	19	10	11	WITH EVERY BEAT OF MY HEART ARISTA ADI-9896	TINA TURNER     TAYLOR DAYNE     CHOCOL ETTE
38 39	19 50	10	11 2	A LITTLE BIT OF LOVIN' SLEEPING BAG SLX-40152	TAYLOR DAYNE     CHOCOLETTE
38 39) 40	19 50 36	10 	11 2 8	A LITTLE BIT OF LOVIN' SLEEPING BAG SLX-40152 ELEKTRIC DANCE ELEKTRO SOUND ES-007-C	◆ TAYLOR DAYNE CHOCOLETTE JUNGLE CREW
38 39) 40 41)	19 50 36	10 	11 2 8 1	A LITTLE BIT OF LOVIN' SLEEPING BAG SLX-40152 ELEKTRIC DANCE ELEKTRO SOUND ES-007-C THE MESSAGE IS LOVE A&M SP-12323	◆ TAYLOR DAYNE CHOCOLETTE JUNGLE CREW ARTHUR BAKER WITH AL GREEN
38 39 40 41 42	19 50 36 NE	10 	11 2 8 1 1	A LITTLE BIT OF LOVIN' SLEEPING BAG SLX-40152 ELEKTRIC DANCE ELEKTRO SOUND ES-007-C THE MESSAGE IS LOVE A&M SP-12323 I DON'T NEED YOUR LOVE NEXT PLATEAU NP50112	◆ TAYLOR DAYNE CHOCOLETTE JUNGLE CREW ARTHUR BAKER WITH AL GREEN JO ANN JONES
38 39 40 41 42 43	19 50 36 NE 41	10 	11 2 8 1 1 3	A LITTLE BIT OF LOVIN' SLEEPING BAG SLX-40152 ELEKTRIC DANCE ELEKTRO SOUND ES-007-C THE MESSAGE IS LOVE A&M SP-12323 I DON'T NEED YOUR LOVE NEXT PLATEAU NP50112 CAN'T TAKE IT CAPITOL V-15517	◆ TAYLOR DAYNE CHOCOLETTE JUNGLE CREW ARTHUR BAKER WITH AL GREEN JO ANN JONES KEITH THOMPSON
38 39 40 41 42 43 43 44	19 50 36 NE 41 NE	10 34 W > 44	11 2 8 1 1 3 1	A LITTLE BIT OF LOVIN' SLEEPING BAG SLX-40152 ELEKTRIC DANCE ELEKTRO SOUND ES-007-C THE MESSAGE IS LOVE A&M SP-12323 I DON'T NEED YOUR LOVE NEXT PLATEAU NP50112 CAN'T TAKE IT CAPITOL V-15517 PUMP UP THE JAM (LP CUTS) SBK K1-93422	◆ TAYLOR DAYNE CHOCOLETTE JUNGLE CREW ARTHUR BAKER WITH AL GREEN JO ANN JONES KEITH THOMPSON TECHNOTRONIC
38       39       40       41       42       43       44       45	19 50 36 NE 41 NE 43	10  34 ₩ ► 44 ₩ ►	11 2 8 1 1 3 1 3	A LITTLE BIT OF LOVIN' SLEEPING BAG SLX-40152 ELEKTRIC DANCE ELEKTRO SOUND ES:007-C THE MESSAGE IS LOVE A&M SP-12323 I DON'T NEED YOUR LOVE NEXT PLATEAU NP50112 CAN'T TAKE IT CAPITOL V-15517 PUMP UP THE JAM (LP CUTS) SBK K1-93422 DON'T GIVE UP EPIC 49 73117/E.P.A.	◆ TAYLOR DAYNE CHOCOLETTE JUNGLE CREW ARTHUR BAKER WITH AL GREEN JO ANN JONES KEITH THOMPSON TECHNOTRONIC MAJOR WEEKS
38       39       40       41       42       43       44       45       46	19 50 36 NE 41 NE 43 NE	10 	11 2 8 1 1 3 1 3 1	A LITTLE BIT OF LOVIN' SLEEPING BAG SLX-40152 ELEKTRIC DANCE ELEKTRO SOUND ES-007-C THE MESSAGE IS LOVE A&M SP-12323 I DON'T NEED YOUR LOVE NEXT PLATEAU NP50112 CAN'T TAKE IT CAPITOL V-15517 PUMP UP THE JAM (LP CUTS) SBK K1-93422 DON'T GIVE UP EPIC 49 73117/E.P.A. WHOLE WIDE WORLD RCA 9099-1-RD	TAYLOR DAYNE     CHOCOLETTE     JUNGLE CREW     ARTHUR BAKER WITH AL GREEN     JO ANN JONES     KEITH THOMPSON     TECHNOTRONIC     MAJOR WEEKS     A'ME LORAIN
38       39       40       41       42       43       44       45       46       47	19 50 36 NE 41 NE 43 NE	10 34 W > 44 50 W > W >	11 2 8 1 1 3 1 3 1 1	A LITTLE BIT OF LOVIN' SLEEPING BAG SLX-40152 ELEKTRIC DANCE ELEKTRO SOUND ES-007-C THE MESSAGE IS LOVE A&M SP-12323 I DON'T NEED YOUR LOVE NEXT PLATEAU NP50112 CAN'T TAKE IT CAPITOL V-15517 PUMP UP THE JAM (LP CUTS) SBK K1-93422 DON'T GIVE UP EPIC 49 73117/E.P.A. WHOLE WIDE WORLD RCA 9099-1-RD GOT TO HAVE YOUR LOVE CAPITOL V-15521	TAYLOR DAYNE     CHOCOLETTE     JUNGLE CREW     ARTHUR BAKER WITH AL GREEN     JO ANN JONES     KEITH THOMPSON     TECHNOTRONIC     MAJOR WEEKS     A'ME LORAIN     MANTRONIX FEATURING WONDRESS
39       40       41       42       43       44       45       46	19 50 36 NE 41 NE 43 NE 38	10 	11 2 8 1 1 3 1 3 1	A LITTLE BIT OF LOVIN' SLEEPING BAG SLX-40152 ELEKTRIC DANCE ELEKTRO SOUND ES-007-C THE MESSAGE IS LOVE A&M SP-12323 I DON'T NEED YOUR LOVE NEXT PLATEAU NP50112 CAN'T TAKE IT CAPITOL V-15517 PUMP UP THE JAM (LP CUTS) SBK K1-93422 DON'T GIVE UP EPIC 49 73117/E.P.A. WHOLE WIDE WORLD RCA 9099-1-RD	TAYLOR DAYNE     CHOCOLETTE     JUNGLE CREW     ARTHUR BAKER WITH AL GREEN     JO ANN JONES     KEITH THOMPSON     TECHNOTRONIC     MAJOR WEEKS     A'ME LORAIN

THIS WEEK	LAST WEEK	WKS. AGO	WKS. ON CHART	<b>12-INCH SINGLES S</b> Compiled from a national sample of retail store and one-st	
Ę	LA	N	şΫ	LABEL & NUMBER/DISTRIBUTING LABEL	
				* * NO. 1 * *	
(1)	3	3	8	TWO TD MAKE IT RIGHT VENDETTA VE-7031/A&M 1 week at No.	1
2	2	2	9	RHYTHM NATION A&M SP-12335	JANET JACKSO
3	1	1	16	PUMP UP THE JAM SBK V-19701 TECHNO	OTRONIC FEATURING FELL
4	5	17	5	JAZZIE'S GROOVE VIRGIN 0-96517	♦ SOUL II SOU
5	10	12	7	WALK ON BY NEXT PLATEAU NP50111W	♦ SYB
6	12	20	6	NO MORE LIES RUTHLESS 0-96521/ATCO	♦ MICHEL'L
$\bigcirc$	8	9	8	LET THE RHYTHM PUMP ATLANTIC 0-86273	DOUG LAZ
8	4	4	13	DVER AND OVER ATLANTIC 0-86282	PAJAMA PART
9	7	8	10	TENDER LOVER SOLAR 429-74502/E.P.A.	BABYFAC
10	11	11	11	GET BUSY JIVE 1274-1-JD/RCA	MR. LE
11	6	5	11	LOVE ON TOP OF LOVE - KILLER KISS CAPITOL V-15508	♦ GRACE JONE
(12)	18	19	7	C'MON AND GET MY LOVE FFRR 886 799-1/POLYGRAM	◆ D-MC
(13)	17	28	5	WHATCHA GONNA DO WITH MY LOVIN' VIRGIN 0.96507	♦ INNER CIT
14	20	24	5	OPPOSITES ATTRACT VIRGIN 0.96507	DUET WITH THE WILD PAIR
(15)	21	38	3	I'LL BE GOOD TO YOU QWEST 0-21408/WARNER BROS.	♦ QUINCY JONE
16	9	7	10		Y AND THE MASTERMIXER
10	22	23	7	TURN IT OUT (GO BASE) PROFILE PRO-7275	ROB BAS
		6			WRECKS-N-EFFEC
18	13	-	14	NEW JACK SWING SOUND OF NEW YORK MOT-4654/MOTOWN	
19	28	37	3	1-2-3/UNDERESTIMATE COLUMBIA 44 73136	THE CHIME
20)	27	46	3	SCANDALOUS WARNER BROS. 0-21422	PRINC
21	23	25	9	DOWN IN IT TVT 2611	♦ NINE INCH NAIL
22	25	32	5		DHEAD KINGPIN & THE F.B
23	14	13	20	ME SO HORNY SKYYWALKER GR-127	◆ THE 2 LIVE CRE
24	29	35	5	WISHING ON A STAR VIRGIN 0-96510	FRESH 4 FEATURING LIZZ
25)	32	39	3	TOUCH ME WITH YOUR HEART MICMAC 524	EILEEN FLORE
26	15	15	13	LOVE SHACK REPRISE 0-21318/WARNER BROS.	◆ THE B-52
27	16	14	11	BABY DON'T SAY GOODBYE EPIC 49 73101/E.P.A.	DEAD OR ALIV
				* * * POWER PICK * * *	•
(28)	39	47	3	RIGHT FROM THE START REPRISE 0-21280/WARNER BROS.	IND
29	35	33	7	LET'S GET IT ON ISLAND 0-96522	BY ALL MEAN
30	19	10	13	SOMEBODY FOR ME UPTOWN 23982/MCA	HEAVY D. & THE BOY
31	42	45	4	BREAKAWAY ATLANTIC 0-86255	DONNA SUMME
32	31	27	15	IF YOU LEAVE ME NOW LMR 7000	JAU
33	24	18	11	BLAME IT ON THE RAIN ARISTA ADI-9905	MILLI VANIL
34)	47	_	2	EXPRESSION NEXT PLATEAU NP50101W	SALT-N-PEF
35	43	44	6	STOMP (MOVE JUMP JACK YOUR BODY) WARNER BROS. 0.21339	♦ KYZ
				* * * HOT SHOT DEBUT * *	r 🖈
(36)	NE	W	1	BUDDY TOMMY BOY TB 943	♦ DE LA SOL
37	44	42	7	ELECTRIC BOOGIE MANGO 7832/ISLAND	MARCIA GRIFFITH
38	40	36	5	COLD WORLD ATLANTIC 0-86267 STEVE "SILK" HURLEY FE	ATURING JAMIE PRINCIPL
39	46	50	3	I WANNA BE RICH SOLAR 429 74503/E P.A.	CALLOWA
40	34	34	7	OWWWW! MCA 23987	CHUNKY
(41)	49	_	2	YOUR SWEETNESS MOTOWN MOT-4651	♦ GOOD GIRL
(42)	NE	WÞ	1	WELCOME TO THE TERRORDOME DEF JAM 44 73135/COLUMBIA	PUBLIC ENEM
43	36	26	14	PERSONAL JESUS/DANGEROUS SIRE 0-21328/REPRISE	◆ DEPECHE MOD
<b>44</b> )		WÞ	1	I'M NOT THE MAN I USED TO BE I.R.S. 23996/MCA	FINE YOUNG CANNIBAL
45	33	29	11	WITH EVERY BEAT OF MY HEART ARISTA ADI-9896	TAYLOR DAYN
				GIT ON UP D.J. INTERNATIONAL DJ990	◆ FAST EDD
	37	30 16	10 23		LIL LOU
46	20		1 /5	FRENCH KISS EPIC 49 68875/E.P.A.	LIL LOU
46 47	26				
46	41	31	23 1		TURING CARON WHEELER

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. A RIAA certification for sales of 1 million units. Records listed under Club Play are 12-inch unless indicated otherwise. ©Copyright 1990, BPI Communications Inc. All rights reserved.



# Stansfield's 'World' Hit Finally Breaks In U.S.

**D**OWN IN IT: We've been letting the rhythm pump as the labels gear up for their winter push of potential hits. On the R&B/pop side, the No. 1 U.K. smash "All Around The World" (Arista) from fave Lisa Stansfield is finally out domestically. We raved about this artist all last fall so now it's your turn. Sure, "All" sports that all-too-familiar Soul II Soul-ish feel but it's the lyric and Stansfield's emotive vocal which take it to the next level. Besides D.J. Mark The 45 King and Richard Sweret have provided some tasty alternative mixes to delve into. "All" deserves to be a multifor-

mat smash and Stansfield a talent to be reckoned with. Be forewarned that the fab forthcoming album "Affection," which has been circulating on import, is chock-full of potential singles ... Also from the label, crossover radio should investigate Leila K. With Rob'N'Raz and its debut offering, "Got To Get." As infectious, house-inflected pop/rap goes, this track wins on its own. It's the kind of record that you're sure to be tired of hearing because of overplay. Mixes have been provided by Mike "Hitman" Wilson and Mopz Below.

The Shep Pettibone-produced and



**The Princess Of The Posse.** Pictured on the set of her new videoclip, "Ladies First," with friends is Tommy Boy recording artist Queen Latifah. The site was an abandoned pier in Brooklyn, N.Y. From left are the song's producer, D.J. Mark The 45 King; director Fab Five Freddy; Latifah; Rodd Huston, director of video production for Tommy Boy; and Laura Hynes, director of artist development for Tommy Boy. (Photo: Kristin Callahan)

#### mixed "Bye Bye Mon Cowboy" (RCA) from newcomer Mitsou is ripe for both club and radio attention. Coquettish French lyric and delivery add a teasing flair to the song's decidedly pop/dance attitude ... Sassa bounces back with another strong club offering called "Straight From The Heart" (Profile, 212-529-2600). Track displays a number of Latin nuances but manages to overcome the redundancy of the genre's many offerings . . . "Room At The Top" (MCA) marks the mighty return and label debut of Adam Ant. Produced by Andre Cymone (!), the Ant man takes a rather unexpected but still progressive stance on the pop/dance item. Having taken a few tips from B.A.D., the rock'n'soul approach fits. Remixes have been thoughtfully provided by Justin Strauss & Daniel Abraham ... Also creeping around is a wacked out and somewhat sinister technoremake of "Tainted Love' (Epic) by Impedance. Mixes from Dizzie Dee and Steve Anderson are included ... Also out: "Are You Look-ing For Love" (Mic Mac, 212-675-4038) and "The Harder They Fall" (Enigma, 213-390-9969).

**R**IDE ON TIME: This year's Winter Music Conference is in the planning stages. This year in Fort Lauderdale, Fla.,the dance music community will meet at the Marriott Hotel & Marina from March 13-17. For further infor-

## **D-Mob Gets The Love Of U.S. Audiences** Dance/Crossover Act Profits From U.K. Success

#### BY LARRY FLICK

NEW YORK—When D-Mob infiltrated the controversial U.K. acid house craze in 1988 with its antidrug, pro-house anthem "We Call It Acieed," few predicted that the seemingly narrow-ranged act would eventually find a place in the American pop music mainstream.

But that's exactly what appears to be happening. Two years after "Acieed" topped the British charts, D-Mob is crossing format boundaries here with "C'mon And Get My



#### LEILA K ARISTA 5. CHAIN OF FOOLS RISSE ATLANTIC

#### **12" SINGLES SALES**

- 1. LADIES FIRST QUEEN LATIFAH TOMMY
- 2. LAMBADA KAOMA EPIC
- 3. BURNING THE GROUND/DECADANCE DURAN DURAN CAPITOL
- THE HUMPTY DANCE DIGITAL UNDERGROUND TOMMY BOY
   I WILL SURVIVE SA-FIRE MERCURY

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

BILLBOARD JANUARY 20, 1990

Love," the current single from the group's new FFRR/PolyGram album, "A Little Bit Of This, A Little Bit Of That."

The track, which features newcomer Cathy Dennis on lead vocals, is No. 3 this week on Billboard's Club Play chart; No. 12 on the 12-Inch Singles Sales chart; and is making upward strides on the Hot 100 and Top 40/Dance charts. Poly-Gram product manager Gary Beech says the single's sucess is due primarily to the underground buzz "Acieed" generated as an import.

"There was so much initial import action on the record that by the time we released it domestically, it was already old with club programmers," he says. "But once we knew there was going to be an album and found a true crossover song we could release, we were able to use that club base to set it up."

In an effort to further build on D-Mob's club base, Beech reports that the label has already brought the act to the states for a series of track dates in key markets with more slated for early this year. "Since each song on the album sounds so different it was important to bring them here to help create a unified image and impression," he says.

Showing the public what D-Mob looks like is a tall order, since the group actually consists of remixer/ producer/brainchild "Dancin" Danny D. and a variety of guest performers. "Basically, I've been drafting in people here and there," says Danny D. "I can't really do that anymore. I'd like to add one or two people permanently so that they're easily recognized."

Danny D. worked his way up the ranks of dance music first as a DJ and then as a club and radio promoter. He eventually branched out into remixing, adding spice to records by artists like Eric B. & Rakim and Adeva. When the acid house movement hit, Danny D. saw an opportunity to create his own offering.

"It was a natural progression," he says. "When I was remixing, I learned my way around the studio and it was fun to putter about with someone else's tracks. This is much more difficult, although it's great for the mind."

Coming up next for D-Mob will be another single, tentatively planned to be "That's The Way Of The to be "That's The Way Of The World," which also features Dennis on vocals. The song is a pop-oriented dance track similar in appeal to 'C'mon And Get My Love.'' Both Danny D. and Beech expect the track to provide focus and continuity to the overall image of D-Mob. But while PolyGram is taking the group's sales and image progression seriously, Danny D. remains philosophical: "If the album goes on to be a big hit in America, it'll be a nice bonus to all that has already happened," he says. "This is all a lot of fun . . . I don't take it too seriously, because as quickly as you can be a success, you can be a flop.<sup>1</sup>

mation contact the conference directors Louis Possenti and Bill Kelly at 305-563-4444 or fax: 305-563-6889. Stay tuned for more details.

OT HOUSE: Paula Brion steps up



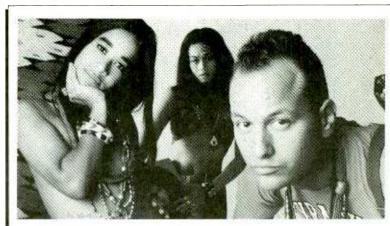
#### by Bill Coleman

front with the fierce Ronald Burrellproduced "That's How He Stole My Love From You" (Tommy Boy, 212-722-2211). Including mixes by Justin Strauss & Hugo Dwyer, the track pumps a tasty house-inflected R&B hook while Brion's charming presence enhances. We love the B-side, bass-heavy mixes ... As always, Big Beat (212-691-8805) has started a Northeast buzz with a forthcoming stomper called "Sweat" by Jay Wil-liams. The anti-apartheid R&B/club track brims with hit potential to accompany its positive message. The word on the street is that this one's going to be big ... Don't overlook Motherland" (Pow Wow, 212-245-3010), which is a searing new house release from Tribal House. Track incorporates a melange of influences to serve up a groove platter du jour. Hats off to producer Winston Jones Shirley Lewis unleashes a highlight from her album "Passion," ti-tled "You Can't Hide" (Vendetta/A&M), a house-inspired track pro-duced and mixed by Pettibone. The 'Hide And Seek'' mix stands out.

Strictly Rhythm (212-246-0026) has a strong underground house cut with "Voices In The Dark" by **Roomates**. Produced, written, and co-mixed by wunderkind **George Morel**, expect this sexy, late-night pumper to move your crowd ... Also recommended: "The Breeze" (Mic Mac) by **Two Without Hats**; "Do What You Want" (Smokin', 212-262-0385) by **Omar Santana With The Brooklyn Ban dits**; "House Jam (On My Block)" (Cruzin' Nelson/Mic Mac) by Nelshouse Featuring FFWD; and the diva-driven remake of "Mainline" (212-489-7260) by **The Jason Load Experience Featuring Iyona**.

BEATS & PIECES: Name Of The Game—Bobby Shaw is VP of dance music for MCA, not director as we misreported in our year-end industry quotes column (Billboard, Dec. 23) . . Sweet Sensation is covering the Motown classic "Love Child" ... New producer on the block Louie Louie, who was responsible for production and remixes on Queen Latifah's forthcoming single "Latifah's Law,' has also been working on new projects L.A. Star for Profile, Double J for 4th & B'way, Outlaw Posse for Gee St. U.K., Kilo G for TVT Records, and former Black Uhuru member Junior Reed ... Janet Jackson has finally announced plans for a world tour to launch March 1 in Miami.

**P**ICTURE THIS: We're hoping this year finds a great deal more participation from the dance community than in the past in terms of servicing this columnist with photos for the page. Rarely do we receive photos from retailers, clubs, or radio stations outside of the New York area. There's a whole country of dance clubs and stores who must take photos when artists stop by or dance-related events occur. If you would like to submit any for possible use please send them to: *Bill Coleman; c/o Billboard, 1515 Broadway 39th Fl., New York, N.Y. 10036.* 



ALTERNATIONS: From left, Rosa, Miriam and Erik, NEW ON THE CHARTS

The single "Feel It For You" serves as the debut release from new Popular/RCA signee Alternations and has made a recognizable dent on Billboard's Club Play chart.

The New York-based group of core members Erik, Rosa, and Mixmaster Miriam considers itself an extended family of DJs, producers, musicians, dancers, graphic artists, and film makers. Viewing themselves as Indians not only physically but spiritually as well, the members of the eclectic club outfit say they recognize that they are earth people whose sound and art are relative first and foremost to that concept.

They have set out to encompass a feel for all world cultures with their unique brand of urban American Indian house music\_

BILL COLEMAN

## **RETAILING**

## Hugo Leaves Trail Of Insurance \$\$\$ Many Area Stores Report Booming Biz

#### BY EDWARD MORRIS

NASHVILLE—Hurricane Hugo was not entirely an ill wind to the music and video stores in its path. Even though some outlets were severely damaged or destroyed, others are now reporting their best business ever, thanks to an infusion of insurance payments into the local economy.

Among the big music and video chains, Record Bar reported "no serious storm damage," although six stores in Charleston and Myrtle Beach, S.C., and Charlotte, N.C., had to close down for a few days because of power outages. One of Camelot's Charleston stores was destroyed, but none of the others experienced serious damage. Except for one of its Charleston stores, which sustained only minor damage, all the Sound Shop locations along the storm's path survived intact.

National Home Video, also in the Charleston area, suffered extensive damage to two of its four stores, all of which were located in strip centers. Of the damaged sites, owner Jack Krauss reports, "We probably lost 50% to 60% of our inventory, possibly more. We lost all the fixtures in two stores, computers, and all our rental VCRs." Both the stores affected were in North Charleston, Krauss says.

He says he had some difficulty collecting his storm insurance because one of the damaged locations was also looted a week after Hugo swept through. "It kind of hit us a double whammy," he notes. Since the power was still out, there was no burglar alarm to signal the looters' presence in the building. One of Krauss' undamaged stores was also looted, he adds. Business is resuming, Krauss says, "but it's not as good as it has been." He adds that he does not intend to apply for any federal disaster aid.

Eddie Hogan, manager of Record Bar No. 18 in Charleston, says his store survived with only wet ceiling tiles and a wet parquet floor, even though the Sears store in the same mall lost its entire roof. However, the mall was closed for nine days for lack of electrical power, and the Record Bar at Citadel Mall was out five days for the same reason.

Once the stores did re-open, business boomed. "I have never seen business like this before," Hogan raves. "It is just kicking. We account for it because there's an influx of out-of-towners helping us fix the city back up. Also, the insurance people are here, writing checks left and right on the spot. There's just more money in this market than I've ever seen."

A Sound Shop located near the destroyed Camelot store in Charleston is also doing well, according to Sound Shop coordinator Paul Hutchinson.

Paul Claytor, who manages the surviving Camelot in Charleston, says his store was closed for more than a week: "We were lucky. They got the power restored to this area rather quickly." He notes that "business in this area is just incredible. We're blowing last year's figures out of the water." Clayton also points to the insur-

#### 'We're blowing last year's figures out of the water'

ance windfall: "A lot of people are getting cheap help, and they are pocketing the rest of the insurance money and replacing lost items. There's so much money in this area right now—so much money pouring in—and we're benefitting from it all."

Claytor explains that the North Rivers Market Camelot was destroyed because Hugo blew the top layer of the roof away: "The rain just poured through and turned the ceiling tile to slush. It looked just like oatmeal. There was some product that wasn't damaged, but on the whole, they took a complete loss on the entire inventory." A spokesman at Camelot headquarters says there are no plans to rebuild the store.

In Myrtle Beach, the record and video stores contacted for this survey reported little damage from the storm. Some lost business, however, because the town was evacuated as the storm approached.

Brian Taylor, who handles Baker & Taylor's accounts along the Carolinas coast, reports that "everything seems to be picking back up. There are probably four stores that haven't opened back up since the hurricane."



Daniels Visits Texas But Devil Stays Home. Charlie Daniels, in Texas for his concert at the Amarillo Civic Center, stops by the home offices of Western Merchandisers. Daniels also did an in-store appearance at a Western Merchandisers retail outlet, the Hasting's Records, Books, and Video store in Westgate Mall in Amarillo. Pictured, from left, are Jerry Wilkie, senior buyer; Steve Marmaduke, VP of purchasing; Daniels; and Bob Schneider, executive VP of operations.

# Retailers Take Stock Of Quake Damage

#### BY ROBIN TOLLESON

SAN FRANCISCO—After the Oct. 17 earthquake hit here, a Rainbow Records outlet in Santa Cruz was forced out of its damaged building and into an abandoned bank, sharing the ground floor with five other dislodged retailers.

Meanwhile, other Bay-area music retailers, including Tower Records in nearby Campbell, say that, despite some dramatically displaced product, the biggest problem they experienced after the earthquake was a downturn in business.

The quake, which killed 67 people and caused more than \$10 billion in damage, dramatically cut back travel into downtown San Francisco and the surrounding area, hurting sales for many retailers (Billboard, Oct. 28). As for the Santa Cruz outlet of Rainbow Records, a 37-unit chain based in South San Francisco, it rents space in a building built in 1885, which suffered structural

'People just weren't spending money for a couple of days'

damage significant enough for police to block the entrance and order building reinforcement. That process could take months.

Three weeks passed before the police would even let employees into the Rainbow Records store to get the money out of the cash register, and another week before they could get the inventory out.

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After renting a truck and moving everything to a warehouse, store personnel had to decide what stock to take from the 2,400-square-foot space to fill the temporary 1,000square-foot space in the bank, which was temporarily donated to the city by the Bank of America.

Once the Sensor-Matic security system was in place, Rainbow Records resumed its business. The bank is located two blocks from the chain's structurally damaged store in the open-air Pacific Garden Mall, which was almost completely destroyed by the quake, according to press reports.

Store manager Michael Rainbow estimated that the store lost close to \$150,000 between Oct. 17 and Nov. 21, when it re-opened in the bank. Rainbow Records shares the temporary space with two T-shirt shops, a head shop, a used record store, and an antique shop.

Although the retailers complement each other, Rainbow says strategic planning did not play a role in the bank's tenant mix. "[The tenant mix] is one of those accidents that looks like a masterpiece," he says.

With advertising help from local and national chapters of the Downtown Merchants Assn., Rainbow Records got the word out about its new location, which generates only 50%-60% of the sales that the store in Pacific Garden Mall garners.

While weekend business has been good, Rainbow notes that it is a little slow during the week because a good percentage of the web's business is with other downtown merchants, who have either moved or are too busy getting their own stores back on track to do much music shopping.

The Rainbow Records stores in Fremont and Palo Alto suffered little or no physical damage. In Daly City, at the Serramonte Mall Rainbow store, three cassette tapes were found on the floor after the quake. The mall itself was closed for two *(Continued on page 38)* 

## Survey: Sales Up, Longforms Hot In Music Retail

#### BY TRUDI MILLER

NEW YORK—Music retailers chalked up total sales gains of 4.4% in 1989, according to a survey by Macey Lipman Marketing, based in Los Angeles.

The survey also posed the question of whether cassette singles impact album sales, with no clear-cut answer emerging from respondents. Overall, 52% of respondents answered affirmatively, 42% said no, and 6% were not sure. But of those who said yes, opinion was further divided: 44% said that the effect was positive and 56% said it was negative.

Other findings of the survey include:

• Longform music video sales growing significantly, while instore video is developing into an important point-of-purchase tool. • A slow death for 12-inch singles.

• And retailers noting that catalog accounts for 44% of sales volume, with hit titles snaring the rest.

The informal survey was conducted by phone with 130 respondents, including music chains, mom-and-pop stores, video stores, rackjobbers, and one-stop distributors. About 61% of the respondents reported sales gains during 1989; 12% said business was down; and the remainder said sales were flat.

The survey's other major finding was the growing role of longform music videos, which are accounting for ever-increasing sales at many retail stores. For instance, at Tower Records in Sherman Oaks, Calif., longform music video sales increased more *(Continued on page 35)* 



The Tower Records store in Campbell experienced some dramatically displaced merchandise and fixtures, including the mannequin in the corner of the photo.

The long-awaited relaunch of the David Bowie catalogue, named in a recent Billboard cover story as retailers' most-requested artist catalogue. Street date: January 23rd.

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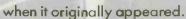
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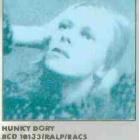
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## **RETAILING**

## **Personics System Takes An Alternative Approach To Its Catalog**

BY BRUCE HARING

NDEPENDENT product is making its mark on the **Personics** system, according to **Elliot Goldman**, chairman of the company. And the custom taping system is looking for more indie material.

The Personics system, found in record stores in the U.S. and Canada, allows users to select songs from a catalog and produce a custom tape. Labels submit material to Personics for consideration; if selected to appear on the system, revenues are divided between the companies. The rate Personics charges consumers per song is based on the list price of the LP from which the material is derived. There is no upfront fee to the label.

"In many instances, indies occupy certain niches of music that we like to round out the overall catalog with," Goldman says. "From the beginning, we've prided ourselves in wanting to support the indies; they're clearly a priority."

they're clearly a priority." Personics is open to any material, from the wildest hardcore to folk and new age. "If we feel that there's a market and it's worthy of putting on the system, we'll put it on," Goldman says. "There are no significant restrictions on the system's capacity."

**Gregg Geller**, director of music acquisition and programming, says, "We're doing especially well with rap and hip-hop and dance-oriented material. When we brought in **Sleeping Bag** and **Tommy Boy** during the course of last summer, those labels immediately started doing real well in the system."

And there are more opportunities for indie product on the horizon,



Geller adds "If there's an area



#### Personics at 212-307-0570.

**CBS** GOES INDEPENDENT: **CBS Special Products** has decided to go the indie distribution route with back vault material that lives up to the division's name, offering several titles making their CD debut.

Coming are cassette and CD issues of three albums **Roy Orbison** recorded on the **Monument** label— "Lonely And Blue," which has, naturally, "Only The Lonely," "Blue Angel," and "I'm Hurtin'"; the album "Cryin'," which contains the single of the same name plus Orbison's first No. 1 pop record, "Running Scared"; and "In Dreams," which offers "Blue Bayou" in addition to the title track.

Future releases from the CBS division include Miles Davis' "Circle In The Round," a compilation of out-of-print takes; a rockabilly series with cuts from Johnny Cash; and obscure vault offerings from Small Faces and Humble Pie.

Rounder Records will distribute the product in New York; City Hall Records will handle several territories in the West Coast. Interested distributors may call Harry Hawkins, director of sales, at 212-445-8541. ALL IN THE FAMILY: Cathy Jacobsen has left her post as VP of independent distribution at Island Records, but the job will not leave the family hands. Pat Monaco, president of Landmark Distributing and Jacobsen's husband, has confirmed that he will assume the job.

No one has been named to fill Monaco's shoes at Landmark, but ongoing merger talks between Landmark and California Record Distributors could remedy that.

Meanwhile, Jacobsen is rumored to be surfacing at Virgin Records, possibly heading a brand-new independent division there. Sources at Virgin said they could not confirm this at press time.

## **NEW PRODUCTS** Compiled by Trudi Miller



Patch Pouch. Coast Manufacturing presents four new Caravelle Patch Leather organizers. Available in chocolate or tan colors, they are made of random-shaped pieces of leather for a unique look. The PL-12 holds 12 tapes and retails for \$34.95; the PL-24 holds 24 tapes and retails for \$44.95; the PL-48 holds 48 tapes and retails for \$59.95; and the PL-15, for compact disks, holds 15 CDs and retails for \$44.95. Contact Coast in Mount Vernon, N.Y., at 212-324-4656.



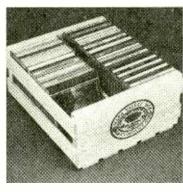
**Make It Shine.** Bib's in-store CD polish demonstrator offers the customer a free self-service CD treatment. The advantages of the polish are highlighted on the display. The polish, which prevents skipping, removes light scratches, and protects CDs from dust and finger marks, retails for \$7.95 a bottle. Contact Bib in Denver, Colo., at 800-325-0853.



The Last Music Storage Unit You'll Ever Need. Tree Dimensions Manufacturing Corp. introduces the CD 550, which holds up to 552 compact disks or 336 cassettes in any combination. The unit is made of hand-rubbed honey oak and features four removable sliding dividers to provide upright storage for CDs on unfilled rows. Suggested retail: \$179.95. Contact Tree Dimensions in Boone, N.C., at 704-262-0220.



Now Hear That's. That's Cassettes introduces its Suono line of high-grade metal cassette tape. Suono is a new composite material that reduces modulation noise in the cassette shell. Suggested retail prices are \$13.10 for a package of 90-minute tapes; \$10.77 for a package of 74-minute tapes; \$9.44 for a package of 60-minute tapes; and \$8.10 for a package of 46minute tapes. Contact That's America Inc. in Lake Success, N.Y., at 516-326-1122.



**Pine Away.** Napa Valley introduces the Natural Pine Compact Disk Storage Crate, model number CD-50. It holds 50 CDs and retails for \$9.99. Contact Napa Valley in Rohnert Park, Calif., at 800-424-2269.



**But Does He Subscribe?** Crush recording artist Lenny Williams checks out the charts in his favorite magazine for info on his new album, "Layin' In Wait." Waiting breathlessly for the results are, standing, from left: Jon Gass, engineer at Elumba Studios; Cecil Holmes Jr., Crush VP promotion; Sandra Newman, Williams' manager; Jarvis, guest artist on the project; and Donnell Sullivan, Elumba second engineer. Seated are, left, Joel Newman, Crush president; Williams; and Larry White, the album producer.

#### **RETAIL SURVEY SHOWS RISE OF MUSIC LONGFORMS** (Continued from page 32)

than 300% from 1988. Indeed, in the last two weeks of December, the store chalked up \$10,800 in music video sales alone.

In addition, the Wherehouse Entertainment outlet in Modesto, Calif., noted a 65% increase in video sales over the previous year, with music video accounting for half the sales gain.

Many retailers told the marketing company that longform music video could emerge as a third configuration, presumably replacing vinyl, if the price point remains in the \$15.98-\$19.98 range.

In addition to growing sales, music video adds to the concept of "retail as theater." About 34% of the respondents show either compilation or longform videos on in-store screens. Many said they plan to add video screens to new and existing stores in the coming year.

In-store video is developing into an important point-of-purchase tool among retailers, the survey also reported.

While things are looking good for

musical longforms, 12-inch singles clearly are losing ground rapidly. Most retailers told MLM that the configuration is hanging on only because of club DJs. One question posed was whether the 5-inch CD serves as a viable alternative to the 12-inch single. About 62% of retail respondents answered affirmatively, but added, "if the price is right." On the other hand, rackjobbers indicated that the 5-inch CD is not a viable alternative for their accounts.

Not surprisingly, respondents cited the growth of the CD as the most significant change in the music industry over the last decade, followed by the rise of music videos and MTV, the decline of vinyl, and the development of the cassette single. Other changes mentioned included increased music industry involvement in social causes and movements, the demise of small mom-and-pop stores and the rise of the large chain, the implementation of bar-code scanning for sales and inventory, and changes in radio formats.

## RETAILING

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board.



by Geoff Mayfield

**O**N THE BOX: Our industry starts the decade with an ongoing dilemma, one that will not be easily solved. The responses to the Dec. 2 Billboard Commentary by EMI president Sal Licata that have run in our Letters To The Editor section in the last couple of weeks prove that the issue of disposable packaging for compact disks remains a sticky question, and one that is heartfelt by both the pro and con camps

Those who would do away with the 6-by-12-inch standard make a convincing case. They cite environmental concerns, the added cost of the packaging, and the fact that with Canadian record companies moves to phase out the package, the U.S. remains the only country that holds on to longboxes and blister packs for its CD merchandising.

On the other side is an equally convincing argument that holds that the 6-by-12 fills a display void created by the shrinking presence of the 12-by-12inch LP jacket in many selling outlets. Further, there is the issue of theft control. Display and accessories company Lift Systems has held for several years that shrink can be controlled by placing only the empty jewel box on the selling floor, but those who defend the 6-by-12 say that the self-serve mentality of the American consumer might well be irritated by Lift's solution, thus cutting into the vast number of impulse sales that happen in the music store.

More than once, CBS Records Distribution president Paul Smith has said that consumers who spend

\$10 or more for a CD don't want to see that disk handled by a sales clerk, even if that person wears white gloves. Further, there is the issue of time. How much extra time would it take for a deep-catalog store like Tower Records, Camelot Music Superstores, J&R Music World, or Wherehouse Entertainment to move through a long line of holiday-season shoppers at the cash wrap counter if the sales staff had to look up the disks for each and every CD that makes its way out the door?

Cost factors are also raised by those who wish to see the 6-by-12 maintained, saying that stores would have to lay out heavy cash in order to refixture.

It is somewhat unfortunate that those who would do away with the 6-by-12 have focused their wrath on Licata. By no means is his defense of the standard a lonely voice. At the National Assn. of Recording Merchandisers Retailers Conference in Miami, the many chains that were represented at the September meeting unanimously stood by the longbox unless a reasonable alternative can be designed. And, while other record companies may quietly be hoping to see the 6-by-12 fade away, other record company execs-including Smith and CEMA president Russ Bach-have gone on record as sharing Licata's view.

The result is an issue that would make for a great topic at a speech-class debate, but one that will be difficult to resolve in the real world.

WOVING, OR STAYING PUT: Well, there are three scenarios that are swirling in the rumor mill over Belgium-based Super Club N.V. and its U.S. music retail holdings. One buzz has Atlanta-based (Continued on page 38)



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THIS WEEK	ST W	WKS.	WKS. O	ARTIST LABEL & NUMBER/DISTRIBUTING LAB
Ŧ	LA:	2 V	××	TITLE
1	1	1	8	★ ★ NO. 1 ★ ★ PHIL COLLINS BUT SERIOUSLY
2	7	10	49	PAULA ABDUL VIRGIN 2-9094 FOREVER YOUR GIRL
3	2	2	12	BILLY JOEL COLUMBIA CK4436 STORM FRONT
4	5	7	22	THE B-52'S . REPRISE 2-25854/WARNER BROD COSMIC THING
5	3	3	41	MILLI VANILLI ARISTA ARCD 859 GIRL YOU KNOW IT'S TRUE
6	4	6	17	AEROSMITH GEFFEN GH52-2425 PUMP
7	8	11	37	TOM PETTY MCA MCAD 625 FULL MOON FEVER
8	9	8	9	ERIC CLAPTON DUCK 2-26074/ REPRIS
9	11	13	16	JANET JACKSON A&M CD 392 JANET JACKSON'S RHYTHM NATION 1814
10	13	14	6	QUINCY JONES QWEST 2-26020/WARNER BROS
11	12	15	13	LINDA RONSTADT (FEAT. A. NEVILLE) ELEKTRA 60872- CRY LIKE A RAINSTORM, HOWL LIKE THE WIND
12	6	5	19	ROLLING STONES COLUMBIA CK4533 STEEL WHEELS
13	19	20	18	MOTLEY CRUE ELEKTRA 60829- DR. FEELGOOD
14	15	17	7	KENNY G ARISTA A2CD-861 LIVE
15)	25	21	7	BOBBY BROWN MCA MCAD 634 DANCE! YA KNOW IT!
16	24	26	36	RICHARD MARX EMI E2:9038 REPEAT OFFENDER
17)	RE-E	NTRY	19	SKID ROW ATLANTIC 2-81 93 SKID ROW
18	16	16	8	RUSH ATLANTIC 82040- PRESTO
19	21	23	9	WHITESNAKE GEFFEN GHS2-2424 SLIP OF THE TONGUE
20	20	18	26	NEW KIDS ON THE BLOCK COLUMBIA CK 4098 HANGIN' TOUGH
21)	RE-E	NTRY	10	NEIL YOUNG WARNER BROS. 2 2589 FREEDOM
22	23	24	5	ROD STEWART WARNER BROS. 2:2598 STORYTELLER/COMPLETE ANTHOLOGY: 1964-1990
23)	RE-E	NTRY	14	SOUL II SOUL VIRGIN 91267- KEEP ON MOVIN'
24)	29	30	5	SCORPIONS MERCURY 842 002 2/POLYGRAM GREATEST HITS-BEST OF ROCKERS 'N' BALLADS
25)	NE	<b>W</b>	1	THE SMITHEREENS SMITHEREENS 11
26	22	22	14	TRACY CHAPMAN ELEKTRA 60888 CROSSROADS
27	27	27	11	LUTHER VANDROSS EPIC E2K45320/E.P./ THE BEST OF LUTHER: THE BEST OF LOVE
28	10	4	11	MANNHEIM STEAMROLLER A FRESH AIRE CHRISTMAS
29	28	28	15	RICKIE LEE JONES GEFFEN GHS 2-2424 FLYING COWBOYS
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## **I RETAILING**



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LP MCA MCA-6361/NA CA MCAC-6361/NA

JAZZ/NEW AGE THE NEWPORT JAZZ FESTIVAL ALL-STARS

#### **RETAIL TRACK**

(Continued from page 36)

Turtle's Records & Tapes moving its operations to the Durham, N.C., home of The Record Bar, a second rumor has Record Bar moving to Atlanta, and the third has both Southeast companies picking up and moving to a yet-to-be-built warehouse in Dallas, home of Super Club's U.S. headquarters.

Super Club held meetings with Record Bar brass during the first week of the New Year, and Bar VP of marketing Steve Bennett says he heard no reason to put his house up for sale. Bennett says he "would be totally surprised" if Super Club made a move to relocate either his chain or Turtle's. "I don't think they're going to do anything with either of us anytime soon," he adds.

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In the meantime, Bennett reports he took a lot of good-natured ribbing at the recent Winter Consumer Electronics Show in Las Vegas for spawning so much speculation at a CES that was otherwise slow. "I told them, 'We've *always* been good for that,'" Bennett says with a chuckle.

#### **BAY AREA RETAILERS TAKE STOCK OF EARTHQUAKE DAMAGE**

days after the earthquake for inspection, and Rainbow did brisk business after it re-opened. "People were shopping more because they were bummed out that the mall was closed for two days," says saleswoman Margit Hanson. But other retailers say business suffered af-ter the earthquake.

At the Tower Records outlet in Campbell, the rock-tape wall fell over during the disaster, spilling some 10,000 cassettes, according to store manager Bret Mitchell, and breaking about 500. The store lost about 100 ceiling tiles and T-bars in

the tape area as well, and had to close that section of the store for two days. "But this is Tower; we stay open," Mitchell says.

That store is located near Highway 17, the road between San Jose and Santa Cruz that was closed for a month after the quake. Consequently, store sales were down during the road's closure, and immediately increased when the highway re-opened a month later.

In San Francisco, Revolver Records suffered a broken front plateglass window at its Clement Street store after the earthquake, reports owner Bob Lloyd. The building he rents in, which also survived the 1906 quake, held up well. "But people just weren't spending money for a couple days afterward," says Llovd

The Record Shop, located in San Francisco at the Chestnut and Steiner intersection, saw the surrounding area without power for five days. But Record Shop was open in two days, working with battery-powered adding machines in the meantime. A bigger problem facing the Record Shop is an estimate by the Marina Merchants Assn. that 30% of the district's residents have either been forced to move or moved by choice since the quake. "This is a neighborhood en-vironment," says store manager John Nunes. "It's not like a shopping center."

The hardest part now is convincing the public that, for the most part, it is business as usual again in the Marina, he says, adding, "Business is still suffering.

The store suffered no physical damage, although "buildings were falling down two blocks away from us," recalls Nunes.

Like music retailers, some video stores reported sluggish business after the quake. For instance, Mi-chael DeVivo, an employee at Video Era in Los Gatos, says business was off because people did not know the store was open. "People thought our town and Santa Cruz were flattened by the quake. So the town's chamber of commerce ran an advertising campaign to let people know which retailers were open for busi-ness." In addition, VSDA's Northern California chapter chipped in with an advertising allowance for the store, according to the organization's newsletter.

Despite the fact that some stores suffered losses in merchandise and sales, none of the outlets contacted had earthquake insurance or planned to purchase any now. Rainbow Records controller Ralph Filosa cited the high deductible on earthquake insurance, the fact that CDs and cassettes do not break easily, and the fact that Rainbow rents its store space. "From a business standpoint it's too costly with a lot of stores. It wouldn't have paid for itself," he says. "But if you were a building owner you'd be foolhardy not to have insurance, because that is a loss.'

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#### TALENT



Speaking Of Baez, Joan Baez marked the holidays in New York with performances in three venues-the Bottom Line, the Beacon Theatre, and Town Hall-showcasing her new Gold Castle release, "Speaking Of Dreams." Baez's first studio effort in two years includes contributions by Paul Simon, Jackson Browne, Larry Carlton, and the Gipsy Kings. (Photo: Chuck Pulin)

### **Michelle Shocked 'Swings' Into Action Album Draws On Rich Texas Heritage**

#### BY CHRIS MORRIS

LOS ANGELES-Michelle Shocked still bristles when asked if she was bothered by the way the music press lumped her with other highly acclaimed female singer/songwriters in the Class of '88, the year of her debut

"I've gone from an extreme of tantrums and rages to just saying, 'It sucks, don't be a part of it,' " she says. "It's a Catch-22, because if I do say I don't like it, I'm talking about

Shocked prefers to talk about her place as a Texas singer/songwriter. That aspect has been disregarded, cast aside in these desperate attempts to make me fit into some other category. I'd love nothing more than to be seen in that light.

You have a very rich heritage to draw on," she continues, "and you do it without any sense of shame and guilt. This is my heritage-the blues, swing, country, bluegrass, folk, that

really innovative folk style-people like Guy Clark and Townes Van Zandt. Žydeco, conjunto-it's all there.

That heritage is on plentiful display on "Captain Swing," her second Mercury studio album, which was produced (like last year's "Short Sharp Shocked") by Pete Anderson.

The record reflects a panoply of musical styles heard in Shocked's native territory of East Texas: New Orleans R&B, big-band blues, the rockabilly of Jerry Lee Lewis, Dixieland jazz, and Texas swing. On the album, these styles are replicated by a heavily augmented band that includes five horns (among them Freebo's tuba), fiddle, mandolin, and accordion

(played by Cajun artist Zachary Richard).

Shocked generously credits Anderson with providing some of the musical settings for her highly personalized songs. She notes that the producer/guitarist, who first gained recognition as country artist Dwight Yoakam's producer and band leader, was brought up in the ferment of the blues clubs in his hometown of Detroit

"He had a lot of freedom in this case," Shocked says. "He was given the freedom to develop, so he brings in influences that I am quite ignorant of-Bobby Blue Bland, Otis Rush, even that Fats Domino sort of influ-(Continued on next page)



### **Rock's Next Revival: The '70s Return; Dylan's New Doings; L.A.'s Elvis Fest**

YOU MUST have seen it coming. First the comebacks by Aerosmith, Alice Cooper, and Donny Osmond. Then the remakes of Dionne Warwick hits. And for some reason, you've lately found yourself humming "Love Grows (Where My Rosemary Goes)." With the turning of the decade, it can only be that, yes, the '70s are back. The decadelong milking of '60s pop was bound to reach an end. Now advertisers and programmers seeking a thirtysomething crowd in the '90s will use the music of their teens as a lure. And what is the perception of top 40 from the '70s?

"Unfortunately, it's really nega-tive," concedes Gary Stewart, VP of A&R at Rhino Records, who set out two years ago to return '70s pop to its rightful place in rock'n'roll history. As a result, those reissue-happy trend meisters at Rhino have come up the aptly titled "Super Hits Of The '70s: The Have A Nice Day Series." The first five disks in the 10-volume set arrive this month.

Says Stewart: "Most people associate the '70s with bad mellow rock, disco, or very wimped-out soul." But the Rhino series, drawing primarily on the one- or two-hit wonders of the pre-disco '70s, spotlights one of the last hurrahs for the pop radio single. These were tracks largely assembled by producers, primarily to sell 45s, not bolster album careers. Many, Stewart notes, were "positively silly records." But there were moments.

Consider: "The Rapper" by the Jaggerz, "Hitchin' A Ride" by Vanity Fair, or "Venus" by Shocking Blue. And how did Mountain get the metal rumble of "Mississippi Queen" on top 40? Perhaps you'll want to program your CD player around "Which Way You Going Billy" by the **Poppy Family**. But **Dobie Gray's** "Drift Away" belongs on anybody's list of top 40 classics. And since the music industry has learned a few tricks in 20 years, the best of '70s pop will be licensed as ads faster than you can say "Me And You And A Dog Named Boo."

**U**N THE BEAT: With his latest Columbia Records album "Oh Mercy" still charting, Bob Dylan is already back in the studio. With Don Was producing, Dylan has recorded tracks with Stevie Ray Vaughan and brother Jimmie Vaughan. He is also reportedly doing a Jan. 12 club date at Toad's Place in New Haven, Conn., the site of a surprise Rolling Stones performance last summer

The Vaughans, meanwhile, are also due to record an album together, without their respective bands . Marking the induction of Simon & Garfunkel into the Rock and Roll Hall of Fame on Wednesday (17), Columbia Records will release a remastered three-CD set of the duo's five Columbia albums, from "Wednesday Morning 3 A.M." to "Bridge Over Troubled Water."

AMMING IN FLORIDA: Central Florida saw its first music awards ceremony Jan. 8 at the Carr Performing



Arts Center in Orlando. The Jammy Awards, sponsored by the local

monthly Jam Entertainment News, honored Florida musicians working professionally in the area in 1989 who were not signed to a major label. The big winner was Stranger; the Tampa-area band was named in six categories, including entertainer of the year. Other multiple winners were Heart Attack Diner, Dead

by Thom Duffy

Serios, and Paradise. The highlight of the evening was a special award presented to rock'n-'roll pioneer Jesse Stone, the composer of "Shake, Rattle & Roll" and other rock classics. Stone, 88, who now lives near Orlando, played a medley of his songs with his wife, singer Evelyn McGee Stone.

A FEIN TIME: The King of Rock'n'Roll was feted at Club Lingerie in Hollywood Jan. 8, as L.A. rockabilly impresario/cable talk show host Art Fein presented the third Elvis Presley birthday concert benefiting the city's homeless. A house band led by local rockabilly lion James Intveld worked tirelessly for four hours, backing a cross-section of rock notables on tunes from the Presley songbook. Performers included Jerry "Swamp Dogg" Williams, Billy Swan, Syd Straw, Rosie Flores, ex-Knack leader Doug Fieger, L.A. rockabilly hero Ray Campi, and Dave Alvin. The show's highlight came when John Doe of X and former Rockpile mates Dave Edmunds and Billy Bremner were joined onstage by former Presley guitarist James Burton, who ripped through a sizzling solo on "One Night." No Elvis sightings were reported.

Assistance in preparing this column was provided by Chris Morris in Los Angeles and Parry Gettelman in Orlando

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#### TALENT



TALENT IN ACTION

#### **TERENCE TRENT D'ARBY** Park West, Chicago

THE FANS PRESENT at Terence Trent D'Arby's Chicago debut at the Vic Theater two years ago saw the temperamental singer storm off the stage midway through a mediocre performance. They had come that night in hopes of being dazzled by D'Arby's self-proclaimed genius, but left disappointed by his uneven ability to deliver the goods.

It was fitting, therefore, that D'Arby opened the second date of a sevencity showcase tour in the Windy City by apologizing for his vainglorious past behavior. Then he earned the crowd's absolution with a riveting and nearly seamless performance echoing Sam Cooke, Smokey Robinson, and James Brown.

Accompanied by a white-hot eight-

#### ARTIST Developments

#### 'SERIOUS' ABOUT MAX

When EMI released Christopher Max's debut album, "More Than Physical," last year, it did not ex-actly set the charts on fire.

Originally pegged for black radio, two singles were issued and almost completely ignored. Not willing to abandon the project, EMI's promotion team, led by VP Jack Satter, put together a new game plan, shifting their attention toward mainstream pop radio. The result: a single currently charting on the Hot 100, "Serious Kinda Girl."

'I believe in the strength of this record, and I knew that we could somehow make it work,' says Satter. "We just had to find the right niche."

Satter says that the label initially saw Max as an artist in the same vein as Terence Trent D'Ar-by and Milli Vanilli, a view not shared by Max himself.

That whole image just was not me," says Max. "I think that when you listen to this record. you discover that there's a wider range of influences."

Although "Serious Kinda Girl" fell short of the top 40, Satter now views the project as a success. "We gained a lot of groundwork with this record," Satter says. "We took him out on a 15city promotion tour, and we were pleased with the response. I expect the next project to break a lot quicker."

It appears that Max's next album will be released relatively soon-if the singer has anything to say about it. He has been in the studio for nearly two months, and is impatient to unveil his new material.

"If it were my ball game, this record would be finished and out already," he says. "I'm very excited about these new songs. I can't wait for people to hear them." LARRY FLICK **GRAPES RIPEN ON ROAD** 

piece band, D'Arby spotlighted his

stunning voice and his penchant for

blending early '60s rock with gospel

stylings and classic Motown soul.

However, the show suffered some-

what for D'Arby's blatant thievery of

dance moves from Prince, Michael

Jackson, and Soul Brother Number

One. The stage splits worked, but the

Jacksonian spins and Princely ges-

Still, D'Arby aggressively served

up the hits from his multiplatinum Columbia debut, including "Wishing Well," a pile-driving "Rain," and the

syncopated "Dance Little Sister."

But it was the emotional delivery of

material from D'Arby's adventurous

follow-up, "Neither Fish Nor Flesh,"

that demonstrated that he may be the

Prince of the '90s. Especially striking

were an aching "If You Let Me

Stay," a gospel-tinged "I'll Be Al-right," and a dark and deviant "Roly Poly." Finally, with a downright, nas-ty finale of "Jumpin' Jack Flash," D'Arby showed this crowd that the

tures were tediously familiar.

It's no easy matter for a Canadian group to break through in the U.S., as the Grapes Of Wrath have discovered.

The quartet, which hails from British Columbia, played two weeks of West Coast dates in late 1989 in support of its Capitol release, "Now And Again." The group opened shows on the East Coast for such diverse performers as Billy Bragg, Mary Margaret O'Hara, and Winter Hours. The band continued its U.S. swing in January with four weeks of dates in the West, Midwest, and South.

Singer/guitarist Kevin Kane explains that the Grapes Of Wrath are no strangers to arduous touring: They played 67 shows in 14 weeks in support of their 1987 Capitol release "TreeHouse." "It's a good way for us to sell records," Kane says. 'It's really grueling, but it works really well.

Touring the U.S. now is kind of like touring Canada four years ago," he adds. "Now down here we're kind of a cult band. While the band is a sizable

draw in its home country, capable of playing a 2,700-seat theater in (Continued on page 42) muscle of his performance can surpass the breadth of his bravado. WSSHEREE MARION

#### SOUNDGARDEN THE BIG F DAS DAMEN The Whisky A Go Go

Hollywood, Calif.

"NEW METAL" is going through a personality crisis—it doesn't have much. Or at least that's what this Dec. 7 show demonstrated, despite heavy attendance by L.A.'s headbanging faithful.

The three new-look metal bands on the bill offer some interesting sounds on their current albums. But, while they thankfully refuse to cop the genre's traditional put-your-hands-together-and-party-hearty style on stage, they don't fill the consequent vacuum with anything that could get the audience up and off. The result was an evening that was sporadically vital in terms of the music, but ulti-

mately impassive and unengaging. Seattle's Soundgarden, which has moved into the big leagues with its A&M debut, "Louder Than Love," showed off plenty of Led Zeppelin-derived firepower instrumentally; guitarist Kim Thayil flashed some compellingly noisy licks.

But, despite abrasive originals like 'Ugly Truth" and "Gun" and canny covers, the quartet's set remained a stolid affair, as sharp-voiced singer Chris Cornell never really connected with the crowd.

The Big F, Elektra's L.A.-based trio, fared only somewhat better. Bassist John Shreve meshed forcefully with powerhouse drummer Rob Donin, guitarist Mark Christian kicked up some Hendrix-inspired sand, and Shreve caterwauled potently on such askew originals as "Kill The Cowboy" and "Why." Yet, again, a certain facelessness prevailed.

New York's Das Damen, who recently leaped from SST to Twin/ Tone, exhibited the most dire tenets of undistinguished neo-metal: lots of flying hair, aimlessly nattering dual guitar solos, and unmemorable tunes. Their attenuated set had all the vivacity of a slumber party

While we should be grateful that the new metal bands are not merely going through the tried-and-true motions, it's obvious that they will have to develop some inviting moves of their own. There's more to this stuff than just cranking up the volume knob. CHRIS MORRIS (Continued on page 42)

#### **MICHELLE SHOCKED DRAWS ON TEXAS ROOTS** (Continued from page 39)

ence. "I mean, I knew some of the more dominant clichés, but in the same way I think he brought his taste in. On [the new album's] 'Silent Ways,' for example, he said, 'We're not going to go so overboard with the Texas swing.' For example, we could have added pedal steel, and it could have been the classic sort of production. We were really going more with the blues, which is my idea of swing-it's up-tempo blues.'

Anderson and the core group heard on "Captain Swing"-bassist Dusty Wakeman, keyboardist Skip Edwards, and drummer Jeff Dono-

van-will be part of a backup septet (including two horns) that will accompany the singer on protracted tours

in support of "Captain Swing." Says Shocked: "It's basically [Anderson's] band, and I've grafted myself onto it, which is working out really well, because instead of feeling like a bunch of sidemen, it's like I have a band ... The idea here is that he's going to open the show with a 25or 30-minute set.

The 20-date British leg of the tour began Nov. 15; U.S. dates will commence Feb. 1. In between these swings, Shocked will work as a solo act in Australia.

ARTIST(S)	Venue	Date(s)	Ticket Price(s)	Capacity	Promoter
BARRY MANILOW	Universal Amphitheatre Universal City, Calif.	Dec. <mark>26-</mark> 31	\$1,208,425 \$40/\$35/\$30	<b>34,624</b> sellout	MCA Concerts
AEROSMITH Skid Row	SkyDome Toronto	Jan 6	\$684,195 (\$790.245 Canadian) \$25.25/\$20.25	<b>32,802</b> sellout	Concert Prods. International
NEW KIDS ON THE BLOCK DINC COVER GIRLS	Charlotte Coliseum Charlotte, N.C.	Jan. 5	\$413,975 \$18.50	22,871 23,642	Stageright Prods.
NEW KIDS ON THE BLOCK DINO COVER GIRLS	Reunion Arena Dallas	Dec. 10	\$330,233 \$19.50	17,392 19,000	PACE Concerts
TED NUGENT XYZ	Cobo Hall Detroit	Dec. 31	\$277,345 \$22.75	12,191 seliout	Brass Ring Prods.
RAP ATTACK: HEAVY D. & THE BOYZ, YOUNG MC, BIZ MARKIE, JUNKYARD BAND, THE POSITIVE A., MC LYTE. WRECKS N- EFFECT. REDHEAD KINGPIN, PLEASURE, EMPD	Capital Center Landover, Md.	Dec. 28	\$263,292 \$18.50	14,232 16,000	G Street Express
AEROSMITH Skid Row	New Haven Veterans Memorial Coliseum New Haven, Conn.	Dec. 28	\$228,375 \$22.50	10,470 sellout	Cross Country Concerts
O'JAYS/LEVERT	Fox Theatre Detroit	Dec. 26-27	\$221,370 \$25	9,254 sellout	Brass Ring Prods.
NEW KIDS ON THE BLOCK DINO COVER GIRLS	New Haven Veterans Memorial Coliseum New Haven, Conn.	Dec. 30	\$219,072 \$21	10,920 seliout	Cross Country Concerts
MOTLEY CRUE Warrant	Arena, Myriad Convention Center Oklahoma City	Jan. 3	\$216,598 \$18.50	12,100 sellout	Contemporary Presentations
ALICE COOPER GREAT WHITE	SkyDome Toronto	Dec. 31	\$213,118 (\$245.725 Canadian) \$25.50/\$20.50	9,829 12,500	Concert Prods. International
MOTLEY CRUE Warrant	Hirsh Memorial Coliseum, Louisiana State Fairgrounds Shreveport, La.	Jan. 6	\$185,000 \$18.50	10,000 seliout	Beaver Prods.
NEW KIDS ON THE BLOCK DINO COVER GIRLS	Kiefer UNO Lakefront Arena Univ. of New Orleans New Orleans	Dec. 8	\$182,208 \$19.50	9,557 seljout	PACE Concerts Charlie Messina Presents
KENNY G	Sunrise Musical Theatre Sunrise, Fla.	Dec. 29	\$175,996 \$23	8,090 sellout	Fantasma Prods.
EXPOSE	The Palladium New York	D <mark>ec.</mark> 31	\$137.250 \$45	3,050 seliout	in-house
GUY Cheryl Lynn	Arie Crown Theatre, McCormick Place Complex Chicago	Dec. 31	\$128,400 \$30	<b>4,280</b> 8,638	Jam Prods.
TED NUGENT XYZ	Wendler Arena, Saginaw Civic Center Saginaw, Mich.	Dec. 27	\$115,605 \$17.50	<b>6,872</b> 7,100	Brass Ring Prods.
B-52'S TOAD THE WET SPROCKET	The Summit Houston	Dec. 15	\$110,758 \$17.50	6,827 seliout	PACE Concerts
KIX SARAYA	Patriot Center George Mason Univ. Fairfax, Va.	Dec. 29	\$103,718 \$18.50	<b>6,033</b> 7,000	Musicentre Prods. Hammerjacks
GUY CHERRELLE	Fox Theatre Detroit	Dec. 30	\$103,118 \$22.50	4,784 sellout	Brass Ring Prods.
ALICE COOPER GREAT WHITE	London Gardens London, Ontario	Dec. 30	\$98,326 (\$113,370 Canadian) \$21.50	5.273 sellout	Concert Prods. International Donald K. Donald Prods.
KENNY G	Festival Hall, Tampa Bay Performing Arts Center Tampa, Fla.	Dec. 28	\$96,440 \$20	4,970 sellout	Fantasma Prods.
KENNY G	Theatre, Tupperware Convention Center Orlando, Fla.	Dec. 27	\$76,980 \$20	3,942 sellout	Fantasma Prods.
BILLY SQUIER L.A. GUNS KING'S X	Sun Dome Univ. of South Florida Tampa, Fla.	Dec. 15	\$71,567 \$11.95/\$9.95	7,096 sellout	Fantasma Prods.
ARETHA FRANKLIN PEABO BRYSON	Masonic Temple - Theatre	Dec. 23	\$68,723 \$27.50	2,458 4,382	Brass Ring Prods.

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#### TALENT

#### Twins Pile Up 'Big Trash' Warner Deal Lured Duo To Studio

#### BY DIANE PATRICK

NEW YORK—"Big Trash," the Thompson Twins' latest Warner Bros. release, is more than just another new album. Two years ago, the Twins, pared down to the duo of Alannah Currie and Tom Bailey, became fed up with what they perceived as industry manipulations of their creativity.

"They were asking us, 'Can you write me another "Hold Me Now" sort of *thing*, or another "Lay Your Head" sort of *thing*?" says Currie, referring to the group's previous multiplatinum successes. "We said no. That was then, this is now. We want to do whatever comes to us. But it just became impossible to agree.

"You can't work in that sort of space. You have to have freedom to say what you mean, mean what you say, and do it in an offbeat way: to add something to music instead of copying the same old formulas round and round again. So we decided if we couldn't have the freedom to do what we like, we wouldn't make music at all."

The two took a year off, lived in a remote part of Ireland, and had a baby. Arista, their label at the time, released them from their contract. Then, explains Currie, "Warner Bros. said, 'Come to us. We'll give you a deal where you can do what you like." We said, 'We don't believe you. Show us. We don't really need the money. What we do need is ultimate, complete freedom to do the sort of music we like. We're not gonna write your hits.' So they discussed it and agreed to give us that sort of deal. Now, we're in a position that every musician dreams of."

Still, they achieved that position the old-fashioned way: they earned it. "The track record of their previous work indicated that they were capable," says Michael Ostin, senior VP of A&R at Warner Bros. "We had tremendous belief in their talent and ability to express themselves. We felt that they could pull it off." The label's faith extends to allowing them to direct their own videos.

"If this deal pays off in any wider sense than how many units we sell," says Bailey, "then maybe *all* record companies should be doing it with more of their artists."

The duo is active in the environmental group Greenpeace and other social causes. This consciousness is often reflected in their compositions—but this time, the very existence of their album is a statement in itself.

#### **TALENT IN ACTION** (Continued from page 40)

JEAN-LUC PONTY SUZANNE CIANI Front Row Theatre Highland Heights, Ohio

THIS BILL OFFERED exciting contrast as Jean-Luc Ponty charged his fusion with new life after an endearing set by new-ager Suzanne Ciani.

Ponty led a fiery quintet with his electric Zeta violin in a long set spanning mid.'70s solo efforts and a generous helping of his current Columbia album, "Storytelling."

His tone soared and swooped, going buttery and hornlike on "Imaginary Voyage" and "In The Fast Lane." He and keyboardist Wally Minko turned in a beautiful, brooding "Eulogy To Oscar Romero," and the hard-popping interplay of bassist Baron Browne and drummer Rayford Griffin made "Far From The Beaten Path" live up to its name.

Guitarist Jamie Glaser offered hard rock lines and stage moves,

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playing exciting chromatic octaves during "Tender Memories."

Despite the pyrotechnics, unflagging melodicism and improvisational daring kept Ponty's set wonderfully human.

On her first national tour, Ciani beguiled about 1,600 at this show with winsome, meditative songs, most from her recent Private Music release, "History Of My Heart." Bestknown for her hi-tech keyboards, she wisely and practically chose acoustic piano to set off her delicate, deliberate melodies, providing effective contrast to Ponty's more complex, technological offering. "The Velocity Of Love" and "An-

"The Velocity Of Love" and "Anthem" drew special applause, and her "bodyguard," Steve, an aural character Ciani creates with a phase shifter, made her modest set weirdly charming. CARLO WOLFF



Neneh Cherry showed the soul of her "Buffalo Stance" from her Virgin Records debut, "Raw Like Sushi."



"Let Love Rule" was Virgin Records artist Lenny Kravitz's pop declaration as the year drew to a close.

## A DECADE DAWNS ON MTV

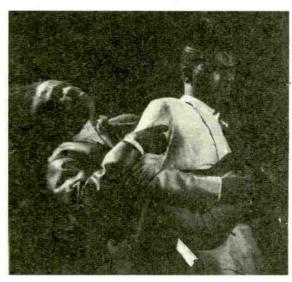
MTV staged its "Dawn Of The Decade House Party" at the Palladium in New York Dec. 19 and taped the affair for broadcast New Year's Eve. Following a countdown of the top 100 videos of 1989, the Dec. 31 program featured a half dozen acts that were among those boosted by the video channel in the year past. (Photos: Chuck Pulin)



from his top 15 EMI release, "Repeat

Offender.

As the decade turned, the B-52's pondered "Cosmic Things," such as last year's comeback of the Athens, Ga., band on Reprise Records.



Fresh off their tour with the Rolling Stones, Living Colour's Corey Glover, left, and Vernon Reid played an intense version of their hit "Cult Of Personality."



Delicious Vinyl rapper Young M.C. called on the crowd to "Bust A Move."



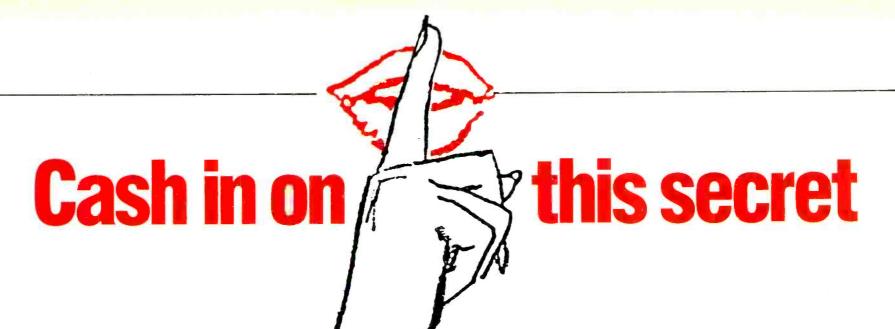
**ARTIST DEVELOPMENTS** (Continued from page 40)

British Columbia, the Grapes Of Wrath remain a club act in the U.S. Yet Kane expresses little disappointment about his group's status as a still-developing quantity here.

"Down here, if we get 100 people we're happy," he says. "But it's all in perspective. We haven't worked down here much, and it's a huge country." Capitol is currently working

Capitol is currently working two tracks from "Now And Again" to heighten the band's profile at American radio. "All The Things I Wasn't" is the AC selection, while "Stay" is the current album rock cut.

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1990 MARKS THE 35TH YEAR OF JOHNNY CASH'S CAREER.

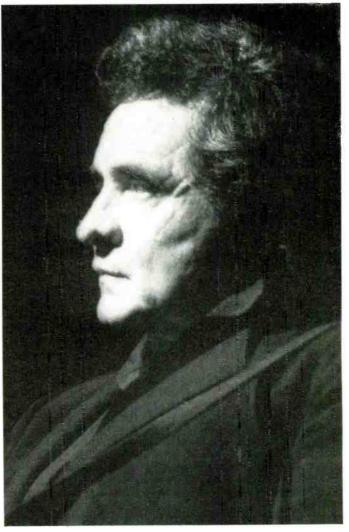
## Billboard

Celebrates this great milestone with a special Johnny Cash 35th anniversary issue to be released February 24th (2 days before Johnny's birthday).



In a career that spans four decades, Johnny Cash has either worked with, worked in, performed at, visited with, been booked by, had albums played by, been mentioned in, written up by, starred in, recorded songs by, sang with, written for, contracted by, starred with, purchased from, rented from, recorded for, or been a friend to almost all of us in the entertainment industry. Now is your chance to thank him and join us in saluting this worldwide legend.

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2	6	6	9	RICARDO MONTANER	◆ LA CIMA DEL CIELO
3	11	11	6	GIPSY KINGS	VAMOS A BAILAR
4	3	3	9	ISABEL PANTOJA	SE ME ENAMORA EL ALMA
5	4	1	13	EMMANUEL CBS	LA CHICA DE HUMO
6	9	13	5	KAOMA EPIC	◆ LAMBADA
$\overline{(7)}$	13	17	3	TERESA GUERRA	◆ LAMBADA-LLORANDO SE FUE
8	2	4	16	ROBERTO CARLOS	SI ME VAS A OLVIDAR
9	7	8	17	CBS DYANGO	EL QUE MAS TE HA QUERIDO
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30	36	40	5	PAOLO SALVATORE	LAMBADA
31	19	19	17	FRANCO DE VITA	◆ LOUIS
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36	32	32	3	GLORIA ESTEFAN	SI VOY A PERDERTE
37	24	-	22	EL GRAN COMBO	MENINA
38	27	-	2	LUIS DANIEL RIVERA/TON	
39	31		2	LOS HISPANOS	
40	21	34	3	TW-RECORDS	PIDE QUE HAY

FOR WEEK ENDING JANUARY 20, 1990

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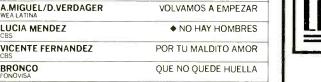
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the past few years.

Lindquist (executive VP) and Mike Coleman (presiany practical experience in the music industry. Both saw a need for praise and worship music.

and worship music in both charismatic and noncharismatic churches," Lindquist says. "Not being musicians or writers, we thought what we could do to be of service to the Body of Christ was to take these songs from various churches, put them on a tape, and redistribute them."

The two men then set up a fulfillment system for regular release of praise music tapes. Early releases in 1985 were tapes of actual church services. Tom Brooks soon joined the fledgling company as music producer with the job of "harvesting songs from all over the Body of Christ." A new release has since followed every eight weeks

'On the business side, we early on decided to go di-

market, since all of its members, while of Puerto Rican origin, are perfectly bilingual. Well, good luck, and please, for music's sake, get them some singing lessons!

JUST AS THE CLOCK struck midnight on New Year's Eve, it began to rain again, one of those sudden Caribbean showers that every so often fall on the pretty city of San Juan, Puerto Rico. It had rained two times already in less than an hour and the people were getting tired of being wet and having to stand in the grass or sit on beach chairs waiting around a pool for a concert nobody was sure would even take place. The clouds passed, a few stars began to shine timidly in

#### Menudo is trying to make a comeback in the U.S.

the sky, and while the public relaxed amid congratulations, hugs, kisses, and good wishes, the management announced that the concert was on. The loyalists, those who had paid a substantial ticket price for an event whose only attraction was the music, began to inch up to the stage. In a few minutes, the place was full again and it remained that way until the group gave everybody their money's worth and made the waiting worthwhile with two hours of exceptional music. It was a memorable night by all accounts, thanks to the best merengue band there is, Juan Luis Guerra & 4.40. Merengue? Yes, merengue, but not the frantic, exhausting, sometimes monotonous, and loud Dominican rhythm. Guerra's merengue is the delicate, flawless, melodious, beautifully lyric, and perfectly well-crafted merengue with which the group and director are renovating the island's music and bringing it to new heights, way up there with the likes of Joan Manuel Serrat, Atahualpa Yupanqui, Mercedes Sosa, Facundo Cabral, Silvio Rodriguez, Soledad Bravo, Rubén Blades, and many more of that caliber. Way to start a decade, huh?

the largest continuity programs in the country

enough to do it on our own.

rior," and "The Lord Reigns.

"As Christians, we have to think that God put us in the right place at the right time. We weren't smart

A figure like \$16 million (total sales in 1989 alone)

tends to grab the attention of label executives. At first,

Integrity had no thought of trade distribution, especially

when every major label turned them down in the early

'God put us in the right

place at the right time'

days. Finally, however, Sparrow Records caught the vi-

sion (and the sales figures) and now distributes the vari-

"Direct-response marketing has its drawbacks," Lind-

quist says. "We spend five times as much on marketing

as other record companies. The only place we're not in is

any kind of mainstream distribution. Once we figure out

Integrity has three divisions. Hosanna! Music repli-

ous Integrity lines in Christian bookstores.

rect-response," Lindquist says, "using various magazine subscription lists. We started off in hopes of getting 4,000 people to sign up on a continuity basis for a new tape every eight weeks. This is *not* on a negative option like most record clubs. Well, we had 8,000 sign up and by the end of the first year we had 20,000. Now it is something like 200,000, which makes the Hosanna! line one of

by Bob Darden

by Carlos Agudelo

HIRTEEN YEARS AFTER IT WAS FORMED in

Puerto Rico, the group Menudo is trying to make a

comeback to the extraordinary level of popularity it

enjoyed in the late '70s and early '80s. Thus far, at

least in their native land, the five youngsters remain

very much in the preference of an overwhelmingly female, predominantly pre-adolescent and teenage con-

tingent (ages 8 to 18). This audience was in full force, screaming loud and kicking hard, during the three

sellout concerts the group gave in the Centro de Bellas Artes auditorium during the last week of 1989, or-

What remains alive, after a management debacle

that almost sent the group into oblivion a few years ago, is the Menudo concept. To date, more than 60 chil-

dren have been in the group. The rules, set from the beginning, state that any Menudo member who

reaches the age of 16 is to be replaced by a new singer.

This ensures the constant renovation of the group and

In concert, Menudo is outstanding, thanks to the en-

ergy displayed by the kids, the choreography, and the

skilled musicians who support the vocals. The group's weak point has always been its poor vocal technique,

an element whose improvement does not seem to have

been a priority at the management level. But the girls

don't seem to mind much. They shower these youths

with screaming adoration, regardless of whether they

Menudo plans to begin touring soon in the Caribbe-

an and in Latin America. Its management is still look-

ing for an American label willing to take the chance

again of trying to push the band into the crossover

fresh faces and bodies for girls to admire.

ganized by Leader Promotions.

sing or babble on stage.

HE BIG SUCCESS STORY in 1989-hands downwas the incredible sustained growth of Integrity Music. Starting with a single cassette and a couple of print ads in 1985, the Mobile, Ala.-based company has become a major player in the religious music marketplace. What's even more remarkable is that the label has done it with only one kind of music: praise and worship.

Praise and worship music is almost wholly churchbased. The lyrics are often drawn from the Psalms and the music ranges from light pop to classical. The unifying factor is generally a church congregation singing praises, often with a "worship leader." That simple formula has reportedly moved more than 4 million units in

The forces behind Integrity Music are co-owners Ed dent). Both came out of direct marketing; neither had

a way and do more testing, I think we'll probably go "We'd been seeing the influence and growth in praise some to broadcast through direct response TV and radio marketing. cates live praise and worship experiences. The Instrumental Series is meditational music. The new Alleluia

Music, which is contemporary Christian music-oriented, has been successful right out of the box. Integrity has just released a Russian-language tape to go with earlier Spanish- and French-language praise tapes Lindquist says Integrity releases only cassettes (which account for 85% of total sales) and CDs (15%). The best-selling titles include the "Jubilee" sampler, "All Hail King Jesus," "Give Thanks," "Mighty War-

# 

#### IN THIS SECTION

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### Handleman Buys Rights To **1,500 Media Video Titles**

#### BY JIM McCULLAUGH

\*

LOS ANGELES-Giant rackjobber Handleman, through its own lowpriced software subsidiary Video Treasures, has acquired distribution and sales rights to 1,500 Media Home Entertainment titles.

Handleman will exploit those titles through its rack and mass merchant accounts. Meanwhile, Media will retain its sell-through catalog for exploitation through its existing, traditional two-step distribution and mail-order base.

Primarily priced at \$19.95, product involved in the deal includes the "Nightmare On Elm Street" movie series, Kathy Smith workout tapes, NFL Films programs, and such high-profile children's product as 'Babysongs.

The move, says MHE marketing and sales VP Tom Burnett, is in line with the company's recent moves to return to its "core business of distribution and acquisition of movies for the rental market.'

To that end, Media recently sold its in-house tape duplicating facility, revamped its marketing and sales departments, and indicated that its Spanish-language Condor Video division was the subject of either a leveraged buyout or acquisition (see story, page 39).

The Handleman deal will be in place for a minimum of three years, says Burnett, and will allow the rackjobber to sell the MHE catalog and future rental titles that eventually will be repriced for sell-through to mass merchants and other outlets serviced by Handleman.

Media will continue to focus its rental and sales activity on its two-

step distribution network. According to Burnett, Media has made no alterations in its distribution setup and maintains relationships with 17 independent wholesalers

Handleman, says Burnett, distributes video software to more than 20,000 outlets, including mass merchants, music retail stores, video rental outlets, supermarkets, and drugstores.

"They are much better equipped to handle those accounts than we (Continued on page 50) NEW YORK-Super Club's acquisition of video wholesaler Best Video right after its purchase of four retail chains adds momentum to a major home entertainment industry trend-vertical integration of businesses-and sets the stage for Super Club to challenge LIVE Enterainment as the chief proponent of

BY DON JEFFREY

the trend (Billboard, Jan. 6). Belgium-based Super Club N.V. carries the strategy even further in Europe: licensing video product, financing feature films, and even operating a chain of movie theaters. And there are signs that the company may follow that blueprint in the U.S. as well, with its stated intention of forging greater links with

**Vertical Integration Trend Taking Hold** 

Super Club Follows LIVE's Lead Via Buyouts

movie studios. Van Nuys, Calif.-based LIVE provides the working model for vertical integration in the U.S. Its wholly owned subsidiaries include a video supplier, IVE; a rackjobber, Lieberman Enterprises; a distributor, Na-



Say Clyde! Former New York Knick great Walt "Clyde" Frazier joked with CBS/Fox director of sports marketing John Gaffney during an autograph signing session at Palmer Video on Park Avenue South in Manhattan. Shown, from left, are George Howell, CBS/Fox; Gaffney; Frazier; Joey DiMuro, CBS/Fox; and Peter Margo and Rusty Miller of Palmer. (Photo: Chuck Pulin)

## Sony Classical Sets Slate Of Home Video Releases

LAS VEGAS-Sony Classical, a new entertainment software arm of Sony Corp. formed Jan. 1, will distribute home video product in addition to classical music offerings. The company revealed a preliminary sketch of its plans at a Jan.



ample, have been acquired to performances by the late, legendary conductor Herbert von Karajan, which were taped under his personal supervision with the intent that they one day reach the home video mar-

ket, according to Gunther Breest, Sony Classical president.

Rights, for ex-

A collection of 45 performances will be released on 12-inch laserdisks beginning in the second quarter of this year. The entire collection is expected to be issued within three years. VHS and Super-VHS video formats are being considered as well. Other future home video record-

ings are also in the early stages of planning as the company has established new production studios in the U.S. and Europe, according to Breest, which will be designed to take advantage of state-of-the-art audio and video technology. For example, the label will use 20-bit enhanced digital audio for high-definition sound, and will tape performances with HDTV video recorders

Sony Classical's base will be in

Hamburg, West Germany, and New York

According to Breest, von Karajan began his own video production of his performances in 1983. Each performance utilized a minimum of six video cameras and recorders, while digital multitrack format audio recorders were also used.

Among the 45 productions are 17 live TV broadcasts and 28 taped performances that have never been shown on TV or released in any video format. The first three releases are: • The 1988 Berlin Philharmonic

New Year's Eve Concert with pianist Yevgeny Kissin as soloist. It was von Karajan's last Berlin performance. • The 1987 Vienna Philharmonic New Year's Eve concert. It was the

conductor's only appearance at this event

• Mozart's "Coronation" Mass, recorded in St. Peter's Cathedral, Rome, June 29, 1985, with Wiener Singverein, the Vienna Philharmonic, and soloists Kathleen Battle, Trudeliese Schmidt, Gosta Winbergh, and Ferruccio Furlanetto.

Among other works in the series are Richard Strauss' "A Hero's Life" and "Don Quixote," Verdi's "Requiem," Beethoven's complete sympho-nies and "Missa Solemnis," Bruckner's 8th Symphony, Brahms' "German Requiem" and Symphonies 1 and 2, Tchaikovsky's Symphonies 4, 5, and 6, Dvorak's Symphonies 8 and 9, and Mozart's "Requiem."

JIM McCULLAUGH

varre; and the retail chains Strawberries and Maxie's. Besides that, LIVE is 49%-owned by Carolco Pictures Inc., a motion picture studio, most of whose films are marketed for home video through IVE.

Another player using the stratev is the Handleman Co. The Trov. Mich.-based company, in addition to being the nation's biggest rackjob-ber, owns a video licensing and duplicating businesses, operates a test retail concept (Entertainment Zone), and now holds exclusive distribution rights to Media Home Entertainment's catalog (see story, this page).

Industry observers generally applaud vertical integration, saying that it provides strong risk management, boosts profit margins, and lowers overhead costs.

But there are pitfalls in the tactic, observers say. They contend that companies may spread out management and capital resources too thinly, may lack expertise in other areas of business, and may have to fight the perception that they are now competing with their clients for new accounts

Not all entertainment companies that have tried to vertically integrate have done so successfully. Vestron Inc., for example, was a growing home video company when it decided to venture into the production and retail ends of the business. It began to make its own movies and struck gold with its first re-lease, "Dirty Dancing." But the hits were harder to come by after that, and Vestron last year took huge losses and laid off dozens of employees, shutting down its filmmaking operations.

Vestron also bought a retail chain, the Video Store, but then realized that it lacked the expertise to run it. The 74-unit chain has been on the selling block for nearly a year. For companies like LIVE, Handle-

man, and Super Club, however, expertise, managerial talent, and capital investment are not problem is sues, according to some analysts.

"Vertical integration in a small in dustry is not all that dramatic," says Keith Benjamin, securities analyst with Silberberg, Rosenthal & Co. "It's not a people question but an economics question. You can get the people to execute the plan."

Observers say LIVE's late chief executive, José Menendez, was able to attract managers with strong backgrounds in the businesses LIVE was buying in its verticalgrowth strategy.

Benjamin says the strategy pays (Continued on page 48)

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## TOP VIDEOCASSETTES RENTALS

VEEK	WEEK	ON CHART	Compiled from a nation	al sample of retail store rental reports.			
THIS WEEK	LAST	WKS. (	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	9	2	★ WHEN HARRY MET SALLY	★ NO. 1 ★ ★ Nelson Home Entertainment 7732	Billy Crystal Meg Ryan	1989	R
2	2	6	GHOSTBUSTERS II	RCA/Columbia Pictures Home Video 50163-5	Bill Murray Dan Aykroyd	1989	PG
3	3	8	SCROOGED	Paramount Pictures Paramount Home Video 32054	Bill Murray	1988	PG-1
4	1	7	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-1
5	7	3	ROAD HOUSE	MGM/UA Home Video 901703	Patrick Swayze Ben Gazzara	1989	R
6	6	3	SEE NO EVIL, HEAR NO EVIL	RCA/Columbia Pictures Home Video 70223-5	Gene Wilder Richard Pryor	1989	R
7	4	7	K-9	Universal City Studios MCA Home Video 80880	James Belushi	1989	PG-1
8	12	2	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG
9	16	2	GREAT BALLS OF FIRE	Orion Pictures Orion Home Video 8743	Dennis Quaid Winona Ryder	1989	PG-1
10	5	9	THREE FUGITIVES	Touchstone Pictures Touchstone Home Video 950	Nick Nolte Martin Short	1989	PG-1
11	10	13	WORKING GIRL	CBS-Fox Video 1709	Melanie Griffith Harrison Ford	1988	R
12	26	2	LOCK UP	IVE 68901	Sylvester Stallone	1989	R
13	22	2	A NIGHTMARE ON ELM STREET 5: THE DREAM CHILD	New Line Cinema Media Home Entertainment M012550	Robert Englund	1989	NR
14	8	9	SAY ANYTHING	CBS-Fox Video 1701	John Cusack Ione Skye	1989	PG-1
15	31	2	ADVENTURES OF BARON MUNCHAUSEN	RCA/Columbia Pictures Home Video 50153-5	John Neville Eric Idle	1989	PG
16	14	13	MAJOR LEAGUE	Morgan Creek/Mirage Prod. Paramount Home Video 32270	Tom Berenger Charlie Sheen	1989	R
17	13	18	RAINMAN	MGM/UA Home Video 901648	Dustin Hoffman Tom Cruise	1988	R
18	11	12	WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG
19	15	13		Universal City Studios MCA Home Video 80882	Michael Keaton	1989	PG-1
20	17	10	SCANDAL	Miramax Films HBO Video 0332	John Hurt Joanne Whalley-Kilmer	1989	NR
21	20	9	CHANCES ARE	RCA/Columbia Pictures Home Video 90207-9	Cybill Shepherd Robert Downey, Jr.	1989	PG
22	18	12	PET SEMATARY	Paramount Pictures Paramount Home Video 1949	Fred Gwynne Dale Midikiff	1989	R
23	19	10	LEVIATHAN	MGM/UA Home Video 901624	Peter Weller Richard Crenna	1989	R
24	23	6	THE MIGHTY QUINN	CBS-Fox Video 4761	Denzel Washington Robert Townsend	1989	R
25	25	19	BEACHES	Touchstone Pictures Touchstone Home Video 797	Bette Midler Barbara Hershey	1989	PG-1
26	NE	w	WEEKEND AT BERNIE'S	JVE 68904	Andrew McCarthy Jonathan Silverman	1989	PG-1
27	24	2	RENEGADES	Morgan Creek Productions MCA Home Video 80895	Kiefer Sutherland Lou Diamond Phillips	1989	R
28	35	2	SHAG: THE MOVIE	Hemdale Film Corp. HBO Video 0214	Phoebe Cates Annabeth Gish	1989	PG
29	21	10	DEAD CALM	Warner Bros. Inc. Warner Home Video 11870	Sam Neill Nicole Kidman	1989	R
30	28	8	ERNEST SAVES CHRISTMAS	Touchstone Pictures Touchstone Home Video 953	Jim Varney	1988	PG
31	NE	w	WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN	Orion Classics Orion Home Video 5043	Carmen Maura Fernando Guillen	1988	R
32	27	. 9	TROOP BEVERLY HILLS	RCA/Columbia Pictures Home Video 90205-7	Shelley Long	1989	PG
33	29	20	THE NAKED GUN	Paramount Pictures Paramount Home Video 32100	Leslie Nielsen	1988	PG-1
34	34	22	TEQUILA SUNRISE	Warner Bros. Inc.	Mel Gibson	1988	R
35	39	7	SHE'S OUT OF CONTROL	Warner Home Video 11821 RCA/Columbia Pictures Home Video	Michelle Pfeiffer Tony Danza	1989	PG
36	30	10	DEAD-BANG	620912-4 Warner Bros. Inc.	Amy Dolenz Don Johnson	1989	R
37	32	18	BILL & TED'S EXCELLENT ADVENTURE	Warner Home Video 658 Orion Pictures	Alex Winter	1988	PG
38	33	13	CRIMINAL LAW	Nelson Home Entertainment 8741 Hemdale Film Corp.	Keanu Reeves . Gary Oldman	1989	R
39	37	13		HBO Video 0211 Warner Bros, Inc.	Kevin Bacon Morgan Freeman	1989	PG-1:
35 40	40	14	SKIN DEEP	Warner Home Video 11835 Morgan Creek Productions	John Ritter	1989	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 or \$1 million at suggested retail for nontheatrical titles. O 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

#### **HOME VIDEO**

## **IVE Reports Best Year Ever.** With Higher Hopes For '90

by Jim McCullaugh

WATCH OUT FOR IVE: Having wrapped up its "best year ever with revenues in excess of \$110 million, independent International Video Entertainment is looking to have its best year ever in 1990, "per-haps even a shot at doubling '89," according to Dave Mount, president and chief operating officer.

The optimism stems from an ap parent bumper crop of A rental titles, the result of potent film slates from Carolco, Gladden Entertain-ment, New Visions, Avenue Pic-tures, and others. The company may also have its first few sellthrough titles, while Family Home Entertainment, IVE's children's label, is also enjoying its best period ever.

In 1989, according to Mount, IVE had four titles besting 100,000 units—"Iron Eagle II," "Deepstar Six," "Week-

end At Ber-nie's'' and and "Lock Up." In 1988, only three titles were in that category-"Rambo III." "Red Heat," and "Angel Heart."

But this year, says Mount, the IVE forecast is for at least 11 titles to match or top that mark.

Also in that mix are two titles that could emerge as IVE's first blockbuster sell-through prospects-"Total Recall," a Carolco action/adventure sci-fi yarn with Arnold Schwarzenegger, due to hit theatrically this spring or summer, and another Carolco project called 'Air America," an action/comedy with Mel Gibson and Robert Downey, now lensing. "We'll be watching closely how

well 'Lethal Weapon 2' and 'Indiana Jones And The Last Crusade' do as sell-through in the first quarter. 'Lethal 2' is an R-rated action/adventure film like the Schwarzenegger picture. Potentially, 'Total' and 'Air' are both sell-through candi-dates," says Mount.

Among other titles IVE will offer to the home video market this year "The Fabulous Baker Boys' are with Beau Bridges, Jeff Bridges, and Michelle Pfeiffer; "Eddie And The Cruisers II"; "Millennium"; "Johnny Handsome" with Mickey Rourke and Ellen Barkin; "Beyond The Stars" with Martin Sheen; "Drugstore Cowboy" with Matt Dillon; "The Music Box" with Jessica Lange; Bob Rafaelson's "Mountains On The Moon"; Taylor Hackford's "Defenseless" with Sam Shepard and Barbara Hershey; "Queen's Logic" with Jamie Lee Curtis and John Malkovich; and 'Long Walk Home" with Sissy Spacek and Whoopi Goldberg.

Other films that could hit home video in late 1990 for IVE are "Chi-cago Joe And The Showgirl" with Kiefer Sutherland and Emily Lloyd; 'Blood In, Blood Out" with Sean Penn and Edward James Olmos directing; and "Mannequin II."

In addition to box-office muscle. Mount says a number of IVE offerings are earning critical acclaim. For example, in its year-end top 10 films of the year, The Los Angeles Times listed three of the company's titles—"The Fabulous Baker Boys," "Drugstore Cowboy," and "Distant Voices, Still Lives."

A good deal of IVE's 1990 optimism, says Mount, also stems from the strong end-of-1989 showing in both sell-through and rental.

"Some dealers and distributors were bemoaning the fact that numbers were off target on recent rental titles [Billboard, Jan. 6]. But I have to say we exceeded our targets for both 'Weekend At Bernie's' and 'Lock Up.' I didn't see the problem. We were close to 500,000 units between the two," he says.

On the sellthrough side, Mount notes that IVE's FHE label currently has eight titles (more than Disney!) in the top 20 on Billboard's Top Kid Video

Sales chart. The hot offerings include several "Teenage Mutant Ninja Turtles" titles as well as a four-part Christmas classics series including "Rudolph The Red-Nosed Reindeer" and "Frosty The Snowman." Sales tallied between 3 million and 4 million among those ti-

tles, according to Mount. The FHE lineup during 1990 will see "Babar: The Movie" issued this March at \$24.98 with half-hour Babar episodes hitting during the fall. "The FHE strategy will be to continue to come up with evergreen product." Also coming from FHE is The Velveteen Rabbit" and a series of animated literary classics including "Treasure Island' and "Hia-watha." IVE will also continue to release one "Teenage Mutant Ninja Turtles" title per quarter. Finally, IVE is also looking at

"some different things in special interest ... more involvement with sports and fitness," says Mount.

**C**INEFILE: "Days Of Thunder," is rolling for Paramount with Tom Cruise in a project that reunites producers Don Simpson and Jerry Bruckheimer, as well as director Tony Scott, the same team that produced "Top Gun," the highestgrossing film of 1986. The movie is about a hot young driver on the NASCAR circuit ... 20th Century Fox confirms that "Aliens 3" with Sigourney Weaver again is a go, as is "Die Hard 2" with Bruce Willis

Woody Allen will act (and not direct!) in a film for the first time since "The Front." It's called 'Scenes From A Mall" and matches Allen with Bette Midler. Behind the lens is director/producer Paul Mazursky, who recently did "Enemies, A Love Story

## THE REPORTER BOXOFFICE

THIS			NO. OF SCRNS PER SCRN	WKS IN	TOTAL GROSS TO DATE
1 Born on the Fourth	of	GROSS (\$) 11,023,650	AVG (\$)	REL 2	(\$) 12,177,584
July (Universal) 2 War of the Roses		7.006.812	<mark>8,415</mark> 1,525	4	53,454,080
(Fox)	Ŧ		4, <mark>59</mark> 5	2	31,124,465
3 Tango & Cash (Warner Bros.)		6,625,378	1,556 4,527		
4 Always (Universal)		4,614,020	1,124 <u>4,105</u>	2	20,590,850
5 Little Mermaid (Buena Vista)		4,585,047	1,521 <u>3,014</u>	7	56,126,383
6 Steel Magnolias (Tri-Star)		4,502, <mark>64</mark> 1	1,369 <i>3,289</i>	7	50,943,805
7 Back to the Future (Universal)	Part II	3,740,036	1,760 <i>4,105</i>	6	100,666,516
8 Christmas Vacation (Warner Bros.)	n	3,326,878	1,846 1,802	5	62 <mark>,481</mark> ,913
9 Look Who's Talkin (Tri-Star)	9	2,593,775	1,445 1,795	12	118,802,709
10 Blaze (Buena Vista)		2,258,865	909 2,485	3	13,295,371
11 Harlem Nights (Paramount)		1, <mark>24</mark> 4,030	802 1.551	7	56,817,615
12 Wizard		1,204,975	1,055	3	10,729,090
(Universal) 13 Family Business		1,192,455	1,145 1,089	3	10,263,515
( <i>Tri-Star</i> ) 14 She-Devil		1,015,607	1,095	4	12,115,520
(Orion) 15 We're No Angels		970,420	988 754	3	9,449,149
(Paramount) 16 All Dogs Go to Hea	aven	761,070	1,287	7	22,078,090
(MGM/UA) 17 The Bear		459,885	694	10	29,119,929
(Tri-Star) 18 Driving Miss Daisy		451,53 <mark>8</mark>	663 32	3	2,216,112
(Warner Bros.) 19 Enemies, a Love S	tory	407,331	14,110 35	3	1,074,889
(Fox) 20 Henry V		287,701	<i>11,638</i> 31		1,728,801
(Goldwyn) 21 Crimes and		261,482	<i>9,281</i> 173	12	16,455,777
Misdemeanors (Or 22 My Left Foot	ion)	252,649	1,511 38	8	1,199,958
(Miramax) 23 Indiana Jones		205,377	<i>6,649</i> 244	32	196,538,906
(Paramount)		194,710	842	7	18,148,140
(Orion)			365		
25 Glory (Tri-Star)		170,376	21,297	3	625,157
26 Roger & Me (Warner Bros.)		140,430	15,603	2	579,858
27 sex, lies and video (Miramax)		123,432	1,313	22	24,087,763
28 When Harry Met S (Columbia)	ally	123,042	161 <i>764</i>	25	92,247,887
29 Drugstore Cowbo (Avenue)	Y	118,835	66 1,800	13	3,218,945
30 The Fabulous Bak (Fox)	er Boys	99,054	109 <i>909</i>	13	16,998,139
31 Camille, Claudel (Orion Classics)		95,045	9 10,561	2	330,612
32 Mystery Train (Orion Classics)		63,807		7	451,506
33 Apartment Zero (Skouras)		62,009		26	753,557
34 True Love (MGM/UA)		58,446		16	984,943
35 Music Box (Tri-Star)	,	56,714		2	214,328
36 Black Rain (Paramount)		50,979		15	46,038,057
37 Shirley Valentine	- 14	40,513	28	18	5,809,548
(Paramount) 38 Girl in the Swing		35,112		13	650,011
(Millimeter) 39 Triumph of the Sp	irit	32,905		4	174,705
(Triumph) 40 Valmont		32,461		7	572,856
(Orion)			4,637		



th critical th cri

the Billboard celebration of the video decade. Twelve years ago when we began distributing video cassettes there were no video stores. Record stores were the first retailers to

To continue

Jeff Tuckman

purchase videos. At that time they were very hesitant to make an investment in this new form of entertainment. If Sony had not introduced Beta machines into the marketplace, software could not have followed. Blank tape manufacturers such as Scotch and Sony marketed tapes so that we could timeshift.

As we look upon the decade of videos, what we find is that in 1980 2% of homes had VCR's. Today 68% of households have VCR's, and watching movies at home has become as popular as any form of entertainment that we might enjoy. Not only can we view hit movies, but genres such as, Childrens, Westerns, War, Classic films, Foreign, Sports, Instructional, Music, Religious, Science Fiction, Silent, T.V. classics, Horror, Exercise, and many more like first aid and how to use your VCR. I recommend to learn the VCR tape first, before the first aid

We have gone from no video stores to 31,000 stores selling videos. Video has gone from just a concept to a nine billion dollar industry. How did we get there, let me explain. We started out distributing public domain and adult titles. In November of 1977 Andre Blay started Magnetic Video in which he licensed fifty films from 20th Century Fox. His timeless efforts started the video business on its way. The Ali brothers at Maljack and Charlie Band at Meda followed. Jim Jimirro at Disney was the next studio in the business. Allied Artists with Richard Stadin, was then followed by Paramount with Reg Childs and Brenda Munchnick who brought the business to its next level. Columbia Pictures with Steve Schiffer and Steve Basloe were followed by Warner Brothers and Mort Fink, MCA with Al Bergamo was followed by Cy Leslie at MGM. Nick Draklich at Nostalgia Merchant gave us westerns and classic movies. Noel Bloom introduced children's programming that tied-in toy manufacturers to the video business. Stuart Karl brought us Jane Fonda and changed the way we look and feel about ourselves.

Individuals with vision who took a chance on tomorrow became distributors. Before rackjobbers, national chains, sub distributors, and the business as we know it today, distributors made the investment of money, people, time, marketing, and energy. The preorder system, shipping dates, mailers as the most effective means to get the manufacturers titles to retailers, VSDA, and many other factors were created by distributors.

People such as Noel Gimbel, Holmer Hewitt, Lee Cowan, Larry Buyer, Jay Schultz, Randy Capp, Arthur Mororitz, Gene Silverman, Jack Silverman, Paul Pascarelli, Westin Mishmora, J. D. Mandelker, and Jim Schwartz were the first distributors to take that first step. Retailers who believed in video from the beginning were Denny Thomas, Jerry Frebowitz, Lee Hartstone, Russ Berens, Arthur Mororitz, Mike Wiess, Russ Soloman, Gene Kahn, and George Atkinson.

Video stores owe a debt of gratitude to George Atkinson for standing up for his right as a retailer to **rent** video cassettes. At that point in time, stores only sold cassettes.

Billboard magazine was the first publication in 1978 to write and report on videos. Ron Wilman believed in video from the beginning, and moved forward. Today the Billboard Video Charts are the most read and respected.

To all the salespeople of hardware and software, manufacturers, distributors, and retailers alike, thank you for making the video business a reality.

Dreams can really come true....

All things considered ...

Jeff can be heard the last Friday of every month on Roy Leonard's "Monthly Video Show" WGN Radio, 720am in Chicago. Jeff can also be heard every Thursday morning on Roy's weekly update of the latest video releases.

If you have any questions for Jeff on videos you cannot find or news about the industry, write to:

Jeff Tuckman Baker & Taylor Video 8140 N. Lehigh Morton Grove, IL 60053

BAKER & TAYLOR Video

## **Phar-Mor Unveils New Vid-Rental Promo**

NASHVILLE—The Phar-Mor Video Club has introduced a Phrequent Renter promotion that awards a \$10 gift certificate for every 100 videos a club member rents. The certificates are redeemable for Phar-Mor merchandise.

Phar-Mor, a tight-lipped discount chain based in Youngstown, Ohio, has 165 stores in 19 states,

Calif. video retailers take stock after quake ... see page 32 according to its ads.

The chain's video operation is characterized by aggressively low sell-through and rental prices. Currently, any tape can be rented for 69 cents for two nights. Any three tapes cost \$1.50 for two nights.

Phar-Mor, a frequent target of complaints by video specialists over its sell-through prices, has sold "Batman" for \$12.88 since it was released. It also offered discount coupons that lowered the cash price of the popular video to \$2.88.

Video One, a 10-store Louisiana

#### FOR WEEK ENDING JANUARY 20, 1990



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	C		<b>P KID VIDEO</b>	SA	LES
THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	Year of Release	Suggested List Price
Ŧ	LA	¥	Copyright Owner, Manufacturer, Catalog Number	Yea Rel	Sug
1	1	14	★ ★ NO. 1 ★ ★ BAMBI Walt Disney Home Video 942	1942	26.99
2	2	16	THE LAND BEFORE TIME Amblin Entertainment/MCA Home Video 80864	1988	24.95
3	6	13	TEEN MUTANT NINJA TURTLES: KILLER PIZZAS Family Home Entertainment 27314	1989	14.95
4	4	66	CINDERELLA Walt Disney Home Video 410	1950	26.99
5	3	7	RUDOLPH THE RED NOSED REINDEER Family Home Entertainment 27309	1989	14.95
6	5	9	FROSTY THE SNOWMAN Family Home Entertainment 27311	1989	14.95
7	13	225	DUMBO ▲ ◆ Walt Disney Home Video 24	1941	29.95
8	9	34	TEEN MUTANT NINJA TURTLES: THE SHREDDER Family Home Entertainment 23981	1987	14.95
9	10	72	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
10	8	9	SANTA CLAUS IS COMING TO TOWN Family Home Entertainment 27312	1989	14.95
11	7	14	HOW THE GRINCH STOLE CHRISTMAS! MGM/UA Home Video M201011	1966	14.95
12	12	49	<b>TEEN MUTANT NINJA TURTLES: HOT RODDING</b> Family Home Entertainment 23980	1989	14.95
13	18	12	WINNIE THE POOH: NEW FOUND FRIENDS Walt Disney Home Video 902	1989	12.99
14	17	12	WINNIE THE POOH: THE GREAT HONEY POT ROBBERY Walt Disney Home Video 903	1989	12.99
15	19	12	WINNIE THE POOH: THE WISHING BEAR Walt Disney Home Video 920	1989	12.99
16	16	118	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
17	15	64	<b>TEEN MUTANT NINJA TURTLES: HEROES</b> Family Home Entertainment 23978	1988	14.95
18	RE-E	NTRY	ALICE IN WONDERLAND  A  Walt Disney Home Video 36	1951	29.95
19	23 -	6	HOW THE FLINTSTONES SAVED CHRISTMAS Hanna-Barbera Home Video HB 1156	1989	9.95
20	14	120	AN AMERICAN TAIL ⊘ Amblin Entertainment/MCA Home Video 80536	1986	29.95
21	11	5	THE LITTLE DRUMMER BOY Family Home Entertainment 27315	1989	14.95
22	22	8	RESCUE RANGERS: CRIMEBUSTERS Walt Disney Home Video 923	1989	12.99
23	25	3	THE LITTLE MERMAID Starmaker Ent. Inc. 2001	1978	9.95
1	1		THE ISTOCHO WEET THE ELINECTONICO		

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

THE JETSONS MEET THE FLINTSTONES

Hanna-Barbera Home Video 1119

NUTS ABOUT CHIP 'N' DALE

Walt Disney Home Video 447

chain, has sued Phar-Mor for its "Batman" pricing, contending that the sale price was below Phar-Mor's actual cost and that it violates that state's unfair-tradepractices and consumer-protection laws. A hearing on the suit was scheduled for Dec. 20 but was postponed to allow Phar-Mor's lawyers more time to prepare.

Phar-Mor often touts its rockbottom video sale and rental prices in full-page newspaper ads, using the angle as one of its chief traffic builders. The Phrequent Renter ad also announced the rental availability of such titles as "Licence To Kill," "Road House," and "Nightmare On Elm Street 5: The Dream Child." And it alerted customers to the Jan. 11 availability of "Eddie And The Cruisers II" and the Jan. 24 debut of "New York Stories" and "Turner & Hooch."

Membership in the video club is free for those who show a photo ID and a major credit card. EDWARD MORRIS

#### ABC Interactive Spreads The News Bows 1st Disk Geared To Consumers

#### BY SUSAN NUNZIATA

NEW YORK—ABC News Interactive has launched the first of a planned series of interactive laserdisks geared toward the consumer market.

The first disk, a special report introduced last month covering the 1989 San Francisco earthquake, is being distributed to video retail outlets by the Voyager Corp., Santa Monica, Calif.

ABC News Interactive is a 1year-old unit of ABC News initially established to provide material to the educational market. It is continuing to market its educational disks and accompanying computer software through Optical Data Corp., Warren, N.J. There are three educational disks available.

Unlike the educational disks, which include hypercard software for the Macintosh computer, the consumer videodisks use standard laserdisk remote control for interactivity. The program is set up in chapters and the user can select the order in which it is viewed. The disks, which are replicated at 3M's facility in Minneapolis, retail for \$49.95.

"We're working under the idea that there was a wealth of visual material there that could be and is a permanent record," says ABC Interactive executive producer Robert Jordan. "This latest effort is our first real venture into the U.S. consumer market."

The company's educational titles include "The '88 Campaign," "In The Holy Land," which covers the roots of conflict between the Israelis and Palestinians, and "Martin Luther King, Jr.," which examines the civil rights movement and King's life, philosophy, and contributions.

#### **SUPER CLUB LEADS TREND TOWARD VERTICAL INTEGRATION** (Continued from page 45)

off for a company like LIVE because "diversification allows them to remain profitable more consistently than if they were just into one business." If music sales are soft, Lieberman may suffer; but, sell-through video may be strong, benefiting IVE. "They offset each other," says Benjamin. "It allows for more stable and sustainable growth."

Kevin Moore, analyst with the Ohio Co., believes that Handleman's vertical integration has resulted in better gross-profit margins.

When Handleman bought Video Treasures, a budget label, it acquired video licensing and duplicating businesses. "The primary benefit is profit margins," Moore maintains. "Video licensing has tremendously strong margins." He estimates them at 50%-60%, more than twice as high as Handleman's overall gross margin of about 25% on its distribution business.

Video duplication, however, is not seen as a strong element in anyone's strategic plan. "It's a commodity business, a long-term cash generator, but not a hot growth business," says Benjamin. Moore adds that duplicating margins are "quite thin."

But Handleman's venture into retailing, through the three-unit Entertainment Zone concept, is viewed as a natural step, according to sources. Moore says, "Handleman uses structures already in place, with relatively little investment. They now do everything a retailer would do except ring up the register" He also points out that retailing margins are much higher than those from distribution. The risk in retail is inventory, but Moore says: "Handleman's business is managing inventory. There's nominal risk in their case."

Problems for a Handleman or a LIVE or a Super Club in vertically integrating may arise if the company is perceived as suddenly competing with the retailers it services.

1987 29.95

1989 14.95

But analysts say Entertainment Zone serves a different market from the big discounters Handleman racks, and that Handleman's move into retailing is hardly aggressive.

As for LIVE's owning two retail music chains as well as a distributor of music and tapes, Benjamin foresees no problem because "clients of Lieberman have a different marketing strategy. Strawberries is a catalog, not a hits business."

Analysts look at Super Club as an aggressively expansive company, with deep pockets for other acquisitions, chain growth, and more vertical integration.

One source views Super Club's purchase of the Oklahoma-based video wholesaler Best as "a question of owning warehouse space." Landa Miller, spokeswoman for Super Club N.A. in Dallas, says the buyout of Best was "not done with the intention of supplying our own companies. It's not worthwhile in dollars and cents to have Best supply our people. There's no margin in that."

Best "gives us a closer link to the studio," says Miller, and "provides other ways to add value to the consumer." The deal could, for example, make it easier for studios to sell video promotional items to retailers.

Super Club, which last year acquired the retail chains the Record Bar, Turtle's, Video Towne, and Movietime/Alfalfa, downplays any threat of alienating Best's retail customers. Miller says the company's view is that "the market is wide open. There's room for growth for everyone."



**Beam Us Up.** James Doohan, who plays veteran engineer Mr. Scott on the U.S.S. Enterprise, hugs Lynn Johnson, left, director of advertising for Paramount Home Video, and Hollace Brown, VP of advertising and promotion for Paramount Home Video. The occasion was the set of a TV commercial touting rental of "Star Trek V: The Final Frontier."

24 21 53

25 24 34

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FOR WEEK ENDING JANUARY 20, 1990

THIS WEEK

#### **Buyers Wait In The Wings To Acquire KVC** Former Owner's Buy-Back Option, Lien Cloud Picture

#### BY PAUL SWEETING

NEW YORK-Three potential buyers have expressed interest in acquiring Indianapolis-based KVC, according to president Bill Gallagher. Citing confidentiality provisions involved in the negotiations, Gallagher would not identify the suitors, beyond noting that two are from "within the industry" and one is an investment banking firm representing an unidentified third party.

Culmination of any negotiations, however, will have to await the expiration on Jan. 31 of Alan Saffron's option to reacquire control of the entangled video company. Saffron acquired the company from founder Jim Kartes in 1988, but subsequently defaulted on several payments due Kartes as part of that deal. As part of a court settlement resulting from Saffron's inability to make those payments, control of the company fell to the Mayer Group, an investment group headed by New York financier Eldon Mayer. The Mayer Group had helped finance the original deal.

But the court also granted Saffron an option to regain control if he can put together the necessary financing by the end of January.

Kartes, meanwhile, maintains a \$2 million lien against the company's as-

sets, further clouding its financial picture.

Around the time he acquired KVC, Saffron also acquired Atlantic Entertainment Atlantic is in Chapter 11 while it attempts to reorganize.

"Given what's happened with Atlantic, I don't think [Saffron] will come up with the financing," Gallagher says of the KVC situation. "My guess is that KVC will eventually be sold, either entirely or in part, to one of the three companies who have expressed interest. I've advised the Mayer Group to sell part of the equity and retain part of it for themselves.

Any sale would also have to take account of Kartes' lien against the company's assets.

Gallagher himself, although holding the official title of president of KVC, says he has functioned more in "a consulting capacity." "They've asked me to stay, but I don't want to be involved long-term," he says.

For the past several months, Gallagher has scrambled just to keep the company alive, he says. "We repackaged some sell-through titles," he says. "We also did some duplicating, took on some of Technicolor's overflow." KVC owns a duplicating plant in Indianapolis.

Another option for the future, ac-

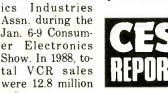
cording to Gallagher, would be for Mayer to retain control of the company (assuming Saffron's option expires uneventfully) and to invest capital for expanded operations. "Right now they have no incentive to invest any more money because of the court ruling," Gallagher says. "There's no point in sinking any more money into it if they don't even know if they will retain control."

KVC is also challenging in court Saffron's efforts to prohibit it from distributing certain titles sublicensed from Paramount. The titles came to KVC through a deal with Atlantic while Saffron was chairman of both companies. Five months ago, after Saffron lost control of KVC. Atlantic ordered KVC to cease and desist distributing the titles.

#### **VCR** Sales Flat, **Related Goods Up**, **EIA Figures Show**

LAS VEGAS-As expected, total VCR sales were estimated to have hit 12 million in 1989, while 1990 projections call for exactly that same figure, according to newly issued data revealed here by the Electron-

Assn. during the Jan. 6-9 Consumer Electronics Show. In 1988, total VCR sales were 12.8 million units.



But while VCRs are flat generally, the EIA data report an uptick in such related video hardware equipment as camcorders, VCRs with MTS built-in stereo capability, laserdisks, and video accessories

In addition, prerecorded videocassettes show a healthy, steady gain.

Prerecorded videocassette sales, for example, came in at 200 million units for 1989, up from 1988's 135 million. The 1990 projections call for 260 million, or total factory sales of \$5.5 million and average value per unit of \$21.

Camcorders notched unit sales in 1989 of 2.3 million units, up from 1988's 2 million units. The 1990 projections, says EIA, call for 2.5 million units.

VCRs with MTS chalked up sales of 1.8 million units in 1989, up from 1988's 1.4 million. The 1990 projections call for 2.1 million.

Videodisk players sold an estimated 160,000 units in 1989, up from 1988's 120,000 units. The 1990 pro-jections call for 215,000 units.

Blank videocassettes showed a drop-off in 1989, as the EIA projects sales of 280 million pieces, down from 1988's 296 million pieces. For 1990, the projections are 285 million.

Video accessories, which include products like head cleaners, demagnetizers, editing devices, and related items, had total factory sales of \$335 million in 1989, up from 1988's \$304 million. The 1990 projections call for total factory sales of \$340 million.

	ART	Compiled from a	a national sample of retail store sales reports.	5
2 WKS. AGO	WKS. ON CHI	TITLE	Program Supplier, Catalog Number	Suggested List Price

TOP SPECIAL INTEREST VIDEOCASSETTES

#### **RECREATIONAL SPORTS**<sup>TM</sup>

				* * NO.1 * *	
1	7	15	BASEBALL FUNNIES	Simitar Ent. Inc.	1
2	6	35	DORF'S GOLF BIBLE	J2 Communications J2- 0042	2
3	RE-E	NTRY	AUTOMATIC GOLF A $\Diamond$	Simitar Ent. Inc. VA 39	1
4	2	5	NFL SUPER DUPER FOLLIES	Fox Hills Video	1
5	8	43	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	1
6	13	137	THE BEST OF THE FOOTBALL FOLLIES	Fox Hills Video	1
7	9	93	CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	1
8	4	123	DORF ON GOLF +	J2 Communications J2- 0009	2
9	5	37	DAZZLING DUNKS AND BASKETBALL BLOOPERS	CBS-Fox Video 2229	1
10	19	81	A KNIGHT OF BASKETBALL	Kartes Video Communications	1
11	10	3	BOBBY JONES: HOW I PLAY GOLF	Sybervision	4
12	14	25	MICKEY MANTLE: THE AMERICAN DREAM COMES TO LIFE	Fox Hills Video MO92453	1
13	16	5	RICK PITINO'S BASKETBALL IMPROVEMENT VIDEO	Dick Regan Prod.	
14	18	31	MUHAMMAD ALI BOXING'S BEST	HBO Video 069	1
15	20	21	KAREEM REFLECTIONS FROM THE INSIDE	CBS-Fox Video 2175	2
16	17	85	WINNING BASKETBALL WITH LARRY BIRD	Kodak Video Programs 8118770	1
17	3	91	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	1
18	11	13	HOCKEY: THE LIGHTER SIDE	Simitar Ent. Inc.	
19	15	67	NFL TV FOLLIES	Fox Hills Video	1
20	1	9	CHAMPIONS FOREVER	J2 Communications J2- 0047	

#### SELF IMPROVEMENT

				* * NO.1 * *	
1	1	31	RAND MCNALLY VIDEOTRIPS: A GUIDE TO HAWAII	Best Film & Video Corp.	19.9
2	2	31	SWAYZE DANCING	Celebrity Associates FRV- 130	NL
3	3	19	LOTUS 1-2-3 INTRODUCTION	The Video Professor	19.9
4	NE	wÞ	INTRODUCTION TO WORDPERFECT	The Video Professor	19.9
5	4	31	RAND MCNALLY'S VIDEOTRIPS: A GUIDE TO SAN FRANCISCO	Best Film & Video Corp.	19.9
6	13	5	GEORGE BURNS: HIS WIT AND WISDOM	VidAmerica 7160	29.9
7	5	29	FODOR'S HAWAII	Random House Home Video	19.9
8	6	11	BERLITZ: FRENCH VIDEO FOR TRAVELLERS	Berlitz Publications Inc.	39.9
9	15	17	RAND MCNALLY VIDEOTRIPS: A GUIDE TO NEW YORK CITY	Best Film & Video Corp.	19.9
10	7	3	BERLITZ: SPANISH VIDEO FOR TRAVELLERS	Berlitz Publications Inc.	39.9
11	12	31	RAND MCNALLY VIDEOTRIPS: A GUIDE TO BERMUDA	Best Film & Video Corp.	19.9
12	9	5	CASINO GAMBLING WITH DAVID BRENNER	Warner Home Video 052	39.9
13	14 5		LAURA MCKENZIE'S TRAVEL TIPS- MEXICAN BEACH RESORTS	Republic Pictures Corp. H- 7352-6	24.9
14	RE-ENTRY		SAT-PSAT MATH REVIEW	Video Aided Instruction, Inc.	29.9
15	R <mark>E-EN</mark> TRY		SAT-PSAT VERBAL REVIEW	Video Aided Instruction, Inc	29.9

ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 m on at retail for The grin definition of the last 25,000 units of \$1 million at suggested retail for nontheatrical titles.  $\Diamond$  17A platinum certification for a minimum sale of 250,000 units or \$1 million at suggested retail for 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. Next week: Health and Fitness.

A WEEKLY PREVIEW OF UPCOMING VIDEO RELEASES*							
TITLE (MPAA RATING) STARS STUDIO/LIST PRICE	PREBOOK CUTOFF (STREET DATE)	BOX OFFICE IN MILLIONS (# OF SCREENS)	P-O-P AVAIL- ABILITY				
BERLIN BLUES (NR) Julia Miguenes, Keith Baxter Pathe/\$79.95	1/25/90 (2/14/90)	\$0.001 (1)	Poster				
MINISTRY OF VENGEANCE (R) John Schneider, George Kennedy, Ned Beatty Media/\$89.95	1/23/90 (2/7/90)	NA	(NA) Poster				
RUDE AWAKENING (R) Eric Roberts, Julie Hagerty, Cheech Marin HBO/\$89.98	1/29/89 (2/5/90)	\$3.0 (953)	Poster				
<b>TEN LITTLE INDIANS (NA)</b> Brenda Vaccaro, Donald Pleasance, Frank Stallone Pathe/\$89.95	1/25/89 (2/14/90)	NA (NA)	Poster				
* INFORMATION FURNISHED BY VIDEO FORECAS	STER.	•					

#### **OTHER TITLES**

MAN AND HIS WORLD
Animated
Prism/\$59.95
Prebook cutoff: 1/18/90; Street: 2/8/90
ME AND HIM
Griffin Dunne, Ellen Greene
RCA/Columbia/\$79.95
Prebook cutoff: 1/25/90; Street: 2/13/90
OPERATION WAR ZONE
Joe Spinell
A.I.P./\$79.95
Prebook cutoff: 1/25/90; Street: 2/8/90
SCANDAL IN A SMALL TOWN

Raquel Welch Vidmark/\$89.95 Prebook cutoff: 1/23/90; Street: 2/7/90

**BLOODHOUNDS OF BROADWAY** 

BORN KILLER

Ted Prior, Ty Hardin A.I.P./\$79.95

Robin Williams Paramount/\$14.98

SVS/\$79.95

THE LAST WARRIOR

Matt Dillon, Jennifer Grey, Madonna RCA/Columbia/\$89.95 Prebook cutoff: 1/25/90; Street: 2/13/90

Prebook cutoff: 1/22/90; Street: 2/6/90

AN EVENING WITH ROBIN WILLIAMS

Prebook cutoff: 1/25/89: Street: 2/22/90

Gary Graham, Cary-Hiroyuki Tagawa, Mario Holvoe

Prebook cutoff: 1/24/90; Street: 2/28/90



**Rent-A-Plaque.** A National Video superstore in Mesa, Ariz., became the 1,000th outlet to join the Rentrak pay-per-transaction system last month. To commemorate the occasion, store owners Jim Laxon, left, and Barbara Benne receive a plaque from Rentrak chairman Ron Berger. Also pictured is Michael Lightbourne, also of Rentrak, far right.

#### FOR WEEK ENDING JANUARY 20, 1990

Billboard.

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## TOP MUSIC VIDEOCASSETTES

×	AGO	ON CHART	Compiled from a national sample of retail store sales reports.					
THIS WEEK	2 WKS. AG	WKS. ON 0	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
1	1	23	HANGIN' TOUGH	CBS Music Video Enterprises 14V-49028	New Kids On The Block	1989	SF	14.95
2	2	7	HANGIN' TOUGH LIVE	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	с	19.98
3	3	11	JANET JACKSON'S RHYTHM NATION 1814	A&M Records Inc. A&M Video 61 900	Janet Jackson	1989	SF	24.98
4	5	9	STRAIGHT UP	Virgin Records America, Inc. Virgin Music Video 50141	Paula Abdul	1989	SF	19.98
5	4	11	MILLI VANILLI IN MOTION	Arista Records Inc. 6 West Home Video SW-5703	Milli Vanilli	1989	SF	14.98
6	9	5	HIS PREROGATIVE	MCA Music Video 88001	Bobby Brown	19 <mark>89</mark>	LF	19.95
7	6	7	NEW JERSEY-THE VIDEOS	PolyGram Music Video 081-325-1	Bon Jovi	1989	LF	19.95
8	13	5	SIGHT FOR SORE EARS!	Enigma Music Video PolyGram Music Video 75910	Poison	1989	LF	19.95
9	10	13		EMI EMI Home Video 1605	Queensryche	1989	LF	16.98
10	8	29	DELICATE SOUND OF THUNDER	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	с	24.98
11	12	107	\$19,98 HOME VID CLIFF'EM ALL! A1	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	С	19.98
12	7	15	IN THE ROUND IN YOUR FACE A2	Bludgeon Riffola, LTD. PolyGram Music Video 080599-3	Def Leppard	1989	С	24.95
13	14	27	2 OF ONE A	Elektra Records Elektra Entertainment 40109-3	Metallica	1989	SF	9.98
14	NE	wÞ	PUT IT THERE	PolyGram Music Video 081 649-3	Paul McCartney	1989	D	24.95
15	11	7	THE WHO: LIVE	CBS Music Video Enterprises 19V-49028	The Who	1989	с	19.98
16	16	77	DEF LEPPARD: HISTORIA A2	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	LF	24 <mark>.95</mark>
17	15	5	HARD 'N' HEAVY VOLUME 4	MPI Home Entertainment 1679	Various Artists	1989	D	19.98
18	NE	WÞ	DECADE	Capitol Records Capitol Video 93178	Duran Duran	1989	LF	19 <mark>.98</mark>
19	NE	WÞ	VIDEO CLASSICS 1	MCA Records, Inc. MCA Music Video 87002	Jody Watley	1989	LF	16.98
20	NE	WÞ	KENNY G LIVE	Arista Records Inc. 6 West Home Video SW-5705	Kenny G	1989	с	19.98

• RIAA gold certification for theatrical films. sales of 75.000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical madefor-home-video product; 25,000 or \$1 million for music video product). A RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria.) SF short-form. LF long-form. C concert. D documentary.

#### Libraries Check Out New Video Rating Guide ABC-CLIO Magazine Aimed At Acquisitions Managers

NEW YORK-ABC-CLIO, a Santa Barbara, Calif.-based publisher of reference books for libraries, will introduce a new quarterly magazine this month, Video Rating Guide For Libraries, to act as a source for library acquisition managers. "We are estimating that between 62% and 70%, or about 9,400, of the country's public libraries circulate videos," says the guide's managing editor, Beth Blenz-Clucas, "and the magazine will be the best way for producers of special-interest and children's videos to reach this market.

The privately held company has previously published "Developing And Maintaining Video Collections In Libraries" by James C. Scholtz, the audio/visual consultant for the Northern Illinois Library System, and will soon publish a second library guide, Video Movies by Randy Pittman, publisher of the monthly newsletter Video Librarian. Both men serve on the new magazine's editorial board. According to Martha Dewing, another board member and editor of New York-based Children's Video Report, a bimonthly newsletter, one of the board's major contributions was in putting together the magazine's base of librarianreviewers. "I also worked with them on determining what information is necessary for each review," she says.

The idea of having librarians review videos in which they specialize is, in fact, what differentiates the magazine from newsletters now reaching acquisitions managers, according to Blenz-Clucas. "We have a total of 240 librarians who will be reviewing for us," she says, "with 180 featured in the first issue." The magazine will include about 500 reviews per issue, the bulk of them special-interest and children's programs on subjects ranging from animation to race relations. Each review features cataloging and audience-appropriateness information, *(Continued on next page)* 



**EXPLORING DANAGED-TAPE ADVENTURELAND.** Disney joins the ranks of those major suppliers (Media, Paramount, and Orion) and indies (Magnum, SGE Home Video) to offer a "field damaged" cassette replacement program. The six-month program covers all rental titles released during the next months, including "Turner & Hooch" and "New York Stories." Rental cassettes found damaged by retailers within eight weeks of a title's initial availability date must be returned, without packaging, directly to Buena Vista for replacements, which will cost \$8 each plus shipping. Replacements can be received either the next day, in two days, or by regular mail—all at the dealer's option. Dealers will get new tapes in plain white packaging. The program covers only rental titles, and so will exclude "Honey, I Shrunk The Kids." The program is also being handled through Disney's own fulfillment unit.

**MINIMUM PRICE FOR 'WEAPON 2.'** Warner Home Video has joined Paramount and Disney in setting a minimum advertised price (MAP) for "Lethal Weapon 2." Warner will not provide co-op dollars to any retailer advertising a price below \$17.88 for the February title. The suggested list price is \$24.98. Earlier, Paramount announced a MAP for "Indiana Jones And The Last Crusade" and Disney did so for "Honey, I Shrunk The Kids."

**BAD BLOOD.** Former Atlantic Entertainment chairman Thomas J. Coleman has filed a \$40 million suit in California State Court against Prism Entertainment. The suit alleges breach of contract and fraud relating to a failed merger between Prism and Atlantic in 1988. Coleman, who would have become chairman of the merged companies, says the collapse of the deal cost him \$20 million in stock and \$15 million in options, a salary of \$550,000 a year, and \$3 million in loans. Last year, Prism and Atlantic settled a separate suit resulting from the failed merger. Atlantic is currently in bankruptcy proceedings.

**NOT SO FAST.** Media Home Entertainment has pushed back the release date of its Super Bowl highlights tape by one week, from Feb. 8 to Feb. 14.

#### HANDLEMAN BUYS RIGHTS TO MEDIA TITLES (Continued from page 45)

are," says Burnett. "This is really the final piece of the puzzle, in terms of what we are trying to do, and it's a better way of getting that product to those types of accounts."

Media, says Burnett, is now positioned to more aggressively go after the rental business and sellthrough via traditional video distribution.

bution. "We've beefed up our marketing and sales efforts to that end, and we are beefing up our marketing budget to do that," he says. Burnett says he believes rental

Burnett says he believes rental will continue to be a vital part of the video business. Media, he says, already has about half a dozen A titles set for 1990, including the critically acclaimed "Enemies, A Love Story" and "Delta Force 2."

"We're also beefing up the quality of our B titles. That's still a very significant business. We have a reputation for horror films because of [the 'Nightmare' tapes], but we are moving beyond that," he says.

Media has also signed a deal for a slate of titles from recently formed Viacom Pictures that will premiere on Viacom-owned pay-cable network Showtime.

The deal provides Media with U.S. and Canadian home video rights for between nine and 18 films. The first of the films are just now starting production and may be ready by the fourth quarter of 1990. The films will be released on cassette three months following their premieres on Showtime.

Viacom Pictures plans to produce up to 12 films annually in the course of the next several years. Viacom Enterprises will distribute them overseas theatrically as well as on video and pay TV. Most of the films will have no theatrical run in the U.S., although "it's possible a few will be released theatrically on a limited basis here," according to a Viacom representative.



This column offers a critical look at recent nontheatrical video releases. Suppliers interested in seeing their cassettes reviewed in this column should send VHS cassettes to Richard T. Ryan, Billboard, 1515 Broadway, New York, N.Y. 10036. Please include the running time and suggested retail price.

#### "Don't Wake Your Mom," KVC Home Video, 47 minutes, \$9.95.

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The packaging promises mom that by giving this cassette to her children, "She'll experience the ultimate luxury . . . 45 peaceful minutes all to yourself." However, I wouldn't be so sure. Shari Lewis and her puppets, Lamb Chop, Charlie Horse, and Hush Puppy, charmed an entire generation of American children, but that was 20 years ago.

Today, with Nintendo, home computers, cable, and Mutant Ninja Turtles, the innocence that was Lewis' stock in trade may have lost some of its holding power. There's also the fact that the program—with a target audience of 3-8-year-olds—makes use of jokes and puns that are going to be way over a lot of their little heads.

Although it is a commendable effort and may find a home with nostalgic yuppies, this program just doesn't seem able to compete with the hi-tech, interactive kid-vid programs that dominate the market today. RICHARD T. RYAN

#### "Beverly Cleary's Ramona," Lorimar Home Video, 60 minutes, \$14.95.

Here's a delightful kid vid that appeals to that wistful child still hiding in each of us. Parents, however, will have had their fill after two or three viewings, but that won't stop the youngsters from enjoying Ramona's adventures time and again.

Each of the "Ramona" programs contains two separate episodes; this one features "Mystery Meat" and "Rainy Sunday." Youngsters between the ages of 4 and 8 are going to enjoy this program on any day, rainy or otherwise.

Sarah Polley, spunky and cute, has been cast as Ramona, the heroine of Beverly Cleary's best-selling children's books, and she is ideal. Joining her are other Cleary characters, such as the Quimbys and Beezus, that youngsters are familiar with. This one can be both a big renter

and a strong sell-through title. It all depends on how it is positioned and promoted by the retailer.

#### "Infantastic Lullabyes," VIEW Video, 25 minutes, \$19.95.

Despite the enormous number of kid vid titles on the market, there aren't all that many for infants. Aimed primarily at youngsters 24 months old and under, this program is a happy exception. Basic shapes, primary colors, and familiar animals appear against a backdrop of beautifully orchestrated music. Included are such standards as "Twinkle, Twinkle," "Pop Goes The Weasel," and "Hush Little Baby."

Since scientists have determined that black and white are the colors infants respond to most readily, there is also a heavy dose of those shades. The packaging suggests a number of ways parents can enjoy this program with their children. If there's room in the kid vid section, this one belongs on the shelves. R.T.R.

#### "Los Angeles Kings 1988-1989: The Year In Review," Victory Audio/Video, 60 minutes, \$19.95.

This video, will entertain even those nonjocks who have never been into ice hockey and excite those who might hate the sport because it tells a story about sacrifice and heroism.

Oh, sure, the Kings snared Wayne Gretzky, the "Great One," from the defending champs, the Edmonton Oilers, and then proceeded to eliminate them in a stunning come-from-behind playoff victory—it's all here with blazing action footage. The jaded may add that the Kings, in this, their greatest season in 21 years in L.A., were then routed in four straight games as the playoffs continued. But how did they get into those playoffs?

Their ace goalie, Kelly Hrudey, was down with the flu. The substitute, Glen Healy, came through. Unknown to the media or fans, Healy had the flu as well, was taken from the hospital to the rink, treated intravenously between periods, and then returned to the hospital! What a story—and it comes with all the hockey action any fan would ever want to see, over and over. EARL PAIGE

#### PUBLISHER RELEASES VID RATING GUIDE

(Continued from preceding page)

as well as bibliographic notations. The 260-page magazine will also include one feature article per issue on such topics as building a general collection, developing specialized collections, dealing with copyright laws, etc., as well as several indexes. In addition, the first issue features eight pages of full-page ads from such companies as Warner Home Video, Films Inc., and Coronet.

The magazine's subscription rate is \$89.50, and an initial direct-mail campaign was sent to 100,000 public, school, and administrative libraries. Although ABC-CLIO will not release subscriber figures, Blenz-Clucas says the response rate has been higher than anticipated. In addition, many librarians sent in entry forms for a \$5,000 drawing that were included in the mailing. The winner will be chosen at the upcoming American Library Assn. convention, with ABC-CLIO arranging to purchase the winner's desired videos from Ingram Video.

JO ANN GRECO

"W.C. Fields: Straight Up." Vestron Video, 95 minutes, \$59.98.

W.C. Fields—the name evokes a host of images. The popular perception of Fields as a hard-drinking, kid-hating, wisecracking eccentric is only partly accurate. Interviews with friends, co-workers, and family members show us a side of Fields that the camera never captured.

This program follows Fields from his beginnings in vaudeville through his stint on the stage to his final years in the motion picture industry, where he was given carte blanche. It is filled with film footage, rare stills, and even some archival footage that has never been seen before. Best of all, there are a multitude of classic lines uttered as only W.C. himself could

(Continued on next page)



**No Sweat.** Fitness guru Kathy Smith gave her right arm a workout recently signing autographs at RKO Warner Video's flagship store on 49th Street and Broadway in New York. Smith was promoting her latest video, "Kathy Smith's Ultimate Stomach And Thighs Workout." Her seven videos have sold more than 2 million pieces combined to date.



#### by Earl Paige

GABLE CONNECTION: Video retailers might be regarding cable TV "as too much of a boogie man when we should be looking more into our own operations. It's a trees-and-forest situation," says **Joe Johnson**, president of Midcontinent Video's retail wing, 13store Popingo Video in Sioux Falls, S.D. Midcontinent is involved in both cable and movie theaters, with video stores arriving in the corporate scheme of things only five years ago. Johnson, perhaps more than most video retailers, understands the synergism that underlies the much more publicized cable TV associations made recently by Blockbuster Entertainment. Johnson claims that aggressive strategies by the retail store channel can capitalize on and take advantage of cable and movie theater activities. Popingo has a marketing strategy that has resulted in "our total domination" of an ADI he describes as a 250,000-population trade area. The region is unique "in that we run around 13% behind VCR penetration figures. What we see around the country takes a year and a half to show up in Sioux Falls," he says, emphasizing the need to contrast national trends with data on the local activi-ty. What Johnson observes "is a cycle in terms of store competition. A few years ago there were a lot of video stores. Then the convenience stores put in video-but they seem to be getting out of it. Now it's the grocery store and drug store cycle: Phar-Mor is stronger." As part of its strategy, Popingo has three con-figurations of stores so that it can expoit a variety of neighborhoods. Small stores, in the range of 1,400-1,500 square feet, are used in "niche situations, like a small strip. Then we have a more general-purpose size—3,000 square feet—for neighborhoods with may-be one artery." For anchor purposes in larger shopping centers, the newest store is superstore size, i.e., 5,000-6,000 square feet. Two are in place. Instead of looking at a music and a combo operation in these larger venues, Popingo is waiting. "We've looked at CD but have mixed emotions. We may go into talking books as the next type of product," says Johnson, hoping to constantly refine what the firm does best: rental service.

**G**OX CABLE MOVE: Another player in the cable-TVplus-video-store arena, **Cox Enterprises Inc.**, is announcing expansion plans following its entry as a franchisee of **Blockbuster Entertainment** and aims to open 100 Blockbuster Video units (Billboard, Sept. 30). In two related moves, **Cox** has formed a new home video unit, **Cox Home Video Inc.**, and has acquired a Blockbuster franchisee firm operating stores in Georgia and Alabama, Southeastern Retail Management Corp. Cox does not reveal the terms of the purchase, but says it plans to have 118 stores in eight states by the end of 1990. Heading up Cox Home Video is J. Leonard Cyphers, who will report to James Robbins, president of Cox Cable, operator of 24 cable TV systems in 17 states serving 1.5 million customers. Cox additionally owns 18 daily and weekly newspapers, eight TV stations, and 12 radio stations. Cyphers was president and part owner of Southeastern, the Blockbuster franchisee firm, and comes to Cox Home Video along with Gaye Morrison, who served as director of operations at Southeastern and is now Southern regional manager at Cox Home Video. Joining Cox Home Video as Northern regional manager is William Boos, formerly regional manager for the Northeast region of Blockbuster Entertainment.

**U**I VIDEO STORES: Because of its stature, United Cable is still identified as being involved as a Blockbuster Video franchisee. Actually, United Cable merged last May with United Artist Entertainment, which recently sold the Blockbuster franchise retail wing, for a time operating under the name United Cable Video Entertainment (Billboard, Dec. 16). The franchise wing was sold to United International Holdings, Denver, and operates as UI Video Store Inc. It has 45 stores open, with plans to expand to 100 by October. UI Video Store identifies franchise holdings in Los Angeles; San Francisco; Baltimore; Washington, D.C.; Peoria, Ill.; Boise, Idaho; Tyler, Texas; and Hartford, Conn.

NEW BLOCKBUSTERS: In Los Angeles, the dramatic and ongoing expansion by Blockbuster is offering some interesting new looks in store exteriors, and intriguing competitors who are surprised at how flexible and adaptive the behemoth chain can be. In Burbank, a new UI Video Store-operated Blockbuster makes different use of the chain's trademark theater ticket logo, most familiarly seen in 3-D perched atop a post. Instead of the usual solid apron all around the top of the store, there is a break in the middle over the store entrance. Plastered in between the aprons is the same 3-D version of the movie-house ducat logo. Yet another look is found in West L.A., where Blockbuster took over what was once the Odyssey Theater. The whole face of the building fronting on Santa Monica Boulevard and Bundy is done in the style of the blueand-gold-trimmed ticket, split down the middle to reveal the tall windows and taking advantage of the facility's original design. In what will likely be another variation, observers are eager to see what Blockbuster will do with the Antique Guild building in Studio City, a two-story affair rumored to open soon.

SELLING OMAHA: Another video retailer who won't listen to the doom and gloom about "Batman" or any of the mass merchandiser gripes is often-controversial Allan Caplan, chairman of Applause Vid-*(Continued on page 53)* 

www.americanradiohistory.com

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## TOP VIDEOCASSETTES SALES

¥	Compiled from a national sample of retail store sales reports.							P
THIS WEEK	LAST WEEK	WKS. ON (	TITLE	Year of Release	Rating	Suggested List Price		
1	1	8	* BATMAN	1989	PG-13	24.98		
2	3	12		Warner Home Video 12000 Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG	22.99
3	2	14		Walt Disney Home Video 942	Animated	1942	G	26.99
4	4	16	THE LAND BEFORE TIME	Amblin Entertainment MCA Home Video 80864	Animated	1988	G	24.95
5	6	8	NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVE	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	NR	19.98
6	5	139	THE WIZARD OF OZ: THE FIFTIETH	Turner Entertainment Co. MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95
7	9	23	NEW KIDS ON THE BLOCK: HANGIN'	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
8	8	11	LAWRENCE OF ARABIA	RCA/Columbia Pictures Home Video	Peter O'Toole	1962	PG	29.95
9	7	113	GONE WITH THE WIND: THE FIFTIETH ANNIV. ED. A $\Diamond$		Clark Gable Vivien Leigh	1939	G	89.95
10	10	12	IT'S A WONDERFUL LIFE	Hal Roach Studios Film Classics, Inc.	James Stewart Donna Reed	1946	NR	9.95
11	12	19	THE BEST OF EDDIE MURPHY: SATURDAY NIGHT LIVE	V5003 Eddie Murphy Television Enterprises, Inc Paramount Home Video 12741	Eddie Murphy	1989	NR	19.95
12	21	9	PAULA ABDUL: STRAIGHT UP	Virgin Records America, Inc. Virgin Music Video 50141	Paula Abdul	1989	NR	19.98
13	28	78	LETHAL WEAPON	Warner Bros. Inc.	Mel Gibson	1987	R	19.98
14	17	11	JANET JACKSON'S RHYTHM NATION	Warner Home Video 11709 A&M Records Inc. A&M Video 61900	Danny Glover Janet Jackson	1989	NR	24.98
15	11	8	1814 RUDOLPH THE RED NOSED	Family Home Entertainment 27309	Animated	1989	NR	14.95
16	22	3	REINDEER BOBBY BROWN: HIS PREROGATIVE	MCA Music Video 88001	Bobby Brown	1989	NR	19.95
17	2.5	24	BEETLE HUCE Warner Bros. Inc. Michael Keaton		1988	PG	19.95	
18	15	12	TEENAGE MUTANT NINJA TURTLES:	Warner Home Video 11785 Family Home Entertainment 27314	Animated	1989	NR	14.95
10	10	52	CASE OF THE KILLER PIZZAS	Paramount Pictures	Bing Crosby	1954	NR	14.95
20	13	7	FROSTY THE SNOWMAN         Family Home Entertainment 27311         Animated		1989	NR	14.95	
21	20	2	CTAD THE FINAL EPONTIED Paramount Pictures William Shatner		1989	PG	89.95	
22	29	7	BON JOVI: NEW JERSEY-THE VIDEOS PolyGram Music Video 081-325-1		Leonard Nimoy Bon Jovi	1989	NR	19.95
23	23	63	Amblin Entertainment Henry Thomas			1982	PG	24.95
24	16	55	E.I. THE LATRA-TERRESTRIAL         MCA Home Video 77012         Dee Wallace           BACK TO THE ETITIDE A O         Amblin Entertainment         Michael J. Fox		Michael J. Fox	1985	PG	19.95
25	33	13	BIG	MCA Home Video 80196 CBS-Fox Video 4754	Christopher Lloyd	1988	PG	19.98
26	32	15	DEF LEPPARD: IN THE ROUND IN	Bludgeon Riffola, LTD.	Def Leppard	1989	NR	24.95
20	31	13	YOUR FACE	PolyGram Music Video 080599-3 Arista Records Inc.	Milli Vanilli	1989	NR	14.98
28	24	6	1990 PLAYMATE VIDEO CALENDAR	6 West Home Video SW-5703 HBO Video 0312	Various Artists	1989	NR	29.99
29	38	5	POISON: SIGHT FOR SORE EARS	Enigma Music Video	Poison	1989	NR	19.95
30	26	11	HOW THE GRINCH STOLE	PolyGram Music Video 75910 MGM/UA Home Video M201011	Animated	1966	NR	14.95
31	19	6	CHRISTMAS! SANTA CLAUS IS COMING TO TOWN	Family Home Entertainment 27312	Animated	1989	NR	14.95
31	27	66	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
32	18	29	PINK FLOYD: DELICATE SOUND OF	CBS Music Video Enterprises 24V-49019		1989	NR	24.98
	+		THUNDER JANE FONDA'S COMPLETE	Jane Fonda	Jane Fonda	1989	NR	29.98
34	30	51	WORKOUT	Warner Home Video 650 Vestron Pictures Inc.	Patrick Swayze	1987	PG-13	23.38
35	35	104		Vestron Video 6013 Warner Reprise Video 38155-3	Jennifer Grey Depeche Mode	1989	NR	19.98
36	34 DF F	3		CBS-Fox Video 1051	Julie Andrews	1965	G	29.98
37			THE SOUND OF MUSIC A +		Christopher Plummer Animated	1903	G	9.95
38	36	3		Starmaker Ent. Inc. 2001	Billy Crystal	1978	R	9.95 89.95
39	+		WHEN HARRY MET SALLY DISNEY'S SING ALONG SONGS: VERY	Nelson Home Entertainment 7732	Meg Ryan	1989	NR	14.95
40	39	12	fication for a minimum sale of 125,000 u	Walt Disney Home Video 412	Animated			

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

#### **HOME VIDEO**



**No. 1 With A Slipper.** Herb Fischer, left, senior VP, and Bud O'Shea, head of MGM/UA Home Video, are all smiles after receiving commemorative Billboard plaques celebrating the lengthy No. 1 stay "The Wizard Of Oz" enjoyed recently on Billboard's Top Videocassettes Sales chart. The studio's "Rain Man" also hit the No. 1 postion on both the rental and videodisk charts at the same time.

#### **VIDEO REVIEWS**

(Continued from preceding page)

have delivered them.

Although the lofty price point will probably deter the sellthrough market, movie buffs and Fields' fans should provide enough turns to make this program a more than reasonable rental prospect.

#### "Undressed To Kill," L.A. Williams, 60 minutes, \$14.95. Billing itself as "The first and

Billing itself as "The first and only designer lingerie and gift video," this program offers an attractive assortment of undergarments and sportswear to shoppers in the privacy of their own homes. For men who may have considered buying that special something but lacked the nerve to enter the lingerie department, this is the ideal solution.

However, the production values do leave a bit to be desired. Shots are poorly lit and there is a constant striving to include special effects that really are not necessary to begin with. Still, this video just may find a ready market. R.T.R.

#### "Highlights Of The 1989 Masters Tournament," HPG Home Video, 52 minutes, \$19.98.

1989 may well go down as the wettest Masters in history. It will also go down as one of the most exciting. Sudden death brought Great Britain's Nick Faldo, the eventual winner, into head-to-head competition with American Acott Hoch. However, on the last hole of regulation, it was still anyone's tournament, and both Greg Norman and Ben Crenshaw were in the thick of things until the last putt scooted by.

Hosts Chris Schenkel and Bill Flemming show viewers all the action, including Lee Trevino's 5-under-par 67, which made him the oldest first-round leader in Masters' history. Not a great shot has been missed or overlooked.

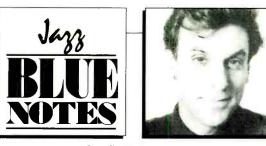
Attractively packaged and reasonably priced, this one may not set any records, but die-hard golfers should buy enough copies to make it at least worth considering.

#### "Hard N' Heavy Vol. 3," MPI Video, 80 minutes, \$19.98. This metal magazine series

This metal magazine series touts its uncensored footage—but aside from the ill-advised phonesex intro (awash with dopey double-entendre), "Hard N' Heavy" is actually pretty mild fare, four-letter words notwithstanding.

It has also improved since its rather disjointed and amateurish premiere, and is a consistent top 20 seller. "Vol. 3" has particularly good taste in subject matter. There is a survey of the very cool San Francisco Bay-area speedmetal scene (featuring a live performance by the fine progressive thrashers Mordred), a visit to the offices of pioneering indie label Megaforce, and interviews with intelligent metal stars who discuss subjects other than the standard sex-drugs-and-road stories: Judas Priest's Rob Halford on teen suicide, King's X on spiritual beliefs, Alice Cooper on horror movies, Winger on business, and Queens-ryche on politics. "Vol. 3" also includes classic footage of Jimi Hendrix and one of the best metal videos of all time, Megadeth's "Peace Sells...But Who's Buying?"

Add in smoother editing and an all-around more professional look, and it's clear that the "Hard N' Heavy" series is on its way to what it should be—a metalhead's "20/20." DAINA DARZIN



#### by Jeff Levenson

**P**RACTITIONERS OF THE ALTO understand full well the instrument's expressive capabilities. The best of those saxophonists, bop-inspired players especially, have been able to craft fanciful spires of lyrical tracery, even at three-alarm tempos too hot for lay ears to handle.

In recent years, a number of post-Charlie Parker altoists have enriched us with stellar play. They include Frank Morgan (cited in a recent column), Julius Hemphill, Bobby Watson, Tim Berne, Ornette Coleman, Arthur Blythe, Christopher Hollyday, Jackie McLean, Henry Threadgill, and Greg Osby. The most formidable instrumentalist among them, however, in terms of sheer bebop mastery, may be Phil Woods.

Beginning in 1955, the year he waxed his first album as a leader, Woods has waved high Bird's banner, consistently topping critics' and readers' polls as an exceptionally facile soloist. He is a cut-to-the-quick sax man who can wrest smoldering nuggets of melody from his horn and ignite any group he fronts. His latest band, a quintet, has been together for nearly 20 years; a few personnel changes have helped revitalize the sound.

As part of its ongoing OJC series, **Prestige** has reissued three albums featuring the flighty Woods. They are "Bird Feathers," "The Young Bloods," and "Four Altos," the last of which finds him locking horns with **Gene Quill** (a frequent duel mate), **Sahib Shihab**, and **Hal Stein**.

His play, even during those formative years in the mid-'50s, well before knowledgeable jazz folk conferred upon him deserving titles, resonates with imagination and authority.

#### STORE MONITOR

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(Continued from page 51)

eo of Omaha, Neb., with 20 corporate stores and 40 franchisee or racked outlets (a major one the Don and Debbie Cahail-operated chain in Kansas City, Mo.). He says he consulted legal advisers before going on the radio with a boastful "eat my dust" comment in a radio spot challenging K Mart, Shop-Co, and Phar-Mor on "Bat-man," featured by Applause at \$14.88. Caplan says a multimedia campaign running to Jan. 7 in-volved 100,000 pieces of sellthrough with prices 20%-66% off. "We're calling it a movie liquidation. We made major purchases, overages from distributors, \$29.95 items we have at \$8.88. Now's the time to move everything out."

MOVE TO MUSIC: He has often told intimates he wishes he had gone into CDs a long time ago and has been hinting about music for the past several months. Now it can be told. Applause, via Lieberman Enterprises, is racking music in 14 of the Kansas City stores, and via Handleman Co., seven of the Omaha units are coming on stream. Caplan describes the rollout as a "significant" commitment, with some 12,000 pieces of music in line, all in cassette and CD.

NEW KID ON THE BLOCK: To hear Jack Messer bragging up the new Gemstsone Entertainment store in Lancaster, Ohio, it could be assumed he just entered the business. Opened Dec. 1 for a Christmas shakedown, Messer

plans a "nine-day grand opening," describing events on three differ-ent radio stations: "a 35-foot-tall Mickey Mouse, a Playboy centerfold model, and all kinds of video in-store characters and personalities." Messer reveals that the quintessential combo store-with 6,000-7,000 CDs and cassettes racked by Lieberman-also stocks clothing, stuffed animals, and food. "It's 6,200 square feet," he boasts. The store name is Gem-stone Video, with CDs and cassettes announced via neon signs in the window. The veteran retailer, who is the only original founding member still on the board of the Video Software Dealers Assn., brought Jackie Monrath up as VP from his old Cincinnati company, Video Store. Still retaining half interest in a Florida video outlet. Messer watches the Video Store chain, sold off to Vestron Video. 'They're closing four and opening or expanding about that many. It's around 74 stores," he says of the web, which is widely rumored to be on the selling block.

OMORROW'S BUSINESS: It could happen ... audio books for rent. For now, **Herb** and **Dawn Wiener** are watching an experiment in three of their 11 Austin, Texas, **Home Video Plus Music** stores. The selected outlets are carrying 300 titles at a fee of \$3.50 for a week. "You have to make it a week," says Herb. "They're nine hours of cassettes sometimes."

**P**RICE IS RIGHT: Still under

(The other titles in OJC's recent batch of reissues include McLean's duke-out with fellow saxophonist John Jenkins on "Alto Madness"; and three albums by guys who helped write the trombone book: "The Dual Role Of Bob Brookmeyer," "Bennie Green Blows His Horn," and the combo issue "Bennie Green With Strings" doubled with "Kai And Jay" [Winding and Johnson, respectively].)

**G**OOD FELLOWS: The National Endowment for the Arts has awarded fellowships for "exceptional artistic merit in the field of jazz" to forward-thinking composers and band leaders George Russell and Gerald Wilson, and the indefatigable pianist Cecil Taylor. The annual awards are worth \$20,000 each. Previous recipients include Dizzy Gillespie, Sun Ra, The-

#### Phil Woods is the premier altoist since Charlie Parker

#### lonious Monk, Dexter Gordon, Sarah Vaughan, Ella Fitzgerald, and Benny Carter.

STUFF: GRP will be reissuing two Rippingtons albums from the now defunct Passport jazz catalog. Expect "Kilamanjaro" later this month and "Moonlighting" sometime in the spring ... Trumpeter **Red Rod-**ney (forever immortalized in the movie "Bird") joins the relatively small list of jazz luminaries who have been honored in rap. (Are there any others?) "Rappin' Red," the last track of the eponymous debut album, "Code Red," from the new Continuum label, features vocals by Jair-Rohm Parker Wells and instrumental support from pianist Gary Dial, altoist Dick Oatts, and synth man Bob Belden, among others ... Guitarist Peter Leitch, whose label associations have included Reservoir and the Holland-based Criss Cross (his latest for the Dutch company is the newly issued "Portraits And Dedications"), joins the roster of Concord, a label fond of guitar players. The first of his three albums will be waxed later this month.

#### siege from competition, Home Video Plus Music is boasting another rental formula on video: \$2.99 on new releases, Nintendo games, and adult videos (carried in just five stores); \$1.99 on titles 60-120 days old; and 99 cents on everything else. "We tested it in steps, in two stores first, offering it on a two-day basis Sunday-Wednesday. That way on new releases we could say we were three evenings at \$3 like Blockbuster Entertainment does it." In Georgia, **Steve Rosen**berg, head of three-unit Premier Video, Atlanta, wonders what all the fuss is about in pricing rental. "We've always called ours the 'One Day Advantage'-we're \$2 the first day and \$1 a day afterward, except children's, [which] is always \$1." Meanwhile, many retailers see price formulas tied into convenience and particularly night drop. Finally succumbing after being payed on return since he went into video 10 years ago is Steve Gabor at two-unit Odyssey Video, Los Angeles. "We're changing over. It means writing a whole new computer program. We will charge going out." Odyssey won't call it night drop "because the slot is there all day long. Blockbuster calls it 'video return.' We're think-ing of a term." On everything but new releases, Odyssey remains unique, breaking up its 99-cent midweek price by charging full price Wednesday. "We have three Saturdays': Tuesday and Thursday at 99 cents are like a Saturday for us."

FOR WEEK ENDING JANUARY 20, 1990



#### TOP CONTEMPORARY JAZZ ALBUMSTM

	2	5	QUINCY JONES     QWEST 26020/WARNER BROS. (CD)     1 week at No. 1       BACK ON THE BLOCK
2	1	11	VARIOUS ARTISTS GRP 9596 (CD) HAPPY ANNIVERSARY, CHARLIE BROWN
3	3	13	GROVER WASHINGTON, JR. COLUMBIA OC 45253 (CD) TIME OUT OF MIND
4	5	9	RANDY CRAWFORD WARNER BROS. 26002 (CD) RICH AND POOR
5	4	15	DAVE GRUSIN GRP 9592 (CD) MIGRATION
6	9	5	KENNY G ARISTA 8613 (CD)
7	6	25	LOU RAWLS BLUE NOTE 91937/CAPITOL (CD)
8	11	13	GREG MATHIESON HEADFIRST 215/K-TEL (CD) FOR MY FRIENDS
9	7	19	JEAN LUC PONTY COLUMBIA FC 45252 (CD) STORYTELLING
10	13	7	FATTBURGER INTIMA 73503/ENIGMA (CD) TIME WILL TELL
11	8	15	LEE RITENOUR GRP 9594 (CD) COLOR RIT
12)	14	7	SADAO WATANABE ELEKTRA 60906 (CD) FRONT SEAT
13	19	3	HUGH MASEKELA RCA 3070 (CD) UPTOWNSHIP
14)	16	7	GARY HERBIG HEADFIRST 31311/K-TEL (CD)
15	15	11	ANDY NARELL WINDHAM HILL JAZZ 0120/A&M (CD)
16	10	27	PAT METHENY GEFFEN 24245/WARNER BROS. (CD)
17	12	31	TUCK & PATTI WINDHAM HILL JAZZ 0116/A&M (CD)
18	18	5	VARIOUS ARTISTS LUAKA BOP/SIRE 26019/WARNER BROS. (CD) BRAZIL CLASSICS 2: O SAMBA
19	NE	GIPSY KINGS ELEKTRA 60892 (CD)	
20	20	41	MOSAIQUE JOE SAMPLE WARNER BROS 25781 (CD) SPELLBOUND
21)	NEW KIM PENSYL OPTIMISM 3223 (CD)		
22	21	5	PENSYL SKETCHES # 2 KENNY GARRETT ATLANTIC 82046 (CD)
23	17	31	PRISONER OF LOVE MILES DAVIS WARNER BROS 25873 (CD)
24)	NE	NÞ	AMANDLA CHARNETT MOFFETT BLUE NOTE 91650/CAPITOL (CD)
25	23	3	BEAUTY WITHIN KAZUMI WATANABE GRAMAVISION 79415/MESA/BLUEMOON (CD)
Recor	ding	Indus	KILOWATT he greatest sales gains during the last two weeks. (CD) Compact disk available. (try Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification on units.

BILLBOARD JANUARY 20, 1990



#### by Is Horowitz

**P**RODUCT BINGE: Koch International Classics is wasting little time in putting together a catalog, even though its debut release has yet to hit the market. A&R chief **Michael Fine** is deep into new projects, both in this country and in Eastern Europe. He says 60 titles are due in the first year of operation.

At least six new projects are slated annually in Czechoslovakia with the Slovak Philharmonic and Chamber Orchestras. Due for recording this coming Easter is a live taping of the oratorio version of Haydn's "Seven Last Words Of Christ," with Ludovit Ratjer conducting. Also scheduled is a cycle of Honneger symphonies and tone poems, with American conductor Michael Barrett on the podium. And in Krakow, Poland, says Fine, David Amos will direct two disks of American music. Works by Paul Creston, Norman Dello-Joio, and Morton Gould are scheduled.

On this side of the Atlantic, Fine will be recording a quartet of oboe concertos in February, featuring Bert Lucarelli as soloist with the Lehigh Valley Chamber Orchestra. That will be recorded in New York, as will a French music program with the Atlantic Sinfonietta.

Fine also cites upcoming projects with the Chicago Sinfonia led by **Barry Faldner** (more French music). Still another American ensemble, the Orchestra of New England, goes before the Koch microphones this coming spring. **James Sinclair** will conduct separate Ives and Vaughan-Williams disks, says Fine, and several recording premieres are promised.

**N**AME CHANGE: Formal introduction of the Sony Classical logo, heralding the gradual elimination of the familiar CBS Masterwork imprint, will come in April. But a few prior prestige releases will jump the gun, so to speak.

Two albums sporting the new logo will be released in February, and another in March. One of the February entries will be the recording **Vladimir Horowitz** completed only days before his death in November; its descriptive title is "Horowitz, The Last Recording." The other will be the "New Year's Concert" by **Zubin Mehta** and the Vienna Philharmonic. The March Sony Classicaladorned album is slated to be "Das Konzert," the live taping of a benefit concert in Berlin last November by **Daniel Barenboim** and the Berlin Philharmonic.

PASSING NOTES: Violinist Felix Galimir is this

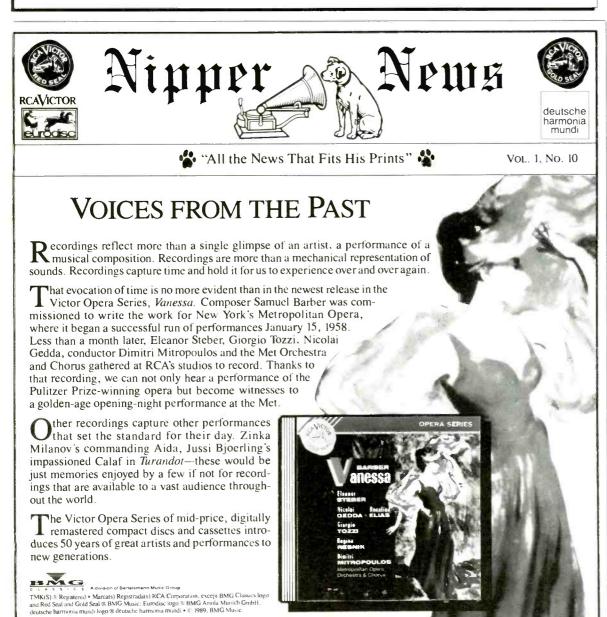
## Nascent label Koch plans 60 releases in its first year

year's recipient of Chamber Music America's national service award. Host at the CMA banquet Jan. 23 at the Penta Hotel in New York, during the run of the organization's 12th annual national conference Jan. 21-24, will be WQXR New York exec **Robert Sherman**.

Joshua Bell will be soloist with the Royal Philharmonic in Cannes Jan. 21 at a gala concert opening MI-DEM Classique. Another recital will present pianist/ harpsichordist Alexei Lyubimov, who has recently been signed by Erato Records. As in the past, numerous licensing and distribution deals are expected to be consummated during the run of the international music industry market Jan. 21-25.

The set of Strauss and Respighi sonatas performed by violinist **Kyung-Wha Chung** and pianist **Krystian Zimerman** due out next month will appear on Deutsche Grammophon, the violinist's former label affiliation, not on Angel, as reported here in error last week.

**Robert S. Perlstein**, former VP of business affairs and A&R administration at CBS Masterworks, has joined the entertainment law firm of Levine, Thall & Plotkin in New York, where he will establish a classical music wing.

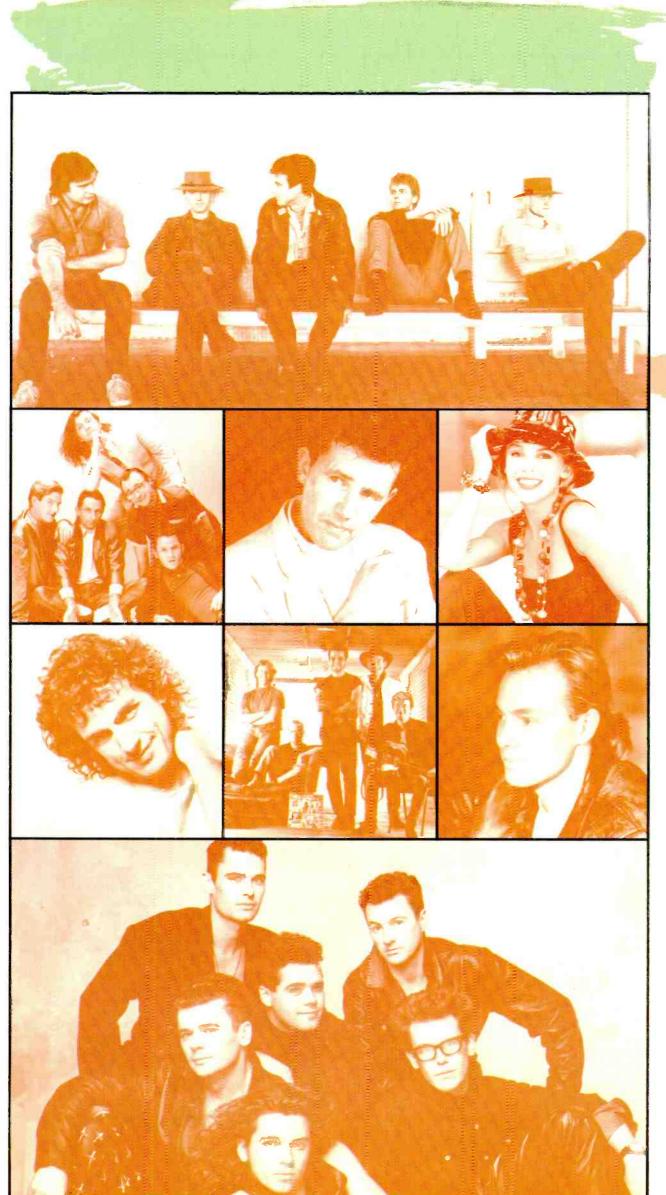


#### FOR WEEK ENDING JANUARY 20, 1990

permission of the publisher.					
TC	)F	(	CLASSICAL ALBUMS		
EK	AGO	ON CHART	Compiled from a national sample of retail store sales reports.		
THIS WEEK	2 WKS.	WKS. OF	TITLE ARTIST		
1	1	19	★ ★ NO. 1 ★ ★       HOROWITZ AT HOME     DG 427-772       DG 427-772     17 weeks at No. 1       VLADIMIR HOROWITZ		
2	2	151	HOROWITZ IN MOSCOW DG 419-499 VLADIMIR HOROWITZ		
3	3	19	TUTTO PAVAROTTI LONDON 425-681 LUCIANO PAVAROTTI		
4	4	91	VERDI & PUCCINI: ARIAS CBS MK-37298 KIRI TE KANAWA		
5	6	13	BRAHMS/BRUCH: VIOLIN CONCERTOS ANGEL CDC.49429 NADJA SALERNO-SONNENBERG		
6	5	19	BIZET: CARMEN PHILIPS 422-366 JESSYE NORMAN (OZAWA)		
7	8	15	BEETHOVEN: SYMPHONIES 4 & 5 ANGEL CDC 49656 LONDON CLASSICAL PLAYERS (NORRINGTON)		
8	9	13	THE UNKNOWN PUCCINI CBS MK-44981 PLACIDO DOMINGO		
9	7	21	THE SUNDAY BRUNCH ALBUM CBS MFK-45547 VARIOUS ARTISTS		
10	10	11	BEETHOVEN: SYMPHONIES 1-9 ANGEL A26-49852 LONDON CLASSICAL PLAYERS (NORRINGTON)		
11	12	13	DVORAK: VIOLIN CONCERTO CBS MK-44923 MIDORI		
12	11	23	GERSHWIN: PORGY AND BESS ANGEL CD5.49568 WHITE, HAYMON, EVANS (RATTLE)		
13	13	83	THE MOVIES GO TO THE OPERA ANGEL CDM-69596 VARIOUS ARTISTS		
14	14	11	BIZET: CARMEN HIGHLIGHTS PHILIPS 426-040 JESSYE NORMAN (OZAWA)		
15	19	85	HOROWITZ PLAYS MOZART DG 423-287 VLADIMIR HOROWITZ		
16	23	5	PAGANINI: 24 CAPRICES CBS MK-44944 MIDORI		
17	15	15	BEETHOVEN: SYMPHONY NO. 7 ANGEL CDC:49816 LONDON CLASSICAL PLAYERS (NORRINGTON)		
18	22	5	ADAMS: FEARFUL SYMMETRIES NONESUCH 79218 ORCHESTRA OF ST. LUKE'S (ADAMS)		
19	20	7	RILEY: SALOME DANCES FOR PEACE NONESUCH 79217 KRONOS QUARTET		
20	16	9	BUSONI: PIANO CONCERTO TELARC CD-80207 GARRICK OHLSSON		
21	17	19	MAHLER: SYMPHONY NO. 3 DG 427-328 NEW YORK PHILHARMONIC (BERNSTEIN)		
22	24	13	BRUCKNER: SYMPHONY NO. 8 DG 427-611 VIENNA PHILHARMONIC (KARAJAN)		
23	18	25	HANSON: SYMPHONIES 1 & 2 SEATTLE SYMPHONY (SCHWARZ)		
24	NE	wÞ	SHOSTAKOVICH: SYMPHONIES 1 & 7 DG 427-632 CHICAGO SYMPHONY (BERNSTEIN)		
25	25	5	BEETHOVEN: SYMPHONY NO. 9 L'OSEAU LYRE 425 517 ACADEMY OF ANCIENT MUSIC (HOGWOOD)		

#### TOP CROSSOVER ALBUMSTM

1	1	7	★ ★ NO. 1 ★ ★ ANYTHING GOES ANGEL CDC-49848 5 weeks at No. 1 CRISWELL, GROENENDAAL, VON STADE (MCGLINN)	
2	2	9	HAPPY TRAILS TELARC CD 80191 CINCINNATI POPS (KUNZEL)	
3	3	27	1712 OVERTURE TELARC CD-80210 P.D.Q. BACH	
4	6	5	SONGS OF INSPIRATION LONDON 425-431 KIRI TE KANAWA	
5	4	15	SALUTE TO HOLLYWOOD PHILIPS 422-385 BOSTON POPS (WILLIAMS)	
6	8	11	SHOW BOAT HIGHLIGHTS ANGEL CDC:49847 VON STADE, HADLEY, STRATAS (MCGLINN)	
7	7	13	ANYTHING GOES CBS MK 45574 YO-YO MA, STEPHANE GRAPPELLI	
8	5	17	CHILLER TELARC CD-80189 CINCINNATI POPS (KUNZEL)	
9	9	41	VICTORY AT SEA TELARC CD-80175 CINCINNATI POPS (KUNZEL)	
10	10	77	JAMES GALWAY'S GREATEST HITS RCA 7778-RC JAMES GALWAY	
11	13	47	UTE LEMPER SINGS KURT WEILL LONDON 425-204 UTE LEMPER	
12	12	7	INNERVOICES RCA 7888-RC RICHARD STOLTZMAN	
13	15	61	SHOW BOAT ANGEL A2-49108 VON STADE, HADLEY, STRATAS (MCGLINN)	
14	14	23	THE SEA HAWK RCA 7890-RG NATIONAL PHILHARMONIC (GERHARDT)	
15	11	3	A LITTLE CHRISTMAS MUSIC ANGEL CDC-49909 THE KING'S SINGERS	
	Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. A RIAA ertification for sales of 1 million units.			



3

FROM LEFT TO RIGHT: (Top) Midnight Oil; (Second row from top) Mental As Anything, Dary Braithwaite, Kylie Minogue; (Second row from bottom) Ian Moss, Paul Kelly & the Coloured Girls; Jason Conovar; (Bottom) INXS.



## A'ST<sub>R</sub>A-IA

#### Farewelling the '80s on a High Note, the Bottomless Talent Pools of Oz Bubbled Up Fresh Teen Talent for the '90s—Without Nuch Help From Radio.

#### **By GLENN A. BAKER**

t was unquestionably the year of the teen idol; the year that Australia continued to give the world Kylie Minogue, threw in Jason Donovan for good measure, readied Indecent Exposure, Collette, the Chantoozies and Craig McLaghlan for the international scream set and, in turn, welcomed with open arms the imported likes of New Kids On The Block, Deobie Gibson, Roxette, Bros, Martika and Transvision Varnp.

Yet, just as unquestionably, it was the year of mature, textured, diverse "musical" acts which sold in even more astonishing numbers: such entities as Tracy Chapman, the Black Sorrows, Melissa Ethridge, Gipsy Kings, the Proclaimers, Robert Pa mer, Tina Turner, Ian Moss, Daryl Braithwaite, Kate Ceberanc and John Williamson. Acts which largely enjoyed one great advantage denied the aforementioned—radio airplay.

Basically, Australia has no teen radio stations at present. Nobody under the age of 18 is targeted and most formats seek to capture the big spending 25-39 year-olds. Although there are sounc commercial reasons offered for this style of operation, airp ay (or the lack thereof) remains the most emotive talking point in the Australian recordindustry.

Nobody, it seems, is neutral on the subject. "The true achievement in 1989 was breaking new acts without radio," says WEA International MD Phil Mortlock. "That is the toughest obstable we face."

Says Mushroom Records chief Michael Gudinski: "When it comes to teen-prientated music, radio is absolutely no help in breaking product. The challenge for all of us is to develop other ways of coing it."

For BMG/RCA's Stuart Rubin: "Promo tours and retailing are becoming a more important part of marketing music than ever before."

Michael Smellie, PolyGram managing director, believes: "Without question, the 1990s will be an interesting decade musically and think our biggest challenge as an industry will be to get kids into the habit of buying music from an early age, as our generation did. It scares me a bit that they could lost the interest. If they do, it will primarily be the fault of radio, which refuses to believe they exist.

"The radio situation is fundamentally wrong. I've never seen it so bad More than 250,000 people who bought a Def Leppard album this year can't hear the band on the radio. Surely this calls into question the role of the Australian Broadcasting Tribunal, whose role it is to ensure that as broad a spectrum as possible of the community is properly served by broadcasters."

Festival Records MD Jim White also sees the situation as "disappointing," but adds realistically: "We can't do anything about it. We must live through it. Nothing stays the same for ever." And Virgin Australia managing director Laurie Dunn concurs: "There's already a glimmer of a different attitude for the 1990s. A Brisbane radio station, 41P [Ste-(Continued on page A-8)

www.americanradiohistory.com

#### **Pacing the Majors**

49

#### By GLENN A. BAKER

#### WEA: 'A Very Successful Year'

Overall market and chart share leaders for 1989, WEA notched up success after success in its typically understated style. On figures tabulated for the first three quarters of 1989, WEA and Festival, between them, accounted for around 60% of all chartshare (albums Top 30, Top 10, singles Top 40/Top 10).

Now operating as two companies under the chairmanship of Paul Turner—the Warner Group and WEA International— WEA, in the words of Phil Mortlock, managing director of the latter, "Broke a lot of acts, sold a lot of records and had a very successful year."

Admitting that there was a great deal of industry scepticism when the company broke down the middle early in 1988, he sees the 1989 achievements as vindication of the move. "Neither company broke a lot of new ground in the first year of the new arrangement," Mortlock points out, "but it certainly paid off in 1989, as we intended it would, particularly with local talent, which I wanted to be able to develop with as much time and energy as possible."

The hightlights for Mortlock's side of the company include a staggering 400,000-plus sales for "... lsh," the debut album by local adult-pop act 1927. Not since Men At Work has a completely unknown domestic act so captured immediate public attention.

Jenny Morris, another of the 22 domestic acts on WEA International's roster, is up to 100,000 units on her (INXSproduced) "Shiver" album, with only two singles so far lifted. Cumulative sales to date on INXS's 1988 "Kick" album are 450,000.

Other local breakthroughs include gold albums from Boom Crash Opera, "These Here Are Crazy Times," and Ross Wilson, "Dark Side Of The Man." Mortlock believes: "Recording Australian music is an obligation for us multinationals. It's important that we owe to the market.

"But at the same time, it's an important part of our business. There's no charity involved. What is so exciting for me is the healthy diversity of Australian music at this time. I mean, there's no real competition between Black Sorrows and 1927. They've both found their own, very large followings without hooking into trends."

Mortlock's international product breakthroughs include 160,000 sales of Simply Red's "A New Flame," two 100,000-selling Transvision Vamp albums, and aroound 75,000 on Tom Petty's "Full Moon Fever." Late in 1989, persistence finally paid off with Bobby Brown, who broke on a fourth single, "Every Little Step." Like all other companies, WEA is finding it difficult to break dance and teen acts in a radio climate where such music is anathema. The Warner Group, helmed by managing director Peter

The Warner Group, helmed by managing director Peter Ikin, had a year of phonebook figure sales, led off by 300,000 units of Tracy Chapman's debut and the "Cocktail" soundrack, 200,000 of both Guns N' Roses "Appetite For Destruction" and Bette Midler's soundtrack for "Beaches" and cumulative sales of the 1988 Traveling Wilburys' "Volume 1."

As the year moved toward a close, Cher was at number one on the national singles chart with "If I Could Turn Back Time" and in the LP Top Five with "Heart Of Stone," while platinum accreditation was noted for Madonna's "Like A Prayer" and gold for Prince's "Batman" soundtrack, Debbie Gibson's "Electric Youth," Guns N' Roses "G'N'R Lies," Tracy Chapman's "Crossroads" and Motley Crue's "Dr. Feelgood."

FESTIVAL: The 'Plucky Independent' Which Came Second

WEA's only real competition on the charts in 1989 came from plucky independent Festival Records, which was less than one percentage point behind in the Top 40 singles and just ahead in the Top 30 albums. And while the rest of the industry was talking darkly about the great blow dealt the company this year by the loss of Chrysalis, Island and A&M through source sell-offs, Festival was too busy breaking one new act after another to lead the tears.

"We've got to survive" is about all that managing director Jim White will concede. "We've been around for so long that we don't know anything but success. We've turned a profit every year for the past 28 years and the challenge is to keep that an unbroken record for a long time to come. That will require changes but we're prepared to make them."

Festival's 1989 was highlighted by multi-platinum success of new acts and domestic talent. Around 200,000 (Continued on page A-10)



James Reyne



1927



John Farnham with manager Glenn Wheatley on bass.

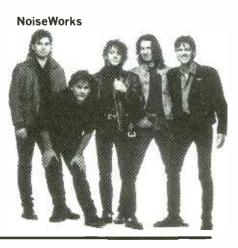






**Hunters & Collectors** 

Johnny Diesel & the Injectors



#### The Australian Record Industry Has Grown Up and Matured

**Crowded House** 

nternally, the Australian record industry was in rosycheeked good health during 1989, with ARIA continuing its exemplary role of mediation and coordination.

"The industry as a whole has grown up and matured," contends PolyGram managing director Michael Smellie. "We are tougher and more professional than we were 10 years ago."

Phil Mortlock, WEA International managing director, agrees: "The record business down here is in great shape. We've all grown up and the competitive yet cooperative edge is fantastic."

Virgin managing director Laurie Dunn offers: "I think we're all feeling good about things at the moment. We're going into the 1990s in great shape." Of course, the official word comes from Australian Record

Of course, the official word comes from Australian Record Industry Assn. (A.R.I.A.) chairman Brian Smith, who points out that there is "less special interest obsession on the A.R.I.A. board now.

"We're expanding our role and paying a lot more attention to what the independents want out of this business. A.R.I.A. is also becoming a much more aggressive participant in Asia/Pacific issues and



Penny Amberg, GM, Export Music Australia Ltd.

much more of a copyright and anti-piracy role model for smaller nations.

"For a long time we have been seen as a leader in this part of the world and now that we have our own house very much in order we are living up that perception of us.

"In the past, we never wanted to join international bodies unless we had a significant say in matters. Well, I think we are now able to contribute meaningfully. We are becoming. We are becoming heavily involved with IFPI through their Hong Kong regional office and are establishing the proper lines of communication in other industry bodies throughout the world. It's a rewarding role that we are pleased to be stepping into.

Australia's record piracy control remains impressive, with Smith estimating its prevalence to be no more than 2%-3% of all sales. Productive raids and prosecutions are regularly carried out and extensive lobbying has seen new laws introduced to extract maximum penalties from offenders.



Brian Smith, chairman, A.R.I.A.

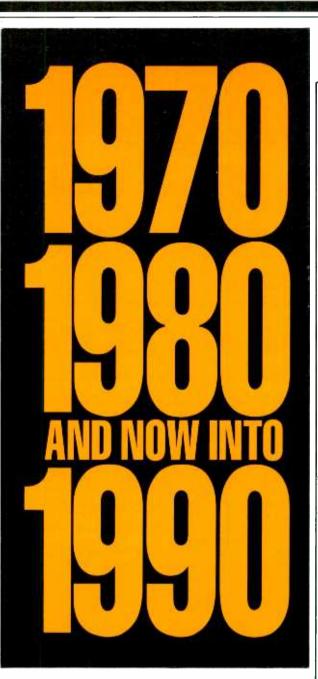
Costly and often ill-advised legal battles with radio stations and publishers now seem to be a thing of the past as a new spirit of common purpose embraces the entire Australian music community.

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#### **Indie Path to Success for Aussie Artists**

#### By KATHERINE TULICH

ndoubtedly the two local success stories of 1989 in Australia were lan Moss and Kate Ceberano, with No. 1 albums and double platinum sales. Both are on independent labels. And undoubtedly the international success story for an Australian artist over the last year has been Kylie Minogue, with global sales of 12 million records. She's also from an Australian indie.

If it seems the independents are leading the way in Australia, then it is deservedly so. They have long been the fiber and fabric of the Australian music scene, the A&R scouts, the nurturers of talent and the paths to success.

The indie scene in Australia is as diverse as the music. From mainstream to thrash metal to aboriginal to dance music, Austalia's 150 independent labels range from the small (like Timberyard, Survival, Raven and Hot Records) to the large, such as Mushroom, Regular, True Tone and the past year's brash new entrant, rooArt.

Not only are they the source of the finest Australian music, they have also made their mark in the distribution of overseas product, whether it's world music or dance music or more mainstream acts like Joe Cocker and Poison.

The major record companies have always acknowledged the valuable repertoire source of the independents, and all six have a roster of independents, including Truetone and Night Boy through EMI, Mushroom and Regular through Festival, Alberts and Melodian through CBS, rooArt and ABC through PolyGram, Trafalgar through WEA and Wheatley through BMG.

For companies like EMI and PolyGram, distributing an independent has meant securing market share while limiting the risk.

Most signings on the EMI are through the independent True Tone label. "We don't believe there is a tremendous level of support from radio for national acts, especially for new developing acts, which is the crucial area of high risk investment, says Rob Walker, national promotions and A&R manager for EMI.

"I brought True Tone into the company because they had good acts and gave us street credibility. An independent label can give a developing artist more personal attention."

Similarly, PolyGram has upped its local roster of Australian talent by signing rooArt. "We weren't up there with the big ones before," says Australian music manager, Paul Krige, "but the rooArt deal

gives us a national roster and makes us competitive." rooArt is the brainchild of INXS manager Chris Murphy, who was unhappy with the

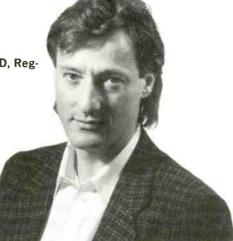
Chris Murphy, who was unhappy with the lack of support for new artists in Australia. It was his intention to found an Australian record label that would "foster, develop and deliver the best of new Australian talent to the international marketplace. A record label that would follow and build upon the success of INXS."

Mighty Boy execs Grant Calton, Moira Bennett, Daniel Keighley.



Martin Fabinyi, MD, Regular Records.





Michael Gudinski, MD, Mushroom Records/Liberation/Frontier Touring.

rooArt secured a worldwide distribution deal through PolyGram International, unprecedented for an Australian label.

"rooArt is the first international record company from Australia. We're making records in Australia to go out on our label worldwide," says managing director Sebastian Chase. "PolyGram is our partner rather than just our licensor, so we have a common interest to make sure our artists are developed properly."

rooArt has five international releases in the first three months this year: debut albums by Tall Tales & True, the Trilobites, the Hummingbirds, Martha's Vineyard and Ollie Olsen's band. Olsen teamed with INXS's Michael Hutchence for the Max Q project.

rooArt's philosophy is to develop an act internationally rather than the traditional of building a strong base in Australia first. While many of the acts are young and raw and *(Continued on page A-14)* 

#### **Australia Wants and Gets the Big Touring Acts**

#### By MARCUS BREEN

hen Paul Dainty talks about promoting in Australia, he is, by his own admission, talking about the "gilt-edged" end of the spectrum. The acts he has toured in the 20 years he has run the Paul Dainty Corp. have been some of the major players in

the international rock and pop world. Like the three or four other major operators in the top league of Australian promotion, Dainty has excellent credentials and has spent his life building Australia's touring circuit into one of the best in the world.

In fact, it is so good that Dainty says the Australian public is now spoiled by the caliber of act that is touring and in the past couple of years he has certainly contributed hugely to the influx: Pink Floyd, David Bowie, Tina Turner, Mick Jagger, George Michael, Diana Ross, Rick Astley and others.

"The Australian market wants to see the big acts. It's what the public wants, too. But the Australian market has been spoilt. We're all guilty, all we promoters. We've all spoilt the market with audiences seeing top acts in better venues than almost anywhere else in the world."

Describing himself as "pretty conservative," Dainty has a keen eye and ear for the music business, with about 500 booked international acts to his credit. He also has other interests, including Melbourne's Comedy Theater, which he bought in 1979 and which is used for stage and Broadwaystyle shows 45 weeks out of every year.

He runs Main Event Marketing, a tour merchandising business, and Marble Music, a publishing house with an impressive roster which includes the Rolling Stones, Spandau Ballet, Sade, and James Reyne.

Although the past year has been exceptionally strong for Australian tour promoters, Dainty sees a stiffening of the market, as indeed do most of his rivals. Dainty says the current Australian situation bears some resemblance to 1982 when "the market went soft. There are similarities now, with poor record sales. I think the market has been almost overcatered for and needs time to cool off."

A major issue in Australia, especially for older concertgoers—say in the 28-40 age bracket—is record high mortgage rates. According to Gary Van Egmond, another 20year veteran of the Australian promotion set, the financial squeeze has had a dramatic impact on this group in the past few months.

Like other major players in the Australian market, Van Egmond doesn't concentrate on just one musical genre. "I try to have a total spread. It gives you a greater perspective of what the market is like," he says.

Acts he has toured here prove his point: AC/DC, Billy Joel, Alice Cooper, Dire Straits, Deep Purple and the Bee Gees (who Van Egmond first brought to Australia in 1974 and again in November, 1989).

Early in 1990 his plans include Dolly Parton & Kenny Rogers and Carole King.

Van Egmond talks in glowing terms of the touring industry and its high reputation overseas. "We have very, very high standards in Australia. Artists and management all give great raps to Australian promoters in that they really take care of business," he says.

care of business," he says. Part of the explanation for this may be the intense competition by Australian promoters for major acts. "It's tough and competition is fierce, but we're all good at our jobs,

which gives an agent or manager the chance to shop around for the best deal."

Like Paul Dainty, Van Egmond also pushes in other directors, especially toward rock musicals. He has recently run a 12-week season of "Bad Boy Johnny & The Prophets Of Doom," a musical written and produced in Melbourne by local talents.

Michael Gudinski may not be involved in (Continued on page A-8)



Kevin Jacobsen, concert promoter.



Garry Van Egmond, concert promoter.

CBS Australia MD Denis Handlin presents gold to Cyndi Lauper.



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#### By KATHERINE TULICH

usic television took on a new meaning in Australia in 1989. While the previous explosion of music video programs coming up daily on the commercial stations has been trimmed back to more select scheduling, record companies are still finding the small screen a powerful medium for product exposure.

Conservative radio play that favors the 25-39 age demographic has meant that many major acts are no longer getting airplay, particularly in the dance/teen market. It has forced record companies to find alternative means of promotion-and in 1989 TV advertising became a major marketing tool.

Says David Gilchrist, national marketing manager for EMI Records: "All companies are breaking product without radio because they have to. Playlists on radio stations aren't tailored to contemporary hits but a mix of adult contemporary and classics which ignore a lot of new music, specially dance music.

"A lot of radio stations in Australia won't even play artists like Madonna or Prince because they are not perceived to be the target demographic, no matter what the song may be.

"It's not being played on radio, so it is being broken in dance venues, via videos and on television."

Television advertising can certainly boast some startling and effective results. Paula Abdul, Bobby Brown and New Kids On The Block, major U.S. chartmakers this year, were getting no airplay, but sales have rocketed since the companies concerned embarked on TV campaigns.

According to WEA, the Bobby Brown al-bum "Don't Be Cruel," went from negligible sales to a Top 10 album and platinum sales (70,000) via a TV campaign.

Andrew Hearne, WEA International na-tional marketing chief: "There was some awareness of him in the dance clubs but we weren't really having success. We took the bold step of taking it to television and sales boomed-and we got some airplay.

Gil Roberts, national marketing manager for CBS Records, says: "We're at the stage where we can break singles without radio and to get the artist exposure for a bigger market it has to be television. The New Kids' album 'Hangin' Tough' went Top 10 and double platinum without radio play.

Paula Abdul is another strong example. Virgin Records was the last the of the majors to invest in TV advertising, but the results were worthwhile. National marketing manager Michael Manos says: "Abdul was a classic case of getting no radio support for a huge act. We released three singles with some chart success

but didn't break through. We went to television and it worked. After just one week the album jumped from 87 to 39.

Virgin has been particularly affected by the changing radio situation, with a number of their acts falling into the dance category including Abdul, Neneh Cherry, Soul II Soul and Inner City.

But TV advertising is by no means new, because there have always been third party record companies using TV as their sole merchandising outlet. Three prime players are J&B, Dino Music and Hammard. John Harper, managing director of Dino: "We



**Jenny Morris** 

**Jimmy Barnes** 



Kate Ceberano







John Williamson

create an extra use for major company repertoire by marketing compilation albums.

Harper says selected product from the majors has been licensed to them for TV advertising, including material from Richard Clayderman and Buddy Holly (WEA) and Luciano Pavarotti (PolyGram). Dino launches some two campaigns a month. In four years, they've put out 120 records.

But TV campaigns are also standard policy now for major releases and the range of acts involved is diverse: Guns N' Roses, Phil Collins, the Gipsy Kings. Some 54 albums were TV-advertised in Australia over Christmas, 1989.

It's a record company-driven trend, says EMI's Gilchrist, and it has snowballed. 'Now everyone is TV marketing.'

Campaigns are costly: for record companies, around \$10,000 for a one-city campaign, to \$200,000 for a national push. Michael Manos, of Virgin: "It's a big spend, but targeted to the right audience there are enormous benefits. At first we were the least active, but we've had to go to TV to get our market share.'

Nick Hart, national marketing manager for the Warner Group: "TV is more and more important for launching records. It used to be the case that you'd only go to television when a record has hits spread over a long time and TV could help boost sales. Now companies are spending more and going on TV earlier with an album.'

Around 80% of WEA's budget goes on TV advertising. "That allocation has grown while that spent on press and radio has diminished.

TV advertising is now also a major promotional format for Australian artists. Michael Gudinski, head of Mushroom Records, has been particularly successful with TV advertising, marketing records and tours together for such acts as Paul Kelly, lan Moss and Hunters & Collectors, as well as pop product not currently played on radio, such as Kylie Minogue, Jason Donovan, Indecent Obsession and the Chantoozies. An album by the last-named act sold 100,000 units after TV exposure.

Gudinski says: "If you want the Top 10 and to stay there, you have to go with TV. But it's a big commitment to make and that's where the smaller indies are in trou-

ble. Few of them can go to that stage and spend. In 1989, we spent \$150,000 to advertise the lan Moss album, 'Tucker's Daughter,' and \$300,000 for a Smash Hits' compilation.

If radio stations emerge as the bad guys in this scenario, they claim they are simply serving listener needs as revealed by research. "Everything is listen-er-based," says Greg Smith, general manager, programming, for Austereo which, with Hoyts Media, are currently the only operators of capital city FM stations.

If they ignore acts perceived to be teen, Smith says it's because research reveals that the 10-17 age group are happy to listen to an 18-39 music station, "but it doesn't work vice versa.'

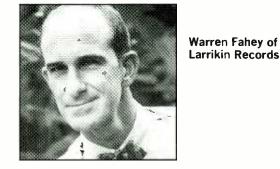
Smith predicts diversification in the near

future as new stations are introduced. There are currently seven FM stations operating in Australia's capital cities but by

the end of 1990 government policy will al-

low two AM stations in each capital city to

convert to FM, increasing that number to 18 metropolitan stations



**The Retailing Brits Are Coming** 

ith two new aggressive players in the field, record retailing in Australia is really coming of age. Last year saw a British "invasion" with Virgin and HMV opening designer record stores in a wave of publicity. Both are planning to have a major chain of stores by the end of 1990.

Virgin has opened two megastores which are the largest music outlets in Australia, one each in Melbourne and Sydney, while HMV has opened two stores in Sydney. Virgin

and HMV both plan to have seven outlets in place by year's end.

But the market leader, undoubtedly, with a 25% share is Brash's, who in these early months of 1990 will have 90 outlets throughout Australia. While their stores include home entertainment merchandise, \$A1.5 million of recorded music is traded through the chain each week.

With around 2,000 record retail outlets in Australia, the music market has been growing at about 20% per annum for the last three years and is expected to continue at this rate for at least the next three. In 1990, the market is expected to reach a gross of \$A600 million.

But Australia is a difficult market for the dealer, with the lowest margins in the world (27%) and the highest ticket prices, currently \$16.99 to \$18.99 for LPs and cassettes, and \$24.99 to \$26.99 for CDs.

According to Ian Duffell, managing director of Virgin Retail, it's virtually impossible to trade only in recorded music. "It's the toughest market in the world if you're just going

to survive on music. The costs are high and the margins are low. We've added related lifestyle retailing that has higher margins, such as clothing and cafes," he says.

Virgin primarily targets the youth market of 15-25 and apart from seven megastores will have 50 franchises of clothing and cafes in place by 1991 with a projected gross take of \$A100 million.

According to Carl Olsen, HMV Australia's managing director, "Retailing in Australia has to some extent lagged behind the rest of the world. It's dominated by mixed retail chains which are not dedicated music retailers. They have musical instruments, sheet music, hi fi equipment. On the other hand, you have the indies who will remain fragmented and underfinanced. There's a limit to how fast they can grow giv en the increased pressure of rents and operating costs.

HMV differs from its competitors by being intent on remaining a recorded music outlet and looks to achieve a 20% market share by the end of this year.

Olsen says: "Because our market is not highly developed, there's more of an opportunity to increase it. Australia is number eight market in the world, with a population of 16.5 million, and that with a retail industry that's relatively underdeveloped and with one of the highest ticket prices for product in the world.'

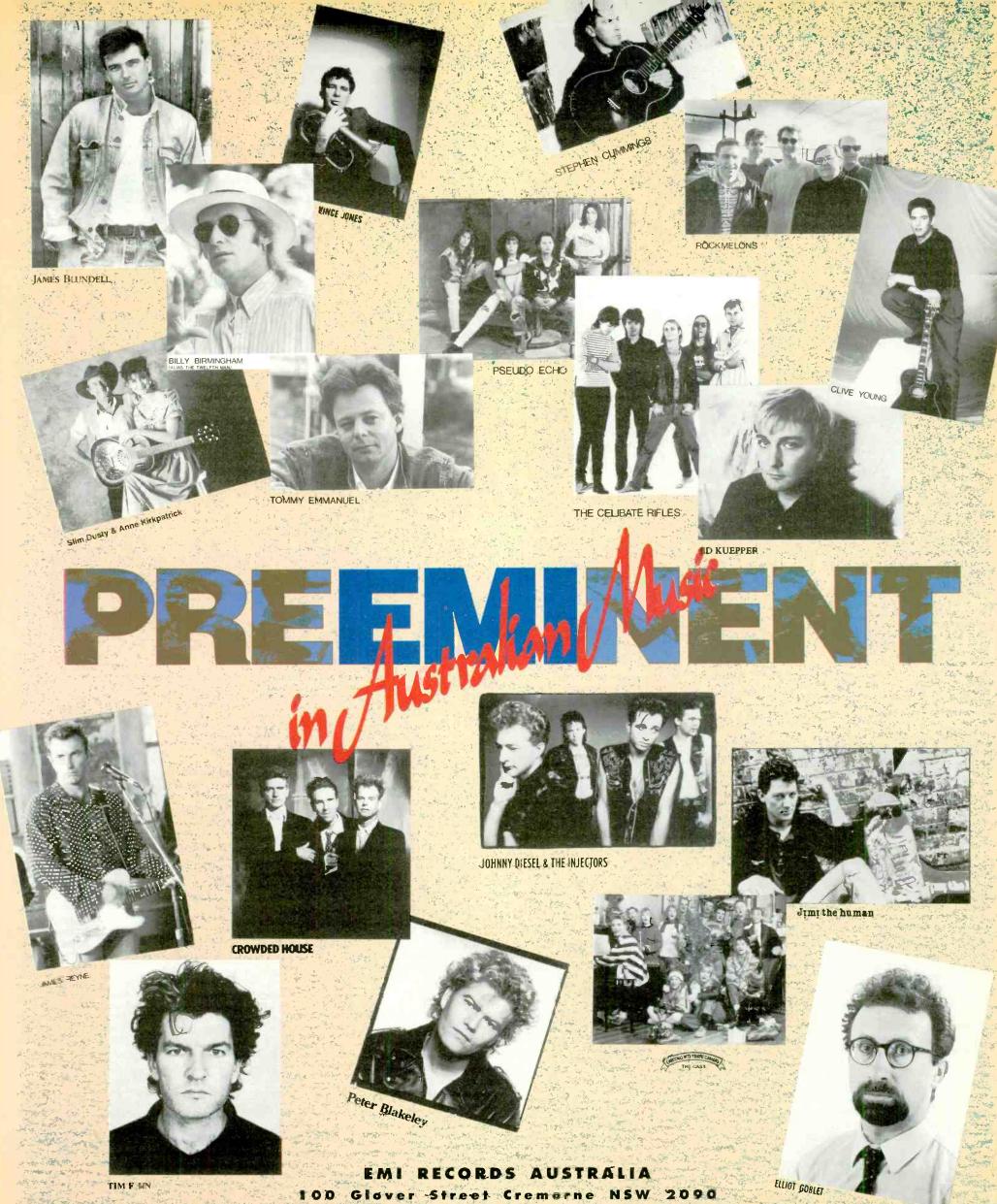
Moves were made in 1989, primarily by Brash's, to lift the ceiling price on retail set by the record companies. While initial opposition was strong, all record companies have now agreed to it, with only Festival yet to put it into place.

Brash's consequently raised their prices to \$18.99 for tapes and LPs. Says Helen Colliers, general manager, prere-corded music: "The fixed margins meant the record companies were virtually telling us how much money we could make, but we had to raise prices because the sums didr't add up. It was too tough to survive otherwise.

Though they hesitated in raising prices, Colliers says consumer response has been encouraging. The hike has not affected sales. And in 1989 the group introduced a music magazine through its outlets, published on similar lines to publications previously available in the U.S. and U.K. "Music (Continued on page A-16)

(Continued on page A-16)

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#### TALENT POOLS OF OZ

(Continued from page A-1)

reo 10] is about to go back to a teen format. I like to think that AM stations which don't go on to the FM band will go Top 40."

CBS managing director Denis Handlin confidently predicts: "I really think things will change for the better in the near future.'

Despite the discontent with radio, very few of the larger record companies were critical of 1989. Overall sales increased (around 5%), though not nearly so strongly as turnover, which was driven up by the continuing dominance of CD, with its higher unit price. Some industry principals, such as Mushroom's Gudinski, believe that this situation was responsible for an overall false confidence.

As an "outsider" in one sense, Stuart Watson, VP MCA Records International, based in London, says: "There are signs of a slowdown in the Australian business, and the exceptionally high level of retail prices for music product seems to me to be a key reason.

"As Australian record retailers prepare to take on record companies over copyright rules which, they say, restrict their ability to import records, it appears that Australians are currently paying the highest price for LPs in the Western world.

"A record album purchases in Sydney for A\$17, costs only A\$9 in Canada, A\$14 in the U.K. and, most surprisingly, only A\$12.22 in New Zealand.

"Over 70% of the records sold in New Zealand are imported from Australia, yet the recommended retail price is only A\$12.22 to A\$12.99. Although New Zealand's 12.5% sales tax is some 7.5% cheaper than that of Australia, freight and customs costs might be expected to increase prices in New Zealand, but this is not the case.

'In effect, it is possible for consumers to buy an Australian-made record in Auckland for the same price that the dealer pays in Australia."

MCA's Watson adds: "As for those high price levels, the mark-up cannot be blamed, unlike in some countries, because Australian dealer margins are among the smallest in the world.

As an aside, Watson emphasizes that Australian talent is still highly ranked in world markets. "Every so often, an INXS, John Farnham, Kylie Minogue or Men At Work comes

#### **TOURING ACTS**

(Continued from page A-4)

rock musicals, but his life is surely full enough with the Frontier Touring Co. The managing director of Mushroom Records (among many other things), arguably Australia's foremost independent record label, Gudinski shares one thing in common with Van Egmond: both have had major failures in tour promotion and come back bigger than ever after company restructuring.

Gudinski believes that Australia has become a very popular touring market overseas, "one of the most popular in the But it must now compete, he points out, with the luworld." crative Japanese market where acts can earn up to five times as much as in Australia.

"I think the market's good, not great," Gudinski says. A rare talent scout for pop music (picking up Kylie Minogue and Jason Donovan can't be too bad on any CV), Gudinski is keen on a range of acts. Frontier has recently toured Bon Jovi, Debbie Gibson, Poison, Guns N' Roses, Sting, Neil Young, the Gipsy Kings and others.

He suggests that high interest rates, together with a long and painful domestic pilots' airline dispute, produced a tougher market in Australia during the latter months of 1989. "We've certainly been very careful not to overestimate an artist's potential in our market."

He says he's very careful with bidding wars, claiming Frontier has been "pretty on the ball in anticipating what's happening in the market. You don't want acts coming to Australia and playing half-full houses on the last nights of a tour. The idea is to play the right number of shows to maximum capacity.

Gudinski is also concerned that some acts are leaving Australia until the end of their world tours, which he believes is too late. "It makes a difference to record sales if you hit Australia when a record is hot."

Frontier has received international recognition (from Performance magazine as an example in 1988) for its touring skill which, in some ways, could be taken as a salute to all Australian promoters for the consistent high quality of their work

Regularly acclaimed, particularly by government bodies

along, and enjoys great sales. We have signed two Australian acts on a worldwide basis: Little River Band and former Men At Work singer Colin Hay.

"Greater selectivity by Australian A&R executives would, of course, reduce overheads. But I'd hate it to reduce the possibility of encouraging the development of emerging talent.

"However, if it is over-investment in local repertoire that is ultimately causing high prices and is perhaps flooding the touring circuit, some tightening of A&R budgets may be the way to stimulate an increase in international sales.

Yet for all the financial gloom of the year, with a huge public outcry over 18% interest rates on home mortgages, contemporary music remained a major force in the lives of many Australians. "It seems that a lot of people are relieving their mortgage hike blues

by listening to records,

says Virgin's Dunn. EMI chief David Snell adds: "Now that CD has been generally accepted, people are saying 'Hey, what did we used to like?' and are going out and buying it.

The CD juggernaut was as unstoppable in 1989 as it was in 1988, with another market share increase of around 25%. This was largely at the expense of vinyl, although cassette sales are now suffering a slight decrease.

While no major has yet reached the stage of servicing sample/promo-

tional albums on CD, 1990 will almost certainly see this come to pass.

Brian Smith, managing director of BMG/RCA and chairman of the Australian Record Industry Assn, says: "I had estimated that black vinyl would be out by 1995 but the acceleration of its demise over the past six months has almost knocked me over. I now don't believe that it will

who often call upon his expertise, is the genial Kevin Jacob-sen, the "father" of live presentations in Australia. He heads up this country's largest and most diverse entertainment organization, turning over more than \$100 million annually.

Phil Collins and Paul

Dainty.

Jacobsen (often in league with partner Pat Condon) has toured Michael Jackson, Bruce Springsteen, Billy Joel, Cyndi Lauper, Kiss and Paul Simon in recent years. His most notable 1989 project was the huge "Legends Of Rock" national tour, starring Chuck Berry, Jerry Lee Lewis, the Everly Bros. and Lesley Gore.

The jaunt made history by being heavily sponsored by the Toyota Motor Corp. for the specific purpose of launching a new vehicle, the Toyota Lexen family car. The association was so successful that a "Rock Legends II" is on the drawing board

While Dainty, Van Egmond and Jacobsen are very much household names in Australia, the young but equally professional Michael Coppel is still climbing to the rarified strata of celebrity entrepreneurs. Coppel's major triumph in recent times has been the Australian U2 with BB King tour, which sold out multiple shows in capital cities, eight at the Sydney Entertainment Center.

Coppel admits that the Australian touring scene has been going through a boom period, with 1989 the best year ever for Michael Coppel Presents, with Eurythmics and Simple Minds major cards in his hand, together with Bryan Ferry, Whitney Houston and Robert Cray from 1988. He's been exclusively promoting for four years, following 10 years of artist management. He, too, talks of the high quality of services offered by the tour industry in Australia.

The market is strong, he says, though there's no guarantee of ongoing strength this year. But he describes a trend which he believes represents a major factor in the Australian market.

At one level is the mainstream market and another level is "what kids are buying in the record stores," which has led to "a diverse musical audience." This is due, says Coppel, to Australia's very high disposable income, the availablity of publications from the U.S. and U.K., alternative radio sta--and the variety of television video shows. tions-

'We have a very informed pop culture, with influences from the U.S., U.K. through to Africa. There's greater diversity here than anywhere else," says Coppel.

happen naturally-there are too many forces working

against it. "Major chain stores are dropping it as a format for all but Top 10 titles. So natural forces don't stand much of a (Continued on page A-12)

Chris Gilbey, MD, MCA Music Australia/Chris Gilbey Pty Ltd.



Dave Stewart, Michael Coppel, and Annie Lennox.

And that diversity is reflected in the activities of two promoters covering the alternative end of the promotion market.

Vivian Lees runs Zimblis as a partnership with Sydneybased Ken West. Starting in 1981 managing local bands, his first promotion effort was in 1982 when he toured The Fall. It was the start of "learning by trial and error," he says.

Lees admits he had a lot of trouble getting acts to sign because "the first time we were more or less flying by the seat of our pants. We didn't know how it would go. We just weren't experienced in handling talent.

Now Zimblis has created a healthy niche for itself, with few problems. He acknowledges that the big-name promoters covered earlier had good names internationally but, says: "I keep away from them. They're a nest of vipers!" But he doesn't need their help. Currently conducting tours of multiple 3,000-4,000 capacity dates, he expects to build to ,000-6,000 concerts.

While the top-level promoters may have reservations about this level, while they take major gambles on the 12,000-15,000 venues, Zimblis does well. It toured the Ramones late last year and sold 10,000 tickets in Sydney alone, "a fact that surprised most people, including the Ra-mones," says Lees.

His firm has also toured the Pogues, Jesus & Mary Chain, Billy Bragg, Violent Femmes, New Order and the Proclaimers. The last-named act were especially significant and proved Gudinski's point about touring at the right time because after the tour they sold 300,000 albums in Australia.

Lees says he has never "lost" an act and has found that loyalty "and making sure they go home with as much money as possible" are key ingredients.

Kevin Glass may not be able to provide lots of money, but he has certainly hit an unusual niche in the progressive country acts he's brought to Australia in the past year.

Back in the late 1970s, Glass managed The Birthday Party and fell into touring and promoting when he brought nakefinger to Australia, followed by Legendary Stardust Cowboy, in 1985. "I'm doing it by total default. Nobody else was doing it, so I did. I'm trying to reinforce what I do in my own way.

He's a singer/songwriter, fronting a country music band called Keith Glass & the Tumblers, with a Virgin album out.

A Billboard Spotlight

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## CBS RECORDS AUSTRALIA

#### IN 1850, GOLD WAS DISCOVERED IN AUSTRALIA. IN 1990, CBS WILL KEEP DISCOVERING MORE GOLD.

The Black Sorrows • Collette • Daryl Braithwaite • Eurogliders • Craig McLachlan • Mental As Anything • Midnight Oil • Noiseworks • John Schumann • Seven Stories • Margaret Urlich • Wa Wa Nee • Wildland CBS • Kevin Bloody Wilson



(Continued from page A-2)

sales of Johnny Diesel & the Injectors' debut album were achieved before it went over to EMI with the Chrysalis catalog. Close behind came 150,000-plus sales each for local artists Ian Moss ("Matchbox," Mushroom), Kate Ceberano ('a'Brave," Regular) and John Williamson "Warragul," Emu).

On the international front, U2's 1988 "Rattle & Hum' moved past the 300,000 mark and there was a remarkable 300,000-plus sales of Melissa Ethridge's debut and more than 200,000 of the second Proclaimers' album "Sunshine On Leith." For the latter two albums, Australia enjoyed the highest per capita sales in the world. By year's end, gold was achieved by the albums "Loc'ed After Dark" by Tone Loc, "Brave & Crazy" by Melissa Ethridge, "Rhythm Nation 1814" by Janet Jackson and "Goin' to Pieces," by Nick Barker & the Reptiles.

Says White: "It was a fantastic year, probably our best ever. People are buying records again and they're listening to new acts, which has always been our marketing priority The cassingle has exploded, as I have been insisting it would for a number of years now, which means that thee public sems to have settled on a format for receiving hit songs.

"Everybody's pointed out our problems this year but we prefer to think about our achievements, like getting John Williamson, a country act, to number one with 'Warragul' and keeping Billy Joel of the top of the charts.

"That felt absolutely bloody fantastic. It was our reward for the year. I don't think it could happen in too many parts of the world. In 1990, we'll find more albums like that from all over the world. Just watch us."

#### **CBS: The Top Two Sellers Are Aussies**

After two dominant chart yerars, a hiccup in the supply of prime quality foreign repertoire saw CBS slip well behind the two leading companies in 19989, averaging around 10% less chartshare than WEA. However, the broad-end base of the company and the frenzied style of leadership of the indefatigable Denis Handlin resulted in a year no less vibrant and determined than before.

The most notable aspect of the CBS year was that its two top-selling albums were both by Australian artists. A quarter-million sales were achieved by Daryl Braithwaite's "Edge," which also happens to be the biggest-selling CD in the company's history (over 70,000 units), while the rich and textured (but far from mainstream) Black Sorrows did 175,000 with "Hold On To Me." Just as notable was the fact that, biggie number three, "Gipsy Kings," was another

work that could hardly be termed pop. Says MD Handlin: "The slow period at the beginning of the year gave us a chance to develop our Braithwaite and Sorrows campaigns, and really to concentrate on our move into classical and budget ranges, plus the expansion of our video division.

"Last year we sold 25,000 copies of Pink Floyd's 'Delicate Sound Of Thunder' video. We even did 20,000 on a Don Bourke gardening tape. Some of our television joint ventures also paid off incredibly well. The 'Comedy Company' soundrtrack is over 100,000 sales and the four 'Tour Of Duty' albums have done a total of more than 300,000. The 'Smash Hits' LP we did in cooperation with the magazine is past 150,000. It all just goes to prove there are other ways of selling records than having every hot act on the charts."

Not that CBS failed to have their share. New Kids On The Block's "Hangin' Tough" notched up 125,000 sales, while Poison's "Open Up And Say Aaah" hit 100,000, Alice Cooper's "Trash" and the Rolling Stones' "Steel Wheels" passed 75,000, Max Q (with Michael Hutchence of INXS) did 40,000 and, in a matter of weeks, Billy Joel's "Stormfront," which debuted at number two, had reached the 80,000 mark. Joel happens to be CBS Australia's biggest ever act, with retail sales exceeding \$A35 million.

During 1989, CBS also scored a rare platinum single with a remake of the disco hit "Ring My Bell," by a blonde in iridiscent bicycle pants, called Collette. It declared 3.5 million global sales of Midnight Oil's "Diesel & Dust" album, sent local sensations Noiseworks to lay at the CBS International conference in Florida, snapped up Craig McLachlan, the only "Neighbours" star not yet signed to Mushroom, and launched an exceptionally promising new local act called Margaret Urlich.

Last year closed with CBS on the charts with Joe Cocker and Sinitta (like Poison, on behalf of Liberation Records), Bob Dylan, Bros, Joe Satriani, Gloria Estefan, Martika and Barbra Streisand.

"Over the next year we'll be looking toward nurturing some alternative acts that need to be developed over the long haul," says Handlin. "Change and progress is always incredibly important to us. This past year we set up our own advertising division, re-entered the publishing field and targeted dance clubs heavily.

"I guess it is all summed up in the theme of our conference, where we had Jennifer McGregor, the Australian opera singer, stand in the middle of the room during the main dinner and melt everyone on the spot: Keep your eyes on the charts and your ears on the music."

#### EMI: Chrysalis Acquisition Leads To 'A Pretty Good Year'

On 1989 chartshare, EMI ranked a consistent fourth of the six majors. However, in market share, the company's large caalog base snared it a considerably larger chunk of the action. Buoyed by the acquisition of Chrysalis, a more than adequate replacement for the Alberts label, EMI enjoyed what managing director David Snell terms "a pretty good year.'

So how good is "pretty" good? It's 300,000 sales of Rob-ert Palmer's "Heavy Nova," 260,00 sales of Roy Orbison's 'Mystery Girl'' (on behalf of Virgin), 200,000 of Richard Marx's "Repeat Offender," 180,000 of Roxette's "Look Sharp," 120,000 of James Reyne's "Hard Rain," 100,000 (and growing) of Stevie Nicks' "Other Side Of The Mirror" and the debut Rockmelons' album, and 60,000 of Simple Minds" "Street Fighting Years."

Says Snell, who has been in his position for almost four years: "We're obviously benefiting from a new level of aggressiveness in EMI worldwide. But there's also a great feeling here in Australia. I've had some anxious times in this job but I'm overjoyed by the morale and profile at the moment. We've settled well into new headquarters, our new cassette factory is running well, with a capacity of 1.8 million pieces a month, Studio 301 has had a \$500,000 upgrade and is drawing customers like David Bowie, our executive staff is more cohesive than it's ever been, and great progress is being made on the acquisition front, in both recording and publishing.

"There's also a strong feeling that what we are doing with local talent is working. Combined domestic LP sales for Crowded House are over 750,000, for James Reyne its 500,000. Those are serious figures by any criteria. It shows that the U.S. and U.K. certainly don't have a mortgage on creativity.

The EMI chief goes on: "CD growth continues to amaze and delight us, particularly as we are a company that can best capitalize on it because of our vast back catalog. People who weren't buying many records before have got right back into it. I like the look of the market at present and I like the way we're positioned in it.

"We've made great progress over the past few years and I think we're happier and more focused than we've ever been. Our conferences have been a joy to attend. At least that's what our overseas visitors tell us."

#### POLYGRAM: Best Year Of Decade After Slow Start

"We have had 10 national No. 1 albums during the 1980s," says PolyGram managing director Michael Smellie, "and four of them were in 1989. If you add two No. 1 albums from the end of 1988, you have a period of a little over a year where we scored more chart-topping albums than for the entire remainder of the decade." Those No. 1s were Fine Young Cannibals' "The Raw & The

Cooked'' (270,000 sales), Def Leppard's "Hysteria,' (276,000), Andrew Lloyd Webber's "Premiere Collection" (200,000) and John Cougar Mellencamp's "Big Daddy' (130,000). The later debuted in the summit position. Interestingly, none of these was the company's biggest seller. That honor went to "The Phantom Of The Opera" soundtrack, which passed the 300,000 mark during 1989. Bon Jovi's "New Jersey" didn't reach the top but it did sell a most respectable 165,000.

Says Smellie: "We had a terribly slow start to 1989. There were just no hits for use during the first quarter, but the second half was very strong. The big highlights were finally breaking Def Leppard and then scoring our first major success for the new rooArt label with the Hummingbirds' 'Blush' album, our first local artist success for a long time.

'We've also proved, through the success of the Lloyd Webber and Phantom releases that there is a huge potential market out there that needs to be approached in a slightly different way. It's not like the faddish pop music scene. It needs to be gone looking for. I think we'll see that again with the upcoming 'Les Miserables' album, which has three tracks by the Australian cast."

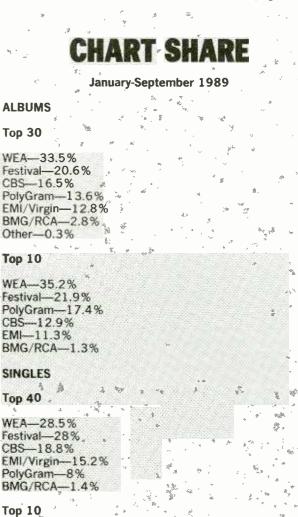
The coming year will pose a significant challenge to Poly Gram Australia, as Island and A&M move over from Festival. 'I'm looking forward to it and, at the same time, I'm a little bit intimidated," says a candid Smellie. "To say there will be a lot on our plate is an understatement. But what a future it promises us. We all have enormous optimism for the 1990s."

PolyGram finished 1989 with new gold albums by Texas, Kiss, Tears For Fears and Elton John, and with hit singles by all of them plus the Hummingbirds, Shakespear's Sister and Bon Jovi. As well, an album by new local band Go101 was well received.

#### **BMG/RCA: Sluggish Year Without Star Product**

After the halcyon "Whispering Jack" days of 1987/'88 BMG came back to earth with a bigger thud than it might have fairly expected. Its chart share for the first three quarters of 1989 were around a thirtieth of that enjoyed by the front runners, WEA and Festival.

(Continued on page A-12)



WEA-33.1% Festival-30.8% \*\* CBS-15.9% EMI/Virgin-13.1%

PolyGram-7.3% BMG/RCA-

` #\* Figures collated from weekly Australian Record Industry Assn. charts. //

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#### ALL-INDUSTRY RECORD SALES (by million units)

COMPARATIVE YEARS Configuration-1987-1988; 1988-1989

Vinyl Singles-5.95; 5.8 Vinyl Albums-7.02; 5.8 CDs-3.09; 4.7

Cassettes-10.60; 11.2\*

\* **COMPARATIVE QUARTERS** Configuration-July-September '88; July-September '89

Vinyl Singles-1.3; 1.4	
Vinyl Albums-1.3; 0.86	2 × v v v
CDs-0.85; 1.3	
Cassettes-2.4; 2.3	4

Note: Vinyl singles include 7-inch and 12-inch. All other formats are full price sales only. Figures represent sales by ARIA members, who account for 95% of the entire Australian record business. 

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#### TALENT POOLS OF OZ

(Continued from page A-8)

chance any more and vinyl's days are numbered."

PolyGram's Smellie adds: "We're not forcing the pace at all. We'll sell them while they're viable. But obviously they've ceased to be the cutting edge. "

The most dramatic event in the area of sound carriers was the public's sudden decision to accept the cassingle, long championed by determined Festival MD Jim White. Sales for the July-September quarter of 1988 were 42,000, for the same quarter in 1989, 549,000. At the same time, sales of CD singles actually decreased from 38,000 to 37,900.

After some uncertainty, single buyers—many of whom are young and have limited access to a CD players—voted with their pockets for the most practical format for single tracks. "'ve never seen anything like it," says ARIA chairman Brian Smith. "It was a standing start to 50% overnight, iust astonishing. A good example is the Jive Bunny hit, which sold 42,000 on the first day, with 26,000 on cassingle."

Retail also underwent major changes during 1989 with a heavy swing toward megastore outlets, notably those of Virgin, Brash's and newcomers HMV. Although the general effect was to vitalize the market, CBS's Handlin sounds a cautionary note when he says: "We must continue to look after independent retailers, who can be very important and influential in breaking certain new artists.

"For example the Gipsy Kings phenomena was kicked off by one specialist store in Melboure."

BMG/RCA's Rubin believes that the new emporiums give recorded music a greater public profile and even assist in giving acts denied airplay much-needed exposure. This was certainly the case when two recent Sydney HMV store opening features street "dance parties" with personal appearances by Debbie Gibson, Bon Jovi and Collette.

Australia's love of music, in large and varied doses, was manifest in many ways. Last year was another bumper year tor concert tours, with U2, Bon Jovi and the Eurythmics heading up a fat roster that included Robert Palmer, Cyndi Lauper, the Bee Gees, Simply Red, Simple Minds, Neil Young, Huey Lewis & the News, Frank Sinatra, Poison, Metallica, UB40, Deacon Blue, PlL, Diana Ross, Debbie Gibson, the Proclaimers, Iggy Pop, Jeff Healy, Gipsy Kings, Chris de Burgh, Rick Astley, the Ramones, Boy George, and Womack & Womack.

On the home front, 1927, Jimmy Barnes, Kate Ceberano, John Farnham, Black Sorrows, and Ian Moss all toured strongly. Kylie Minogue is slated to undertake her first home market concerts early in 1990, to the delight of her awe-some teen following.

Australia's deep and fertile talent pool shows not the slightest sign of running dry in the 1990s. A great many highly promising new acts show exceptional promise, both domestically and internationally, for the coming decade.

Some of those who bear watching are the Bombers (signed direct to A&M), the Hummingbirds, Nick Barker & the Reptiles, Spy Vs Spy, Zan, Lime Spiders, Indecent Obsession, Paul Norton, Margaret Urlich, Peter Blakeley, Mortal Sin, Boom Crash Opera, Max Q, Go101, the Rockmelons, Crash Politics, the State, Big Pig, Tall Tales & True, Gyan and the well-established Noiseworks, Jimmy Barnes, Johnny Diesel & the Injectors, Jenny Morris, Hunters & Collectors, Mondo Rock, Icehouse, James Reyne and Hoodoo Gurus, Mental As Anything and Paul Kelly & the Messengers, among others.

As it has been during the 1980s, Australian music will be a major source of repertoire to the world's charts during the 1990s, with consistent success wholly disproportionate to its relatively tiny population.

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A "staff streamline" saw nine staff positions abolished during the year, although the final quarter brought some relief with the monster number one single "Swing The Mood" by Jive Bunny & the Mastermixers, which shipped 120,000 and is expected to sell well over 250,000. Stuart Rubin, general manager product development, attributes the company's sluggish year to the non-appearance of promised mega-product, including new albums from Lionel Richie, Whitney Houston and Fairground Attraction. As it was, the company made do with a fairly slender body of major albums, racking up (initially) platinum sales with the Eurythmics' "We Too Are One," near platinum with Dragon's "Bondi Road" and the Jive Bunny long player, and gold with albums by Jeff Healey, Grayson Hugh, Clannad, Hoodoo Gurus, Milli Vanilli, and Billy Ocean.

John Farnham continued to bring a smile to the company's face with cumulative sales of 1988's "Age Of Reason" now up to 600,000 (the predecessor "Whispering Jack" is now past a million).

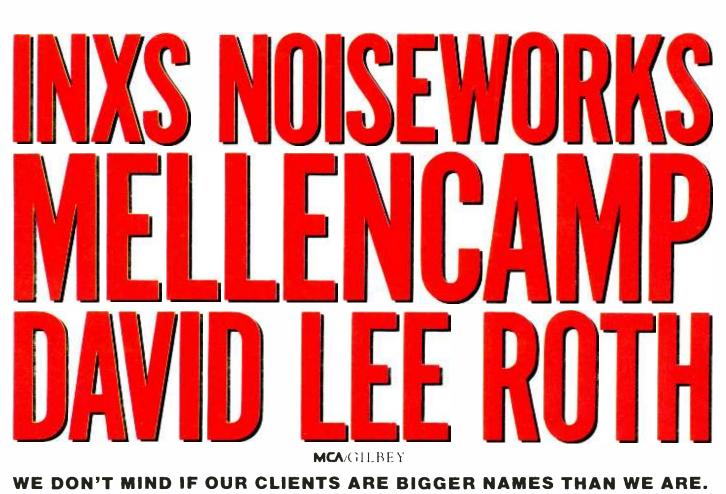
now past a million). "In many ways, BMG is a new company and we're still finding our feet," says Rubin. "What is probably not evident is the great many smaller successes we had in 1989s, like 10,000 sales of the Australian cast album of '42nd Street.'

"We finished off the year strongly with hits by Big Fun, Black Box, the Eurythmics and Milli Vanilli and we also set ourselves up well for 1990, which should be a much better year for us.

"I think we'll do very well with new acts like Pop Will Eat Itself, Love & Rockets, Girl Overboard, the State and Stone Horses. Local recording will be much more important to us in the 1990s. We've just released a David Hirschfelder album to great response and are waiting for new albums from Mondo Rock and Shane Howard.

"Overall, this hasn't been a great year for us but I don't think we're the only ones. CDs have pushed the dollar gross up, but there's been a softness in the market.

"We are not the only ones who haven't sold what we'd expected to sell on hit albums. At the same time, we've welcomed the opening of new retail outlets, such as the HMV stores, which I think assists overall growth."



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#### **INDIE PATH**

(Continued from page A-4)

would not be considered mainstream, the company has proven that they can get national FM airplay on these debut acts. The firm's most successful act has been the Hummingbirds.

Chase says: "We tapped into an area of the market that was considered premature, but we've proven that we can produce records that have gained acceptance at national commercial level, while still maintaining their critical base."

While rooArt has an international label deal, many indies in Australia feel it is more beneficial to negotiate separate deals for each of their artist. It gives them bargaining power to find the most suitable deal in each territory.

Says Michael Crawley, of True Tone: "Because we're free to negotiate with any distributor, we can shop around and decide what is best for each artist. Record companies pay in advance, which means the artist is recouped faster and earns royalties a lot faster."

True Tone has been going for five years and has 11 artists on the roster. The company has license deals for the Rockmelons through Atlantic, Ed Koepper and Peter Blakley through Capitol.

With the avid buying of indies by majors overseas, Australian labels has certainly been seen as a viable source of repertoire. Crawley confirms that a major has shown interest in acquiring the True Tone catalog.

Murshroom Records has also had offers from foreign multinationals. But for the company's Michael Gudinski, they are offers he can refuse. "We've no intention of following in the footsteps of Island or A&M. We will stay fiercely independent."

After 15 years as Australia's leading independent label, Mushroom hit the jackpot internationally with young soap opera star Kylie Minogue. She was introduced to the U.K. production team of Stock, Aitken and Waterman and her popularity has been phenomenal worldwide. Her second album, "Enjoy Yourself," released just before Christmas, soon hit the 1 million sales mark. Another "Neighbours" soap star, Jason Donovan, also hit the global jackpot. "They have given the Mushroom group the financial

strength any indie prays for," says Gudinski. With a roster of 40 acts and four labels, Mushroom has shown a commitment to a variety of Australian music styles from mainstream (Jimmy Barnes, the Angels, the Choirboys) to street rock'n'roll on the White label (Nick Barker & the Reptiles and Hunters & Collectors, to the company's as-

sociation of new young bands on the Melodian label, concept of Australia's pop guru Molly Meldrum. Says Gudinski: "Meldrum has, over the years, undoubtedly been the biggest supporter of Australian music. We've taken his concept on and market it and operate it for the world. It's not set up as a big label but, rather, to give raw talent a chance. The two acts on the label reflect both ends of the spectrum, hard rock [Roxus] and dance/pop [Indecent Obsession]."

As a distributor of overseas product, Mushroom has also led the way with its Liberation label, distributed through CBS. It has on its catalog list IRS, Slash and Enigma, as well as direct licensing deals with a number of acts including Bruce Cockburn, Joe Cocker, the Bangles and Poison, and recently won the prestigious Disneyland After Dark signature.

Gudinski: "Poison is definitely the international success story of the year for an independent. We've sold more Poison albums than PolyGram sold of Bon Jovi and Def Leppard in this country. Some 350,000 copies of the 'Open Up And Say Aahh' album were sold in Australia and New Zealand."

Now Gudinski is pondering approaches to sign international acts directly, though for the time being his commitment is totally to breaking Australian acts internationally.

Musrhoom proved its viability last year in the teen market despite a problem year with "conservative" radio play. The Chantoozies sold 100,000 units and Indecent Obsession's debut album went gold. But the most successful Mushroom album was lan Moss's debut "Matchbook," which went straight to number one. Moss, former guitarist with legendary Australian band Cold Chisel followed closely in the footsteps of his former band cohort Jimmy Barnes, who is still Mushroom's most successful artist in Australia.

Gudinski thinks that 1990 could finally bring the U.S. success that has so far eluded Barnes with a new album in February via Atlantic.

He's also hoping for international success for some other acts, with license deals in place for Kings Of The Sun through BMG, Hunters & Collectors through IRS, Paul Kelly and Big Pig through A&M. His aim: a first Top 10 album in the U.S.

The past year has been very successful too for Australia's other major indie, Regular Records, celebrating its 10th anniversary. For the first time, Regular had two albums in the Top 5 at the end of last year: Kate Ceberano's "Brave" and "Great Southern Land," a greatest hits compilation for Icehouse.

Icehouse remains Regular's success story. Its "Man Of Colours" album topped the 500,000 mark and also is one of the most successful group album internationally with sales of 1 million-plus on Chrysalis. There are high hopes for Kate Ceberano, licensed to London Records.

For Regular's founder, Martin Fabinyi, it's been a fruitful decade, with bold experiments paying off. "We've always released things on the edge and taken chances. People thought we were crazy when we first released Mental As Anything but they turned out to be one of Australia's most successful bands. Nearly every single we've put out has gone Top 40.

"We may have more selective releases, but the percentage of what we release to make the charts is higher than any other company." He is aiming for an expanded label in 1990 and has appointed an A&R manager to scout for new signing.

Australia's oldest indie, Alberts, the creative base of ex-Easybeats Harry Vanda and George Young, is aggressively angled for 1990. Part of the Australian scene for 25 years, Alberts brought the world AC/DC and Flash In The Pan.

General manager Peter Dawkins says: "We scaled down our operations in the 1980s but now we're seeking out new talent." He moves to London to set up an office there, to be a base for exploiting Australian signings internationally. *(Continued on page A-16)* 





"Festival was often the first to break our new acts. Sales of 250,000 of Melissa Etheridge's first album is a perfect example".

CHRIS BLACKWELL Island Records

"Who else could have sold 300,000 Proclaimers' albums in a country of 16 million?" STUART SLATER Chrysalis Music

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(Continued from page A-6)

'89," now "Music '90," first appeared in October and sold out 100,000 copies. It has won good record company support because it directly addresses the music consumer. "We see it as a record buyer's guide," says Colliers. "We

try to cover all areas of music and product featured is merchandised well in store. With the radio situation as it is now, people don't get to hear what's available."

Record sales have also been boosted this year by active in-store promotions by Virgin and HMV, including personal appearances by such domestic acts as Kate Ceberano, Indecent Obsession and Boom Crash Opera and international names such as Martika and Bon Jovi.

At Sydney's Time Warp, a bold experiment in marketing only back catalog in a megastore environment, crowds have

also come out to meet the likes of Eric Burdon, Joe Walsh and local rock legend Col Joye. HMV's Olsen says: "Live in-store performances will figure

prominently in our plans. If a new band comes on the scene and is having difficulty getting exposure and airplay, we're keen to step in and help the breakthrough by whatever marketing and promotion we can provide.

**KATHERINE TULICH** 

#### INDIE PATH (Continued from page A-14)

While for the larger independents it's one success story after another, for the smaller ones it's good faith and commitment that keeps them going rather than actual financial rewards. The radio-play situation makes it harder to break through, while the increasing move to CD makes it more ex-



pensive to put out product.

Says Warren Fahey, of Larrikin Records: "There's still a market for vinyl in Austrlia, but it's CD overseas. For many of us, it'll just be too expensive to release a record in three formats."

His company has been the main purveyor of world music in Australia. It is the largest distributor of music in Australia outside the majors, distributing to 1,400 record stores, with a catalog of 40 imported labels, including Rounder and Celestial Harmonics, as well as numerous Australian labels covering aboriginal, country and classical.

Fahey says: "Consumer tastes are more varied now. The industry has broadened. Dealers recognize they can sell product other than Top 40. When we started 16 years ago, there was nothing. Now there are blues sections, world music sections, aboriginal music sections. You can get anything.

Waterfront, who distribute nine Australian indies, also finds a new level of acceptance at the retail end."Where before we could get product only into the inner city stores, now we are into the suburban stores and HMV has taken us on, which is a big boost," says Chris Dunn, Waterfront manager.

It's the lack of a distribution network that forces many bands to move from an indie to a major. "Indies do all the ground breaking work, only to see their acts go to majors. Ideally, they should have the chance to become big but still stay with the people who launched them," says Dunn.

He believes that for an indie to survive, it needs distribution muscle and hopes that a cartel, along the lines of Rough Trade in the U.K., will become a reality in Australia.

While rock'n'roll has become the prime sector of the indies, an extension of the grassroots pub circuit, the independents are starting to reflect the changing shift to dance music. Two labels have made incursions into the field, Central Station and the newly-formed Love Records, which has a distribution deal with PolyGram.

Says Simon Cousins, Love label manager: "The indie rock market is well defined in this country, but dance music is crossing over more and more. I reckon the market will explode in the coming year." The label venture is an extension of a successful retail outlet Disco City, which has been supplying Sydney with dance music for 14 years.

Many independents have found more success for their bands overseas than in Australia.

Survival Records has had more success in Europe for their band the Cosmic Psychos, which has sold well in Germany, and the Screaming Tribesmen, licensed to Ryko in the U.S. where they've topped the 70,000 unit sales mark.

For the four-year old Mighty Boy Records, overseas ac-ceptance has also been more rewarding. Says founder Moira Bennett: "The music industry in Austrralia is quite conservative and rock dominated. For a company not trading in rock acts, it's difficult. We've had greater acceptance internationally, especially in the States." While the album "Claim" by Not Drowning Waving won

critical kudos in Australia, the way the band was accepted in the States was exceptional.

Because of their diversity, the main problem facing Australian independents is lack of cohesion in achieving common goals. The Australian Independent Music Assn. has been formed now, representing 60 labels, and aimed at lobbying government for specific copyright laws, more funding for Australian music and improvement of export incentives.

The group hopes to have the sales tax on Australian records abolished and wants to form an Australian Music Commission to assist in the funding, production and marketing of music.

The indies in Australia feel it's all just the start of something even better for them.

#### BREAKING RECORDS

(Continued from page A-6)

"With extra stations coming into the market, Top 40 formats are bound to be introduced within the next couple of years," Smith says.

Gudinski says: "Radio is finally opening up and starting to expose new areas of music, particularly with the new licenses. The days of classic rock will soon be over, which is none too soon because it has been a time of real stagnation for the industry.

But he also feels that TV campaigns are here to stay. "It's become such an integral part of marketing, it will stay important. Australia has fallen into the U.K. way of things, where you need television to get any big album. I think it's an unfortunate situation we'll come to regret.'

A-16

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## **MUSHROOM GROUP OF COMPANIES**





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#### MELODIAN

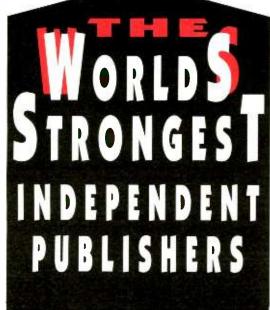
Melodian Records is home to Indecent Obsession, Roxus, and Jo Beth Taylor. The Label was set up in late '88 and achieved a gold single with its first release -Indecent Obsession's "Say Goodbye". Melodian is marketed through Liberation Records and distributed by CBS Australia and Festival Records NZ. Contact: Amanda Pelman (03) 695 7863



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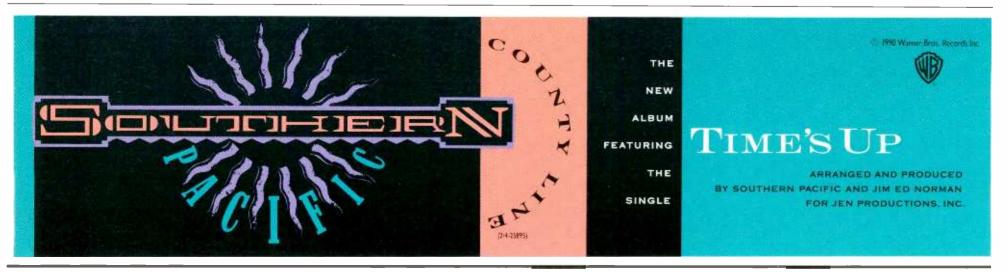
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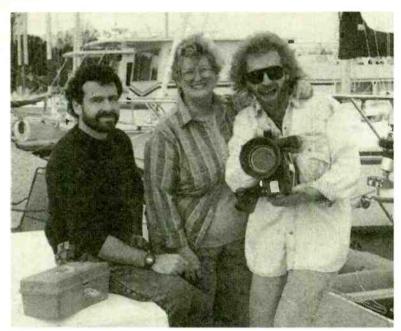
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THIS	LAS	2 W	WKS.	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
			[	* * NO.1 * *	
1	1	1	14	RANDY TRAVIS • WARNER BROS. 25988 (8.98) (CD) 12 weeks	at No. 1 NO HOLDIN' BACK
2	2	2	36	CLINT BLACK   RCA 9668-1 (8.98) (CD)	KILLIN' TIME
3	3	3	11	THE CHARLIE DANIELS BAND EPIC 45316/CBS (CD)	SIMPLE MAN
4	6	6	17	REBA MCENTIRE MCA 8034 (8.98) (CD)	REBA LIVE
5	4	4	31	DOLLY PARTON COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
6	5	5	15	SAWYER BROWN CAPITOL/CURB 92358/CAPITOL (8.98) (CD)	THE BOYS ARE BACK
$\bigcirc$	10	11	31	LORRIE MORGAN RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
8	8	8	14	DWIGHT YOAKAM REPRISE 25989/WARNER BROS (8.98) (CD)	JUST LOOKIN' FOR A HIT
9	7	7	66	RICKY VAN SHELTON A COLUMBIA 44221/CBS (CD)	LOVING PROOF
	13	10	36	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
11	9	9	48	SHENANDOAH COLUMBIA 44458/CBS (CD)	THE ROAD NOT TAKEN
12	11	12	47	HANK WILLIAMS, JR. A WARNER/CURB 25834/WARNER BROS. (8.98	B) (CD) GREATEST HITS III
13	12	14	22	KEITH WHITLEY RCA 9809 (8.98) (CD)	ONDER DO YOU THINK OF ME
14	18	21	10	THE KENTUCKY HEADHUNTERS MERCURY 838 744-1 (CD)	PICKIN' ON NASHVILLE
15	15	15	47	GEORGE STRAIT   MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
16	16	16	23	WILLIE NELSON COLUMBIA 45046 (CD)	A HORSE CALLED MUSIC
17	14	18	26	VERN GOSDIN COLUMBIA 45104/CBS (CD)	ALONE
18	21	17	10	RODNEY CROWELL COLUMBIA 45242/CBS (CD)	KEYS TO THE HIGHWAY
19	19	19	70	K.T. OSLIN ▲ RCA 8369 (8.98) (CD)	THIS WOMAN
20	22	25	39	THE JUDDS  CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
21	20	20	35	KENNY ROGERS REPRISE 1-25792/WARNER BROS. (8.98) (CD) SO	METHING INSIDE SO STRONG
2	27	31	39	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
23	26	27	48	ALABAMA • RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
24	23	22	139	RANDY TRAVIS A <sup>3</sup> WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
25	25	24	32	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (8.98) (CD)	SOLUTE TORCH AND TWANG
26	24	26	46	BILLY JOE ROYAL ATLANTIC 91064 (8.98) (CD)	TELL IT LIKE IT IS
27	28	23	67	PATTY LOVELESS MCA 42223 (8 98) (CD)	HONKY TONK ANGEL
28	29	28	74	THE JUDDS A RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
29	31	30	35	REBA MCENTIRE  MCA 6294 (8.98) (CD)	SWEET SIXTEEN
30	30	29	77	RANDY TRAVIS A WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
31	33	33	83	KEITH WHITLEY • RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
32	35	36	127	PATSY CLINE ▲ <sup>2</sup> MCA 12 (8.98) (CD)	GREATEST HITS
33	34	32	35	NITTY GRITTY DIRT BAND WILL THE (	CIRCLE BE UNBROKEN, VOL.II
34	36	35	14	HIGHWAY 101 WARNER BROS 25992 (8.98) (CD)	PAINT THE TOWN
35	17	13	13	RANDY TRAVIS WARNER BROS. 25972 (8.98) (CD)	AN OLD TIME CHRISTMAS
36	42	40	21	TANYA TUCKER CAPITOL 91814 (8 98) (CD)	GREATEST HITS
37)	45	46	204	ALABAMA A3 RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
38	37	39	13	ANNE MURRAY CAPITOL 92072 (8.98) (CD)	GREATEST HITS, VOL. II
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39         41         43         17         THE OAK RIDGE BOYS MCA 4231 (# 98) (CD)         AMERICAN DREAMS           40         43         42         11         THE STATLER ROTHERS         STATLER BROTHERS         STATLER BROTHERS LIVE - SOLD OUT           41         40         38         150         RICKY VAN SHELTON & COLUMBA 40662/CBS (CD)         WILD EYED DREAM           42         38         41         90         RODNEY CROWELL COLUMBA 40662/CBS (CD)         DIAMONDS & DIRT           43         51         51         218         GEORGE STRAIT & MCA 3667 (CB /// GB /// CB /// GB /// CB //// CB /// CD /// CB /// CB /// CB /// CD /// CB /// CB /// CD /// CB /// CB /// CD /// CB /// CD /// CB /// CB /// CD /// CB /// CB /// CD /// CB /// CB /// CD /// CB /// CD /// CB /// CD /// CB /// CB /// CD /// CB /// CD /// CB /// CD /// CD /// CD /// CB /// CD ///	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHAF	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
No.         No.         NUMBER OF NEEDED         STATE AT BIRO THERS DUE 'S OLD OUT           41         40         38         150         RICKY VAN SHELTON & COLUMBA 4692/CBS (CD)         WILD E YED DREAM           42         33         41         90         RODNEY CROWELL COLUMBIA 44076/CBS (CD)         DIAMONDS & DIRT           43         51         51         218         GEORGE STRAIT & MCA 5567 (6.96) (CD)         GEORGE STRAIT'S GREATEST HITS           44         39         37         23         MARY CHAPIN CARPENTER COLUMBIA 44228/CBS (CD)         STATE OF THE HEART           45         44         44         187         RANDY TRAVIS & WARKER BROS. 1.25438 (6.96) (CD)         GREATEST HITS, VOL. 2           47         32         34         9         RICKY VAN SHELTON COLUMBIA 4526/CBS (CD)         SINTECKY THE HEART           48         46         47         13         PAUL OVERSTREET RCA 9717.1 (8.98) (CD)         SOWIN' LOVE           50         49         49         122         K.T. OSLIN & ACA5924.1 (9.98) (CD)         SO'S LADIES           51         52         55         14         SKIP EWING MCA 42301 (6.99) (CD)         CHISELED IN STONE           53         54         61         295         MARK WILLIAMS, JR. A <sup>2</sup> GEOREATEST HITS, VOLUME 1 <td>39</td> <td>41</td> <td>43</td> <td>17</td> <td></td> <td>AMERICAN DREAMS</td>	39	41	43	17		AMERICAN DREAMS
41         40         38         150         RICK Y VAN SHELTON & COLUMBIA 4062/CBS (CD)         WILD EYED DREAM           42         38         41         90         RODNEY CROWELL COLUMBIA 44076/CBS (CD)         DIAMONDS & DIRT           (43)         51         51         218         GEORGE STRAIT & MCA 5567 (8.98) (CD)         GEORGE STRAIT S GREATEST HITS           44         39         37         23         MARY CHAPIN CARPENTER COLUMBIA 44228/CBS (CD)         STATE OF THE HEART           45         44         44         187         RANDY TRAVIS & average BROS. 125438 (9.99) (CD)         STATE OF THE HEART           46         47         13         PAUL OVERSTREIT A MCA 42037 (8.99) (CD)         GREATEST HITS, VOL. 2           47         32         34         9         RICK Y VAN SHELTON COLUMBIA 45259/CBS (CD)         SUMING SCHRISTMAS           48         46         47         13         PAUL OVERSTREET RC. 971/1 (8.99) (CD)         SOWIN LOVE           50         54         28         RICK Y SKAGGS EPC 45027/CBS (CD)         KENTUCKY THUNDER           50         54         51         52         54         80 SKIP 250/CBS (CD)         CHISELED IN STONE           50         54         61         295         53         56         14	40	43	42	11		STATLER BROTHERS LIVE - SOLD OUT
(43)         51         121         GEORGE STRAIT & MCA 5567 (9.98) (CD)         GEORGE STRAIT'S GREATEST HITS           (43)         37         23         MARY CHAPIN CARPENTER COLUMBIA 44228/CBS (CD)         STATE OF THE HEART           45         44         44         187         RANDY TRAVIS & WARRER BROS. 1-25435 (9.98) (CD)         STATE OF THE HEART           45         44         44         187         RANDY TRAVIS & WARRER BROS. 1-25435 (9.98) (CD)         STATE OF THE HEART           46         48         48         121         GEORGE STRAIT & MCA 4203 (8.98) (CD)         GREATEST HITS, VOL. 2           47         32         34         9         RICKY VAN SHELTON COLUMBIA 45297/CBS (CD)         SINGS CHRISTMAS           48         46         47         13         PAUL OVERSTREET RCA 917-1 (8.98) (CD)         SOWIN' LOVE           50         54         28         RICKY SAAGS IF CA 4027/CBS (CD)         KENTUCKY THUNDER           51         52         55         14         SKIP EWING MCA 42301 (8.98) (CD)         GREATEST HITS, VOLUME I           52         53         52         102         VERN GOSDIN COLUMBIA 40397/CBS (CD)         CHISELD IN STONE           53         54         61         295         MARK WILLIMAS, JR. #         MCALA231 (8.98) (CD)	41	40	38	150		WILD EYED DREAM
44         39         37         23         MARY CHAPIN CARPENTER COLUMBIA 44228/CBS (CD)         STATE OF THE HEART           45         44         44         187         RANDY TRAVIS & warker BROS. 1-25435 (8:98) (CD)         STATE OF THE HEART           46         48         48         121         GEORGE STRAIT & MCA 42035 (8:98) (CD)         GREATEST HITS, VOL. 2           47         32         34         9         RICKY VAN SHELTON COLUMBIA 45269/CBS (CD)         SINGS CHRISTMAS           48         46         47         13         PAUL OVERSTREET RCA 9717-1 (8:98) (CD)         SOWIN' LOVE           49         50         54         28         RICKY SKAGGS EPC 45027/CBS (CD)         KENTUCKY THUNDER           50         49         49         129         K.T. OSLIN & RCA 9201/(6:98) (CD)         THE WILL TO LOVE           51         52         55         14         SKIP EWING MCA 42301 (8:98) (CD)         CHHSELED IN STONE           53         54         61         295         MARK WILLIAMS, JR, A'''         MARK BROS (8:98) (CD)         GREATEST HITS, VOLUME I           54         61         295         53         36         THE CHARLIE DANIELS BAND & EPC 38795/CBS (CD)         ADECADE OF HITS           55         57         59         83	42	38	41	90	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
45         44         44         187         RANDY TRAVIS & WARRER BROS. 1-25435 (8.98) (CD)         STORMS OF LIFE           46         48         48         121         GEORGE STRAIT & MCA 4203 (8.98) (CD)         GREATEST HITS, VOL. 2           47         32         34         9         RICKY VAN SHELTON COLUMBLA 45269-(EB) (CD)         SINGS CHRISTMAS           48         46         47         13         PAUL OVERSTREET RCA 9217-18.989) (CD)         SOWIN' LOVE           49         50         54         28         RICKY VAN SHELTON COLUMBLA 45269-(EB) (CD)         KENTUCKY THUNDER           50         49         49         129         K.T. OSLIN & RCA 9221 (8.98) (CD)         KENTUCKY THUNDER           50         49         49         129         K.T. OSLIN & RCA 9221 (8.98) (CD)         THE WILL TO LOVE           51         52         55         14         SKIP EWING MCA 4230 (6.98) (CD)         GREATEST HITS, VOLUME I           53         54         61         295         KAT OSLIN & RCA 9232 (6.98) (CD)         GREATEST HITS, VOLUME I           55         54         64         -2         VIRCE GILL MCA 42321 (8.98) (CD)         GREATEST HITS, VOLUME I           55         56         50         12         MARTY STUART MCA 42321 (8.98) (CD)	(43)	51	51	218	GEORGE STRAIT A MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
International Loss (Lab)         Of Minus of Lab           46         48         44         121         GEORGE STRAIT & MCA 42035 (CB)         GREATEST HITS, VOL. 2           47         32         34         9         RICKY VAN SHELTON COLUMBIA 42036 (CD)         SINGS CHRISTMAS           48         46         47         13         PAUL OVERSTREET RCA 2717.1 (B 98) (CD)         SOWIN' LOVE           49         50         54         28         RICKY SKAGGS End 42037 (CD)         KENTUCKY THUNDER           50         49         49         129         K.T. OSLIN & RCA 5924-1 (B 98) (CD)         BO'S LADIES           51         52         55         14         SKIP EWING MCA 4231 (B 98) (CD)         CHISELED IN STONE           52         53         52         102         VERN GOSDIN COLUMBIA 40982/CBS (CD)         GREATEST HITS, VOLUME 1           53         54         61         295         MARTY STUART MCA 4231 (B 98) (CD)         GREATEST HITS, VOLUME 1           54         59         53         36         THE CHARLIE DANIELS BAND & EPG 38795/CBS (CD)         A DECADE OF HITS           55         57         59         83         K.D. LANG SIRE 25724/WARKERBBOS (B 98) (CD)         WHEN I CALL YOUR NAME           56         56         57	44	39	37	23	MARY CHAPIN CARPENTER COLUMBIA 44228/CBS (CD	» STATE OF THE HEART
47         32         34         9         RICKY VAN SHELTON COLUMBLA 3259/CB3 (CD)         SINGS CHRISTMAS           48         46         47         13         PAUL OVERSTREET RCA 9717-1 (8:98) (CD)         SOWIN' LOVE           50         49         49         129         K.T. OSLIN A RCA 9924-1 (8:98) (CD)         KENTUCKY THUNDER           50         49         49         129         K.T. OSLIN A RCA 9924-1 (8:98) (CD)         KENTUCKY THUNDER           51         52         55         14         SKIP EWING MCA 42301 (8:98) (CD)         CHISELED IN STONE           53         54         61         295         WARNE WILLIAMS, JR. A <sup>2</sup> GREATEST HITS, VOLUME I           (54)         59         53         36         THE CHARLE ANNELS BAND & EPIC 38795/CB3 (CD)         A DECADE OF HITS           (55)         64          2         VINCE GILL MCA 42321 (8:98) (CD)         WHEN I CALL YOUR NAME           56         50         12         MARTY STUART MCA 42322 (8:98) (CD)         SOMEWHER BETWEEN           57         59         83         K.D. LANG SINE 2572/WARHER BBOS (6:98) (CD)         SOMEWHERE BETWEEN           58         55         57         30         SUZY BOGGUSS CAPTOL 9027 (8:89) (CD)         SOMEWHERE BETWEEN	45	44	44	187	RANDY TRAVIS ▲2 WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
1         1         PAUL OVERSTREET RCA 9717-1 (8.98) (CD)         SOMED GI, MISTIMAG           48         46         47         13         PAUL OVERSTREET RCA 9717-1 (8.98) (CD)         SOWIN' LOVE           49         50         54         28         RICKY SKAGGS EPIC 45027(58) (CD)         KENTUCKY THUNDER           50         49         49         129         K.T. OSLIN & RCA 5922-1 (8.98) (CD)         THE WILL TO LOVE           51         52         55         14         SKIP EWING MCA 42301 (8.98) (CD)         THE WILL TO LOVE           53         54         61         295         MANK WILLIAMS, JR. 42         GREATEST HITS, VOLUME I           (54)         59         53         36         THE CHARLIE DANIELS BAND & EPIC 38795/CBS (CD)         A DECADE OF HITS           (55)         64         -         2         VINCE GILL MCA 42321 (8.98) (CD)         WHEN I CALL YOUR NAME           56         50         12         MARTY STUART MCA 42312 (8.98) (CD)         SOMEWHER BETWEEN         SMOM WHEN I CALL YOUR NAME           58         55         57         30         SUZY BOGGUSS CAPITOL 90237 (8.98) (CD)         SOMEWHER BETWEEN           59)         60         56         44         ROSANNE CASH COLUMBIA 45047/CES (CD)         TURN THE TIDE	46	48	48	121	GEORGE STRAIT A MCA 42035 (8 98) (CD)	GREATEST HITS, VOL. 2
49         50         54         28         RICKY SKAGGS EPIC 45027/CBS (CD)         KENTUCKY THUNDER           50         49         49         129         K.T. OSLIN & RCA 59227/CBS (CD)         KENTUCKY THUNDER           51         52         55         14         SKIP EWING MCA 42301 (8,98) (CD)         THE WILL TO LOVE           52         53         52         102         VERN GOSDIN COLUMBA 40982/CBS (CD)         CHISELED IN STONE           53         54         61         295         MANK WILLIAMS, JR. 42 MARREPOLINE BOLS 3/MARKER BBOS (8,98) (CD)         GREATEST HITS, VOLUME 1           (54)         59         53         54         61         295         MARKEPICURE BOLS 3/MARKER BBOS (8,98) (CD)         WHEN I CALL YOUR NAME           (55)         64         -         2         VINCE GILL MCA 42321 (8,98) (CD)         WHEN I CALL YOUR NAME           56         50         12         MARTY STUART MCA 42312 (8,98) (CD)         SOMEWHERE BETWEEN           56         57         30         SUZY BOGGUSS CAPITOL 90237 (8,98) (CD)         SOMEWHERE BETWEEN           59         60         56         44         ROSANNE CASH COLUMBIA 4504/CBS (CD)         TURN THE TIDE           61         65         64         44         BAILLIE AND THE BOYS RCA 8454 (8,98)	47	32	34	9	RICKY VAN SHELTON COLUMBIA 45269/CBS (CD)	SINGS CHRISTMAS
S0         49         12         NON DIFFERENCE         NON DIFFERENCE         NON DIFFERENCE           50         49         49         129         K.T. OSLIN & RCA 5924-1 (8.98) (CD)         80'S LADIES           51         52         55         14         SKIP EWING MCA 42301 (8.98) (CD)         THE WILL TO LOVE           52         53         52         102         VERN GOSDIN COLUMBIA 40982/CBS (CD)         CHISELED IN STONE           53         54         61         295         MANK WILLIAMS, JR. A <sup>2</sup> WARNER/CURB 60193/WAINER BROS (8.98) (CD)         GREATEST HITS, VOLUME           55         64         -         2         VINCE GILL MCA 42321 (8.98) (CD)         WHEN I CALLY OUR NAME           56         50         12         MARTY STUART MCA 42312 (8.98) (CD)         WHEN I CALLY OUR NAME           58         56         50         12         MARTY STUART MCA 42312 (8.98) (CD)         HILLBILLY NOCK           58         55         57         30         SUZY BOGGUSS CAPITOL 90237 (8.98) (CD)         SOMEWHERE BETWEEN           59         60         56         44         ROSANNE CASH COLUMBIA 45084/CBS (CD)         HITS 1979 - 1989           60         58         58         39         STEVE WARINER REA 2272 (8.98) (CD)         I GOT DREAMS <td>48</td> <td>46</td> <td>47</td> <td>13</td> <td>PAUL OVERSTREET RCA 9717-1 (8.98) (CD)</td> <td>SOWIN' LOVE</td>	48	46	47	13	PAUL OVERSTREET RCA 9717-1 (8.98) (CD)	SOWIN' LOVE
51         52         55         14         SKIP EWING MCA 42301 (8.98) (CD)         THE WILL TO LOVE           52         53         52         102         VERN GOSDIN COLUMBIA 40982/CBS (CD)         CHISELED IN STONE           53         54         61         295         MANK WILLIAMS, JR. A2 MARKER/CURB 60193/MARKER BROS (8.98) (CD)         GREATEST HITS, VOLUME 1           54         61         295         MANK WILLIAMS, JR. A2 MARKER/CURB 60193/MARKER BROS (8.98) (CD)         A DECADE OF HITS           55         64         2         VINCE GILL MCA 42321 (8.98) (CD)         WHEN I CALLY OUR NAME           56         56         50         12         MARTY STUART MCA 42312 (8.98) (CD)         WHEN I CALLY OUR NAME           58         55         57         30         SUZY BOGGUSS CAPITOL 90237 (8.98) (CD)         SOMEWHERE BETWEEN           59         60         56         44         ROSANNE CASH COLUMBIA 4504/CBS (CD)         HITS 1979 - 1989           60         58         58         39         STEVE WARINER MCA 42272 (8.98) (CD)         TURN THE TIDE           61         65         64         44         BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)         TURN THE TIDE           62         66         -29         EDDY RAVEN UNIVERSAL 76005/MCA (8.98) (CD)         TURN THE	49	50	54	28	RICKY SKAGGS EPIC 45027/CBS (CD)	KENTUCKY THUNDER
52         53         52         102         VERN GOSDIN COLUMBIA 40982/CBS (CD)         CHISELED IN STONE           53         54         61         295         MARKER/CUBB 60193/WARKE BROS (8.98) (CD)         GREATEST HITS, VOLUME I           (54)         59         53         36         THE CHARLIE DANIELS BAND & EPIC 38795/CBS (CD)         A DECADE OF HITS           (55)         64          2         VINCE GILL MCA 42321 (8.98) (CD)         WHEN I CALL YOUR NAME           56         50         12         MARTY STUART MCA 42312 (8.98) (CD)         HILLBILLY ROCK           (57)         57         59         83         K.D. LANG SIRE 25724/WARKER BROS (8.98) (CD)         SOME WHERE BETWEEN           (59)         60         56         44         ROSANNE CASH COLUMBIA 45054/CBS (CD)         HITS 1979 - 1989           60         58         58         39         STEVE WARINER MCA 42272 (8.98) (CD)         I GOT DREAMS           (51)         65         64         44         BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)         TURN THE TIDE           62         66          29         EDDY RAVEN UNIVERSAL 76003/MCA (8.98) (CD)         TURN THE TIDE           63         71         -31         GARY MORRIS UNIVERSAL 76003/MCA (8.98) (CD)         TURN THE TID	50	49	49	129	K.T. OSLIN ▲ RCA 5924-1 (8.98) (CD)	80'S LADIES
13         14         15         14         15         16         11         10<	51	52	55	14	SKIP EWING MCA 42301 (8.98) (CD)	THE WILL TO LOVE
33         34         61         233         WARREF/CURB 60193/WARNER BROS (8.98) (CD)         GREATEST HITS, VOLUMET           (54)         59         53         36         THE CHARLIE DANIELS BAND & EPIC 38795/CBS (CD)         A DECADE OF HITS           (55)         64          2         VINCE GILL MCA 42321 (8.98) (CD)         WHEN I CALL YOUR NAME           56         56         50         12         MARTY STUART MCA 42312 (8.98) (CD)         WHEN I CALL YOUR NAME           58         55         57         30         SUZY BOGGUSS CAPITOL 90237 (8.98) (CD)         SOMEWHERE BETWEEN           (59)         60         56         44         ROSANNE CASH COLUMBIA 45054/CBS (CD)         HITS 1979-1989           60         58         58         39         STEVE WARINER MCA 42272 (8.98) (CD)         I GOT DREAMS           (61)         65         64         44         BAILLIE AND THE BOYS ACA 8454 (8.98) (CD)         TURN THE TIDE           62         66          29         EDDY RAVEN UNIVERSAL 76003/MCA (8.98) (CD)         STONES           (61)         65         64         44         BAILLIE AND THE BOYS ACA 8454 (8.98) (CD)         THE MOVASA VARIA 8.965 (CD)           66         61         68         88         BILLY JOP ROYAL 4.260/CBS (C	52	53	52	102	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
54         59         53         36         THE CHARLIE DANIELS BAND ▲ EPIC 38795/CBS (CD)         A DECADE OF HITS           (55)         64          2         VINCE GILL MCA 42321 (8:98) (CD)         WHEN I CALL YOUR NAME           56         56         50         12         MARTY STUART MCA 42312 (8:98) (CD)         HILLBILLY ROCK           (57)         57         59         83         K.D. LANG SIRE 25724/WARNER BROS. (8:98) (CD)         SOMEWHERE BETWEEN           (59)         60         56         44         ROSANNE CASH COLUMBIA 45054/CBS (CD)         HITS 1979 - 1989           60         58         58         39         STEVE WARINER MCA 42272 (8:98) (CD)         I GOT DREAMS           (61)         65         64         44         BAILLIE AND THE BOYS RCA 8454 (8:98) (CD)         TURN THE TIDE           62         66          29         EDDY RAVEN UNIVERSAL 76005/MCA (8:98) (CD)         TURN THE TIDE           63         72         63         20         DON WILLIAMS RCA 965-1 (8:98) (CD)         ONE GOOD WELL           65         63         62         28         MERLE HAGGARD EPIC 44283/CBS (CD)         SOTHES           (64)         72         63         20         DON WILLIAMS RCA 965-1 (8:98) (CD)         THE ROYAL TR	53	54	61	295		GREATEST HITS, VOLUME I
56         56         50         12         MARTY STUART MCA 42312 (8.98) (CD)         HILLBILLY ROCK           (57)         57         59         83         K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)         SOMEWHERE BETWEEN           (59)         60         56         44         ROSANNE CASH COLUMBIA 45054/CBS (CD)         HITS 1979 - 1989           60         58         58         39         STEVE WARINER MCA 42272 (8.98) (CD)         I GOT DREAMS           (61)         65         64         44         BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)         TURN THE TIDE           62         66          29         EDDY RAVEN UNIVERSAL 76003/MCA (8.98) (CD)         TEMPORARY SANITY           (63)         71          31         GARY MORRIS UNIVERSAL 76003/MCA (8.98) (CD)         STONES           (64)         72         63         20         DON WILLIAMS RCA 9656-1 (8.98) (CD)         ONE GOOD WELL           65         63         62         28         MERLE HAGGARD EPIC 44283/CBS (CD)         THE ROYAL TREATMENT           64         70         65         11         SHELBY LYNNE EPIC 44260/CBS (CD)         CHRISTMAS IN AMERICA           64         70         65         11         SHELBY LYNNE EPIC 44260/CBS (CD)         CHRISTMAS I	54	59	53	36		A DECADE OF HITS
17         12         12         13         14<	(55)	64	-	2	VINCE GILL MCA 42321 (8.98) (CD)	WHEN I CALL YOUR NAME
58         55         57         30         SUZY BOGGUSS CAPITOL 90237 (8.98) (CD)         SOMEWHERE BETWEEN           (59)         60         56         44         ROSANNE CASH COLUMBIA 45054/CBS (CD)         HITS 1979 - 1989           60         58         58         39         STEVE WARINER MCA 42272 (8.98) (CD)         I GOT DREAMS           61         65         64         44         BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)         TURN THE TIDE           62         66          29         EDDY RAVEN UNIVERSAL 76003/MCA (8.98) (CD)         TEMPORARY SANITY           63         71          31         GARY MORRIS UNIVERSAL 76003/MCA (8.98) (CD)         STONES           644         72         63         20         DON WILLIAMS RCA 9656 1 (8.98) (CD)         ONE GOOD WELL           65         63         62         28         MERLE HAGGARD EPIC 44283/CBS (CD)         5:01 BLUES           66         61         68         88         BILLY JOE ROYAL ● ATLANTIC 90658-1 (8.98) (CD)         CHRISTMAS IN AMERICA           68         70         65         11         SHELBY LYNNE EPIC 44283/CBS (CD)         CHRISTMAS IN AMERICA           70         75         73         10         JANIE FRICKIE COLUMBIA 45087/CBS (CD)         CHRISTMAS I	56	56	50	12	MARTY STUART MCA 42312 (8.98) (CD)	HILLBILLY ROCK
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68         70         65         11         SHELBY LYNNE EPIC 44260/CBS (CD)         SUNRISE           69         73         69         344         WILLIE NELSON & <sup>2</sup> COLUMBIA KC 237542/CBS (CD)         GREATEST HITS           (70)         75         73         10         JANIE FRICKIE COLUMBIA KC 237542/CBS (CD)         LABOR OF LOVE           71         74         71         3         SOUNDTRACK COLUMBIA 45087/CBS (CD)         NEXT OF KIN           72         62         60         13         DANIELE ALEXANDER MERCURY 838 352 (CD)         FIRST MOVE           (73)         RE-ENTRY         73         ALABAMA • RCA 6825-R (9.98) (CD)         ALABAMA LIVE           74         69         75         27         LIONEL CARTWRIGHT MCA 42276 (8.98) (CD)         LIONEL CARTWRIGHT	66	61	68	88	BILLY JOE ROYAL  ATLANTIC 90658-1 (8.98) (CD)	THE ROYAL TREATMENT
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72         62         60         13         DANIELE ALEXANDER MERCURY B38 352 (CD)         FIRST MOVE           73         RE-ENTRY         73         ALABAMA ● RCA 6825-R (9.98) (CD)         ALABAMA LIVE           74         69         75         27         LIONEL CARTWRIGHT MCA 42276 (8.98) (CD)         LIONEL CARTWRIGHT	70	75	73	10	JANIE FRICKIE COLUMBIA 45087/CBS (CD)	LABOR OF LOVE
T3         RE-ENTRY         T3         ALABAMA ● RCA 6825-R (9.98) (CD)         ALABAMA LIVE           74         69         75         27         LIONEL CARTWRIGHT MCA 42276 (8.98) (CD)         LIONEL CARTWRIGHT	71	74	71	3	SOUNDTRACK COLUMBIA 45331/CBS (CD)	NEXT OF KIN
74         69         75         27         LIONEL CARTWRIGHT MCA 42276 (8.98) (CD)         LIONEL CARTWRIGHT           75         50         50         50         50         100		62	60	13	DANIELE ALEXANDER MERCURY 838 352 (CD)	FIRST MOVE
	(73)	RE-EI	NTRY	73	ALABAMA • RCA 6825-R (9.98) (CD)	ALABAMA LIVE
75 68 66 25 HOLLY DUNN WARNER BROS 25939 (8 98) (CD) THE BLUE ROSE OF TEXAS	74	69	75	27	LIONEL CARTWRIGHT MCA 42276 (8.98) (CD)	LIONEL CARTWRIGHT
	75	68	66	25	HOLLY DUNN WARNER BROS. 25939 (8.98) (CD)	THE BLUE ROSE OF TEXAS

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



## COUNTRY MEN



Oak Ridge Boy Steve Sanders, right, turns the tables on Scene Three production's director Larry Boothby on location for a video shoot at Percy Priest Lake in Nashville. The video for "No Matter How High" features brief guest appearances by the mothers of each Oak Ridge Boy. In the middle is Loraine Sanders, mother of Steve.

## **Oaks Refuse To Live In The Shadows** Boys Use Promo Deals To Stay Ahead

### BY GERRY WOOD

NASHVILLE—With increased competition coming from the onslaught of hot new acts and facing battles for tight radio playlist slots and limited chart slots, the Oak Ridge Boys are putting an emphasis on promotion as they launch their 1990 season.

Multiple deals have the Oaks engaging in promotions involving airlines, pizza, cable TV, consumer publications, retail chains, and a "900" hot-line number.

The "900" number phone promotion that covers all 50 states, plus Puerto Rico and the Virgin Islands, has already been launched. Callers can dial 1-900-909-5900 to hear a specially recorded interview with the Oaks. The interviews will be changed every 24 hours. Callers will have chances to win prizes, including a weekly callback from a member of the group. The system is capable of handling 7,200 calls a minute. The service will be advertised on Country Music Television, select local markets, The Nashville Network, and other national TV outlets.

In 1989, Totino's Party Pizza, a brand of the Pillsbury Co., flew a trial balloon by underwriting special

### 'There are only so many slots on radio and in the market'

Oak Ridge Boys promotions in six test markets. Pleased by the results, Totino's has launched a threepronged campaign for 1990. The Oaks will be depicted on the back of the packaging on all varieties of Totino's Party Pizza between Jan. 15 and June 15 (approximately 24 million units). "Tickets To Fun" proofs of purchase will offer customers the chance to purchase a never-before-released video, and a music cassette containing six previous hit singles by the Oaks. The 20-minute video will contain tour footage, a performance, an interview, and two complete music videos—"Gonna Take A Lot Of River" and "No Matter How High." Both the videocassette and the audiotape can be obtained by redeeming "Tickets To Fun" proofs, along with a small dollar amount

Between 15 and 20 markets will be chosen for local promotional campaigns coordinated between Totino's Party Pizza and the Oaks' promotion staff and PR agency. Radio and instore advertisements and cross-promotions are planned. Contests will provide one grand-prize winner, plus guest, out of each market to be flown to Nashville to take part in a "Country Getaway Weekend." Totino's will sponsor 150 food industry executives to attend the weekend in early June that will be hosted by the Oak Ridge Boys. The executives will be chosen from an internal industry contest. American Airlines carried an Oak

Ridge Boys music special on one of its in-flight channels last September and October. The special contained four 60-second commercials for a promotion offering the fliers a chance to register to win a Las Vegas weekend vacation to see the Oaks perform at Bally's Casino Resort in January. The 200 qualifiers received cassette copies of the "American Dreams" album. The American Way magazine carried a color photo of the Oaks on the channel-listing page and an article about the contest and its rules (for those who did not have or use headsets).

On designated flights throughout January and February, America West Airlines' flight attendants will conduct an Oaks contest, allowing one passenger to win the "American Dreams" cassette, which will be handed to the passenger on the spot. Simultaneously, all headset flights during this period will offer an Oak Ridge Boys special on one of their music channels. And the America West magazine will carry a feature on the Oaks.

The September 1989 issue of Music City News carried a double-truck ad for "American Dreams" in the form of a contest that allowed entrants to spell out as many words as possible from "OAK RIDGE BOYS AMERI-CAN DREAMS." Qualifiers won cassette copies of the album. The grandprize winner, plus guest, was flown to Washington for a weekend vacation. The winner listed more than 12,400 correct words of three or more letters.

An October/November TNN promotion gave the grand-prize winner 12 round-trip coach air tickets to fly his or her family home for Christmas. Three first-place winners received round-trip air travel to their homes for the holidays. Cassette copies of "American Dreams" went to 46 second-place winners. Grand-and firstplace drawings for the American Airlines flights were held live on "Nashville Now."

(Continued on page 59)

## Farm Aid IV Set For Hoosier Dome Nelson, Mellencamp Host This Year's Benefit

ARM AID IV: Mark down April 7 as the date for the fourth go-round of Willie Nelson's Farm Aid at the Hoosier Dome in Indianapolis. Nelson and Hoosier star John Mellencamp will host the event that was invited to Indiana by Gov. Evan Bayh, who commented, "Family farmers are important to Indiana and to the nation, and we welcome a chance to join Indiana native John Mellencamp in this effort."

Farm Aid has raised more than \$12 million since the first concert, Sept. 22, 1985, in Champaign, Ill. The sec-

ond Farm Aid event was held in Austin, Texas, on July 4, 1986, and the third version was staged Sept. 19, 1987, in Lincoln, Neb.

"I had hoped we wouldn't have to do another concert," commented Nelson. "But we're losing family farms every day, and many who are still on their land are just barely hanging on." Nelson not-

ed that 1990 is an important year for America's farmers. A new farm bill will be written and an international trade agreement affecting agricultural policy will be completed. Adds Mellencamp: "Raising money is important, but raising consciousness is a priority, too. A lot of people don't understand how important family farmers are to us all."

Like past Farm Aids, the April 7 event will feature performers from all genres of music, with the emphasis on country and rock. Proceeds from Farm Aid IV will go to help the plight of U.S. farmers. More than 400,000 farm families have reportedly been lost since the 1985 Farm Bill was passed. And in 1986, some one-third of all farm households fell below the poverty level.

Congratulations to two great music artists, Nelson and Mellencamp, for donating their valuable time and their immense talents once again to this worthy cause. Look for a star-studded lineup of compassionate artists who share their concerns. Tickets for the concert will go on sale through Ticketmaster at the end of February. If you can't go, give. Success stories abound following the donations through previous Farm Aid shows, but the need is even more critical now.

**F**ISH TALES: On a recent deep-sea fishing excursion during a trip to Hawaii, **Wynonna Judd** reeled in the biggest catch of the day—a 125-pound marlin—with momma **Naomi's** help.

The Judds are slated to co-host the American Music Awards, airing Jan. 22 on ABC. Nominated for favorite country group/duo, the mother-daughter act is also scheduled to perform. Other program hosts include Alice Cooper, Anita Baker, and Gloria Estefan.

MUSIC CITY LOVE: Plans are under way for the 17th annual Music City Tennis Invitational May 4-6. Proceeds from the tournament will again benefit the Children's Hospital of Vanderbilt Univ. Medical Center. For regis-

tration and sponsorship information, contact: Children's Hospital, 2424 Garland Ave., Nashville, Tenn. 37212.

**D**OOBIE DOOBIE DO: The **Doobie Brothers** with special guest **Southern Pacific** are slated to perform a live benefit from Hawaii Jan. 25. The **Event TV** pay-per-view ca-

ble special is scheduled to air at 5 p.m. Pacific time and 8 p.m. EST. Proceeds from the \$14.95 per-cable-viewer show will benefit the Vietnam Veterans Aid Foundation. The performance marks the last show by the Doobies on their 1989/1990 Cycles Tour.

**H**OW'S YOUR SWING?: Roy Clark will host the first annual Roy Clark Celebrity Weekend March 23-25 in Nashville. The event, benefiting UNICEF, will feature a celebrity golf tournament, celebrity tennis tournament, and various social events and performances. Clark recently became the first national ambassador of the U.S. Committee for UNICEF. **Taylor Seale** has been appointed official director for the tournament and may be contacted at 615-244-7900.

**H**ONOR ROLL: Anne Murray was among those selected by Canada's national weekly magazine, Maclean's, for its 1989 Honor Roll. Murray celebrated her 20th year with **Capitol Records** in 1989. Her hometown of Springhill, Nova Scotia, opened the Anne Murray Centre last summer, housing memorabilia from her childhood, as well as awards and videos. Maclean's noted, "Anne Murray, by her talent, in her manner, and by just having fun in her music, has clearly secured a special place in the hearts of the nation." Selections for the Honor Roll were based on Canadians whose "spirited accomplishments brought lustre to Canada in 1989."

## **CMA Sets MIPS Agenda**

NASHVILLE—The Country Music Assn. has released the names of the panels and panelists for its Music Industry Professional Seminar sessions, which will again be held as part of the Country Radio Seminar here, Feb. 28-March 3. All the MIPS panel discussions will take place on March 1 from 9:30 a.m.-5:30 p.m.

"Business In The Right Key," the first panel of the day, will be moderated by music attorney Jim Zumwalt, and will feature as participants Kathy Gangwisch, publicist and head of Kathy Gangwisch & Associates; Harold Shedd, producer and creative VP, Mercury/PolyGram Records; Terry Cline, booking agent for the Jim Halsey Co.; Chuck Morris, talent manager and head of Chuck Morris Entertainment; Joe Galante, senior VP and GM of RCA Records; and artists Clint Black, Chris Hillman (Desert Rose Band), and Patty Loveless.

"Making Music That Makes Cents" will be moderated by musician David Briggs and will have discussion and comments from studio musicians Eddie Bayers, Larrie Londin, Shane Keister, Brent Rowan, and Bergen White, and from recording artists Vince Gill and Dan Seals.

The final panel, "Challenging The Rules And Staying In The Game," has songwriter Roger Murrah as its moderator. Panelists are songwriters Beth Nielsen Chapman, Dennis Morgan, Eddy Raven, and Mary Chapin Carpenter, and publishing representatives Russ Zavitson, Millhouse Music; Doyle Brown, PolyGram Music; and Susan Burns, Famous Music. Tim DuBois, songwriter, producer, and head of Arista Records' Nashville division, will also speak on this panel.

Attendance at the panel discussions is open to anyone registered for the Country Radio Seminar. Information on the event is available at 615-327-4487 or 327-4488.



by Gerry Wood

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Billboard.

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WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
	2	1	10	NOBODY'S HOME J.STROUD,M.WRIGHT (C.BLACK)	CLINT BLACK RCA 9078-7
2	1	3	13	MY ARMS STAY OPEN ALL NIGHT J.CRUTCHFIELD (P.OVERSTREET, D.SCHLITZ)	TANYA TUCKER CAPITOL 44469
3	4	7	9	STATUE OF A FOOL S.BUCKINGHAM (J.CRUTCHFIELD)	RICKY VAN SHELTON COLUMBIA 38 73077/CBS
4	10	17	7	SOUTHERN STAR BBECKETT, ALABAMA (R.MURRAH, S.DEAN, R.ALVES)	ALABAMA RCA 9083-7
5	3	2	15	IT AIN'T NOTHIN' GFUNDISK WHITLEY (T.HASELDEN)	KEITH WHITLEY RCA 9059-7
6	7	9	16	IT'S YOU AGAIN J.BOWEN,S.EWING (S.EWING, M.GEIGER, W.MULLIS)	SKIP EWING MCA 53732
7	8	13	14	WHEN I COULD COME HOME TO YOU JBOWEN (S.WARINER, R.MURRAH)	STEVE WARINER
8	6	11	15	MANY A LONG & LONESOME HIGHWAY R.CROWELL.T.BROWN (R.CROWELL, W.JENNINGS)	RODNEY CROWELL COLUMBIA 38-73042/CBS
9)	11	12	17	THAT JUST ABOUT DOES IT B.MONTGOMERY (M.D.BARNES, V.GOSDIN)	◆ VERN GOSDIN COLUMBIA 38 69084/CBS
10)	16	19	12	START LOVER AGAIN PWORLEY.E.SEAY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53746/MCA
11	5	4	20	OUT OF YOUR SHOES BEECKETT (J.WOOD, PRYAN, S.SPIVEY)	♦ LORRIE MORGAN
12)	17	21	7	ON SECOND THOUGHT	CA 9016-7 ♦ EDDIE RABBITT
10	15	16	9	R.LANDIS (E.RABBITT) ONE MAN WOMAN	CAPITOL 44527 THE JUDDS
14	9	10	17	B.MAHER (P.KENNERLEY) TILL I CAN'T TAKE IT ANYMORE	CURB/RCA 9077-7/RCA BILLY JOE ROYAL
1	22	26	8	NLARKIN (C.OTIS, J.BURTON) OVERNIGHT SUCCESS	ATLANTIC 7-88815 GEORGE STRAIT
	21	24	9	J.BOWEN,G.STRAIT (S.D.SHAFER) WHERE'VE YOU BEEN	MCA 53755 KATHY MATTEA
		5	-	A.REYNOLDS (J.VEZNER, D.HENRY) A WOMAN IN LOVE	MERCURY 876 262-7 ♦ RONNIE MILSAP
	14	_	18	R.MILSAP,R.GALBRAITH,T.COLLINS (D.MILLETT, C.WRIGHT) WHO'S LONELY NOW	RCA 9027-7 HIGHWAY 101
_	12	8	16	P.WORLEY,E.SEAT (K.BROOKS, D.COOK) THERE YOU ARE	WARNER BROS. 7-22779 WILLIE NELSON
-	24	20	16	PROSTER (M.REID, K.FLEMING)	COLUMBIA 38-73015/CBS
-	28	31	6	JBOWEN (E.STEVENS, JSCARBURY) TWO DOZEN ROSES	MCA 53757
21	13	6	19	R.HALL.R.BYRNE (R.BYRNE, M.MCANALLY)	SHENANDOAH COLUMBIA 38 69061/CBS
22	18	18	20	IF TOMORROW NEVER COMES A.REYNOLDS (K.BLAZY, G.BROOKS)	♦ GARTH BROOKS CAPITOL 44430
23	19	15	19	I'VE BEEN LOVED BY THE BEST D.WILLIAMS.G.FUNDIS (B.MCDILL, P.HARRISON)	DON WILLIAMS RCA 9017-7
24)	26	25	15	★ ★ POWER PICK/AIRPL IN MY EYES T.BROWIN,S.SMITH (LCARTWRIGHT)	AY * * LIONEL CARTWRIGHT MCA 53723
25	25	27	12	I CAN'T TURN THE TIDE K.LEHNING (M.BONAGURA, K.BAILLIE, C.BICKHARDT)	BAILLIE AND THE BOYS RCA 9076-7
26	23	23	16	WHEN IT'S GONE R.SCRUGGS,NITTY GRITTY DIRT BAND (J.FADDEN, D.SCHLITZ)	◆ NITTY GRITTY DIRT BAND
27	20	14	17	SHE'S GONE, GONE, GONE JBOWEN,G.CAMPBELL (H.HOWARD)	GLEN CAMPBELL CAPITOL 66024
28)	32	38	9	LEAVE IT ALONE WWALDMAN (B LLOYD, R.FOSTER)	THE FORESTER SISTERS WARNER BROS. 7-22773
29	27	22	18	THERE GOES MY HEART AGAIN H.DUNNC.WATERS (LWILSON, W.PERRY, J.DIFFIE)	♦ HOLLY DUNN WARNER BROS. 7-22796
30	29	29	22	ALL THE FUN	◆ PAUL OVERSTREET
31)	34	36	5	LITTLE GIRL	RCA 9015-7 REBA MCENTIRE
	36	39	6	JBOWEN, R.MCENTIRE (K.FRANCESCHI, Q.POWERS) FAST MOVIN' TRAIN	MCA 53763 ♦ RESTLESS HEART
	30	30	18	S.HENDRICKS,T.DUBOIS,RESTLESS HEART (D.LOGGINS)	RCA 9115-7
	31	33	22	R-PERRY (B.BENTON, B.HENDRICKS, C.OTIS) YELLOW ROSES	WARNER BROS. 7-28841 DOLLY PARTON
	43	45	6	R SKAGGS (D PARTON)	COLUMBIA 38-69040/CBS.
	43 38	43	7	T.DUBOIS,R.SHARP (S.LEMAIRE, J.P.PENNINGTON)	ARISTA 9911 RICKY SKAGGS
				R.SKAGGS.S.BUCKINGHAM (J.RUSHING, L.CORDLE) IF YOU WANT TO BE MY WOMAN	EPIC 34 73078/CBS MERLE HAGGARD
	39	48	8	M.HAGGARD,M.YEARY,K.SUESOV (M.HAGGARD)	EPIC 34 73076/CBS
	37	41	24	JLEO ALABAMA (R.MURRAH. S.ANDERS)	RCA 8948-7

EK	EX	GO GO	WKS. ON CHART		
THIS	LAST WEEK	A G(	N C K	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	41	32	21	COUNTRY CLUB G.BROWN (C.JONES, D.LORD)	TRAVIS TRITT WARNER BROS. 7-22882
40	33	28	15	SIMPLE MAN J.STROUD (C.DANIELS, J.GAVIN, C.HAYWARD, T.DIGREGARIO)	THE CHARLIE DANIELS BAND EPIC 34-73030/CBS
(41)	54	64	3	CHAINS T.BROWN (H.BYNUM, B.RENEAU)	◆ PATTY LOVELESS MCA 53764
42	44	40	22	THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) J.E.NORMAN (G.BURR, E.KAZ)	♦ KENNY ROGERS REPRISE 7-22828/WARNER BROS.
43	40	46	23	BAYOU BOYS B.BECKETT (F.J.MEYERS, T.SEALS, E.RAVEN)	EDDY RAVEN CAPITOL 66016
44	45	37	21	THE RACE IS ON R.L.SCRUGGS,M.MILLER (D.ROLLINS)	SAWYER BROWN CAPITOL/CURB 44431/CAPITOL
45	46	34	20	THE LONELY SIDE OF LOVE T.BROWN (KOSTAS)	PATTY LOVELESS
(46)	55	69	5	SOONER OR LATER B.BECKETT (S.LONGACRE, B.FOSTER, B.LABOUNTY)	EDDY RAVEN CAPITOL 44528
(47)	58	58	9	TELL ME WHY S.FISHELL (G.DAVIES, H.STINSON)	◆ JANN BROWNE CURB 10568
48	48	53	8	TIME'S UP SOUTHERN PACIFIC, J.E. NORMAN (W. WALDMAN, H.STINSON, K. WELCH)	RN PACIFIC & CARLENE CARTER WARNER BROS. 7-22714
49	47	55	13	IF YOUR HEART SHOULD EVER ROLL THIS WAY AGAIN B.HALVERSON,R.BENNETT (A.CUNNINGHAM, M.IRWIN)	
50	52	51	13		MCCARTER & THE MCCARTERS WARNER BROS. 7-22763
51	62	63	3	SEEIN' MY FATHER IN ME J.STROUD (P.OVERSTREET, T.DUNN)	◆ PAUL OVERSTREET RCA 9116-7
(52)	57	57	12	AMY'S EYES JBRADLEY (T.BROWN, J.P.HUNT)	CHARLEY PRIDE
53	50	54	24	ACE IN THE HOLE JBOWENG.STRAIT (DADKINS)	GEORGE STRAIT MCA 53693
54	56	56	21	TIL LOVE COMES AGAIN J.BOWENR.MCENTIRE (B.REGAN, E.HILL)	REBA MCENTIRE MCA 53694
55	49	44	21	NEVER HAD IT SO GOOD	♦ MARY CHAPIN CARPENTER COLUMBIA 38-69050/CBS
56	51	61	23	BURNIN' OLD MEMORIES AREYNOLDS (LBOONE, G.NELSON, P.NELSON)	KATHY MATTEA MERCURY 874 672 7
(57)	69	_	2	NOT COUNTING YOU AREYNOLDS (G.BROOKS)	GARTH BROOKS
58	53	47	7	HE'S ALIVE	CAPITOL 44492 ◆ DOLLY PARTON
59	60	59	26	R SKAGGS (D.FRANCISCO) SAY WHAT'S IN YOUR HEART	COLUMBIA 38-73200/CBS
60	61	52	25	T.DUBOIS,S.HENDRICKS,RESTLESS HEART (D.SCHLITZ, D.LOWERY)	RCA 9034-7
61	59	60	23	R.SKAGGS.S.BUCKINGHAM (K.WELCH, H.STINSON)	EPIC 34 68995/CBS THE OAK RIDGE BOYS
(62)	68	72	7	J.BOWEN (B.CORBIN) WHO'S GONNA KNOW	CONWAY TWITTY
<b>63</b>	64	67	9	J.BOWEN.C.TWITTY.D.HENRY (R.MAINEGRA, J.GRIFFIN, R.YANCEY) THE GREAT DIVIDE	GENE WATSON
64	63	50	17	P.WORLEY,E.SEAY,G.BROWN (J.LINDLEY, R.TRAVIS)	WARNER BROS. 7-22751
(65)	66	65	11	THE KENTUCKY HEADHUNTERS (B.MONROE, J.LANDERS)	CURTIS WRIGHT
				C.WRIGHT,III,J.CHARLTON (C.WRIGHT, B.SPENCER) ★★★HOT SHOT DEBUT	AIRBORNE 75746/MCA
66	NEV	VÞ	1	HERE IN THE REAL WORLD KSTEGALL,SHENDRICKS (A.JACKSON, MJRWIN)	◆ ALAN JACKSON ARISTA 9922
67	65	70	8	SHE'S A LITTLE PAST FORTY B.KILLEN, R.MCDOWELL, J.MEADOR (R.MCDOWELL, B.KILLEN, J.P.PENNINGTO	N) RONNIE MCDOWELL CURB 10558
68	72	75	3	QUITTIN' TIME J.JENNINGS,M.C.CARPENTER (R.ROYER, R.LINN)	MARY CHAPIN CARPENTER COLUMBIA 38 73202/CBS
69	74	74	10	DON'T LEAVE HER LONELY TOO LONG R.BENNETT, T.BROWN (M.STUART, KOSTAS)	MARTY STUART MCA 53751
70	67	62	11	THE CENTER OF MY UNIVERSE TBROWN (D.BELLAMY, H.BELLAMY, D.SCHLITZ)	THE BELLAMY BROTHERS MCA/CURB 53719/MCA
71	73	68	9	SHOULDA, COULDA, WOULDA LOVED YOU P.MCMAKIN (L.TAYLOR, L.WILSON, R.MOORE)	◆ LES TAYLOR EPIC 34 73063/CBS
72	71	71	19	NÉVER ALONE T.BROWN (V.GILL, R.CASH)	VINCE GILL MCA 53717
(73)	NEV	VÞ	1	OKLAHOMA SWING T.BROWN (V.GILL, T.DUBOIS)	VINCE GILL WITH REBA
74)	75	_	2	ROUTE 66 S.GIBSON, J.E.NORMAN (B.TROUP)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-22666
75	NEV	VÞ	1	GO DOWN SWINGIN' J.STROUD (S.RAMOS, J.VANDIVER)	WILD ROSE CAPITOL 44529

ESTM











by Marie Ratliff

THIS WEEK'S Billboard Hot Country Singles chart unveils a revolutionary method of tracking airplay, developed by Broadcast Data Systems. The system monitors and measures actual airplay on a round-the-clock basis, seven days a week. Because this method of tracking registers not only the number of plays but the specific time of each play, it is now possible for the chart to rank a record based on the number of people who heard it (according to the latest Arbitron figures) rather than a playlist number or rotation ranking based on research techniques that vary from station to station.

YOU WILL NOTICE SOME significant differences in the way the chart information is presented. We are now listing 75 titles on the chart, and at the same time instituting a weekly feature highlighting 10 additional records that have not yet reached the chart. They are in a separate box called Hot Country Radio Breakouts, and the 10 titles reflect the hottest of the new product available (see below).

**S**INCE THE NEW chart was announced several months ago, we have heard a lot of feedback. Some record people are concerned about the much smaller, more major-market-oriented chart panel. Some PDs are worried about their playlist information being made public—despite the fact that other, nonautomated companies already sell similar information. But the bulk of the feedback from programmers has been positive. Here is a sampling:

FROM Don Langford, West Coast regional operations manager for EZ Communications and PD for KRAK-AM-FM Sacramento, Calif.: "I just want to tell you I think the new system is great and to let you know that we're behind you. If there's anything we can do to help, just let me know."

**P**ROM **Dugg Collins**, GM of KDJW Amarillo, Texas, (who wants the world to know that he has just become a proud grandfather for the first time) comes a supportive note: "Prove to them your new system is accurate. The business needs something new."

**P**ROM Mark Tudor, PD of WLVK Charlotte, N.C.: "I think the new system is going to be good for everybody to know basically what a song really is doing. [Programmers and promoters] won't be forcing things up or down just on the basis of where it is on the chart. I remember back in 1986 when I was on a seminar in Boston with [BDS president] Marty Feely and he was talking about it then. I'm glad to see that it's finally here."

**ROM ONE PROGRAMMER** who wishes to remain anonymous: "I find it interesting that some people in the record business are always bitching about the chart system being so inaccurate, but when you try to get something going that would actually measure airplay, you are faced with an uprising. I guess it's because they actually lose control of a majority of the radio station lists."

A CHRISTMAS CARD from Bob Guerra, OM of KZLA Los Angeles, summed it up with the handwritten postscript, "Hang in there, kid, I think you're on to something!" Thanks, Bob, we do, too.

As THE COMMENTS from Collins attest, not all the support for the new system comes from major-market PDs. And although the new system means a smaller chart panel, Billboard maintains a strong commitment to radio programmers in markets of all sizes. Soon we'll introduce a new feature to highlight news, views, and record choices from medium- and small-market PDs. And BDS will be deploying systems in more of these markets on an ongoing basis.

## Billboard HOT COUNTRY RADIO BREAKOUTS

- 1. A BOTTLE OF WINE AND PATSY CLINE MARSHA THORNTON MCA
- 2. HOLLYWOOD SQUARES GEORGE STRAIT MCA
- 3. BACK WHERE I COME FROM MAC MCANALLY WARNER BROS.
- 4. JUST AS LONG AS I HAVE YOU DON WILLIAMS RCA
- 5. HE'S GOTTA HAVE ME THE GIRLS NEXT DOOR ATLANTIC
- 6. NOBODY'S DARLIN' BUT MINE CLINTON GREGORY STEP ONE
- 7. YOU WOULDN'T KNOW LOVE BARBARA MANDRELL CAPITOL
- 8. YOU CAN'T FLY LIKE AN EAGLE JOHNNY LEE CURB
- 9. CARD CARRYIN' FOOL RANDY TRAVIS WARNER BROS.
- 10. CROCODILE TEARS LEE ROY PARNELL ARISTA

Hot Country Radio Breakouts is a weekly national compilation of the top ten records which have not yet appeared on the Hot Country Singles chart but are showing growth in radio airplay. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.



## **COUNTRY**

## Hows & Whys Of Billboard's New Chart Methodology

NASHVILLE—Billboard's chart system enters the new decade with a bold technological breakthrough that will provide the highest degree of accuracy ever available in measuring the exposure of songs by radio.

This new technology—developed by Broadcast Data Systems—is unveiled this week on the Hot Country Singles chart (see page 56). The system tracks airplay of songs 24 hours a day, seven days a week in markets where monitors have been installed by BDS. The monitors identify each song played by an encoded audio "fingerprint."

But the system does more than just determine what the stations are playing. The BDS computers can also yield demographic and market-share data, such as quarter-hour shares of the stations and listener profiles.

BDS is at the end of a six-month test

period that culminates this week in the launch of the new Hot Country Singles chart. Other Billboard airplay charts will soon convert to the new system. (For an explanation of the impact of the system on the chart, see story below.)

Currently, BDS monitors are installed mainly in large and medium markets—the country chart initially will be based on 77 stations in 55 markets. However, BDS already is ahead of previously announced plans for market saturation; the number of both stations and markets will grow rapidly as the system expands.

Under the new methodology, the country singles chart is compiled by counting the number of times each record is played on each monitored station. Each play is multiplied by the number of listeners at that exact time (using Arbitron data). All titles monitored are ranked in order of these total figures, called "gross impressions."

The new chart carries 75 titles down from 100—and is accompanied by a separate box for "Hot Country Radio Breakouts" (see page 57). The 10 Breakouts are defined as new titles not yet in the top 75.

Please note that on this week's chart, the rankings appearing in the columns for "Last week" and "2 weeks ago" are taken from test charts using BDS data and do not correspond to positions on the charts previously published in Billboard.

Other important facts about the new methodology:

• All titles that reach the top 75 will be eligible to chart, but titles moving down the chart will be deleted automatically after 26 weeks, at which time they will be considered oldies. • All titles showing an increase in gross impressions will earn a bullet (unless they make a backward chart move).

• The monitoring cycle will run from Monday to Sunday each week.

BDS is a subsidiary of Billboard Publications Inc., but operates as a separate and independent company from Billboard. BPI, with a majority equity interest in BDS, is investing some \$20 million in the project, according to Marty Feely, former Billboard associate publisher/director of research, and now president of BDS.

The system will be used by others besides Billboard, as Feely plans to pitch the service to such potential clients as record companies, retailers, radio syndicators, performing rights organizations, advertisers, and ad agencies. GERRY WOOD

## Examining The New Chart: Slower Records, Bigger Hits

NASHVILLE—Since Billboard's announcement in November 1989 that it would switch to the use of real airplay information provided by Broadcast Data Systems as the sole basis for its country chart beginning with this week's issue, one frequently asked question has been what effect the new technology would have on the speed of records on the Billboard chart.

Billboard's Hot Country Singles chart has historically been slower than that of its major competitor, Radio & Records. And the new chart will, in its initial months, be drawn from a smaller station pool than its predecessor, emphasizing large- and medium-market country outlets-stations that have, by and large, conservative music policies. That, along with the fact that measured, rather than projected, airplay is monitored, has prompted concern—especially on the record industry side-that new artists would be penalized under the new system.

Since Billboard has been generating new charts using the BDS technology for the last six weeks, we examined both a recent test chart measuring airplay from the week before Christmas—Dec. 18-24—and the comparable Billboard chart for the Jan. 6 issue, reports for which were taken on Dec. 20-21. Our findings:

• In terms of bulk numbers, the chart does indeed slow down. Of the 75 songs measured under the new system, 53 were rising or falling slower than they did on the comparable Billboard chart. And songs that many stations consider recurrents do perform better on the new chart. There are six records in the new top 75 that were no longer on the Billboard 100. And that *does not* include 15 records that were disgualified from the week's BDS-based chart because they had garnered BDS reports for more than 26 weeks.

For instance, Garth Brooks' "If Tomorrow Never Comes" is No. 18 on the new Billboard chart and No. 35 on the old chart. Merle Haggard's "A Better Love Next Time" is No. 35 instead of No. 99 in the old system. Sawyer Brown's "The Race Is On" is No. 37 instead of 66. Alabama's "High Cotton," already off the old chart, is No. 41. The same goes for Ricky Van Shelton's "Living Proof," which would be No. 43 on the new system.

• Despite the bolstered strength of these songs—hit records that major-market radio stations still play although labels no longer seek trade reports on them—not all records rise slower. In some cases, the progress of hit titles on the new chart is actually sped up.

In the week in question, Clint Black's "Nobody's Home" went 5-1 on the new chart; it would have gone 16-11 on the conventional Billboard chart. Keith Whitley's "It Ain't Nothin' " rose 4-2 instead of 5-4. Tanya Tucker's "My Arms Stay Open All Night" was 7-3 instead of 14-9. And the list goes on: Ricky Van Shelton's "Statue Of A Fool" (12-7 vs. 21-18); Steve Wariner's "When I Could Come Home To You" (18-13 vs. 17-14); the Judds' "One Man Woman" (17-16 vs. 22-19); Eddie Rabbitt's "On Second Thought" (24-21 vs. 31-26); Reba McEntire's "Little Girl" (57-36 vs. 52-41); Exile's "Keep It In The Middle Of The Road" (67-45 vs. 51-46); and Patty Loveless' "Chains" (debut 64 vs. debut 74).

The moves on some of those records, the Exile and Reba McEntire singles in particular, suggest that, without large numbers of smallmarket reporters, records do tend to start slower in the first weeks. But once songs begin to kick in at medium- and large-market reporters, consensus hit records are actually able to move up the chart faster. One reason is that, controlled for real airplay, there are fewer real hits—something that most major-market PDs or MDs have contended all along. In the new top 50, there are 25 records bulleted compared to 31 in the old system and 38 on Radio & Records' country chart for the same week.

• Perhaps the most welcome news about the new chart technology, however, is that it seems to end the "revolving door at No. 1" that has plagued the Billboard chart for the last several years. Ronnie Milsap's "A Woman In Love" managed only one week at No. 1 in both Billboard and R&R not counting weeks in which the chart was frozen. With the new system, it would have been No. 1 from the beginning of the experimental chart's inception in November until the week in guestion. making it a five-week No. 1 record. That has not been seen on any trade magazine chart for some time. On the experimental chart analyzed, "Woman" finally fell 1-5, but that is considerably slower than the 1-15 drop it took on the same week's Billboard chart.

• The impact of the new system on "new" artists is mixed. Black, Van Shelton, and Loveless, three of the "new" artists with established track records, benefited from the new system. Other records by members of the classes of '86-'89 were slowed down—Jann Browne, Southern Pacific, the McCarters, and Highway 101 among them. But so were new records by Charley Pride, Merle Haggard, Dolly Parton, Michael Martin Murphey, and Willie Nelson.

Four singles by brand-new artists definitely do chart lower under the new system. The Kentucky Headhunters' "Walk Softly On This Heart Of Mine," which peaked at 25 on Billboard and 28 on R&R, would not have made it past No. 47 on the new chart. That record, however, may be a special case. Because of its tempo and texture, many country reporters would not play "Softly." And others dayparted it heavily.

Meanwhile, Joe Barnhill's "Good As Gone," Billy Hill's "I Can't Help Myself," and Trader-Price's "Lately Rose" do not make the top 75 (or the 10-song list of comers below the top 75 that will be published with the chart). But of those records, only the Trader-Price single, which was No. 67, was still bulleted on the old chart.

• The new methodology does strip independent labels of the slight advantage they had enjoyed in Billboard as compared to the R&R chart. The only indie records on the new top 75 for the week in question were singles on the Airborne and 16th Avenue labels, both of which placed below their position on the old chart. The records by smaller independents that usually populate the Nos. 70-100 portion of the Billboard chart are gone completely here.

## **Complete List Of Monitored Stations**

NASHVILLE—Billboard's new Hot Country Singles chart is based on monitored airplay from 77 majorand medium-market country stations. Broadcast Data Systems now has monitors in 55 markets and plans to deploy additional monitors as rapidly as possible, with the goal of having many more markets represented with stations on the monitors within a matter of months. Three markets in particular, Baltimore, Greenville, S.C., and Charleston, S.C., should be operational by the end of January.

The new country panel differs from other Billboard panel listings in one significant regard. In other panels, stations are weighted by Arbitron cume and grouped in four different categories—gold, silver, bronze, and secondary. Under the new methodology, Arbitron data are used to weight each play a song receives based on the audience in that daypart.

Here is the complete list of stations currently monitored for the Hot Country Singles chart:

WKHX Atlanta WYAY/WYAI Atlanta WYAY WYAI Atlanta KASE Austin, Texas KVET Austin, Texas WKJN Baton Rouge, La. WYNK Baton Rouge, La. WZZK Birmingham, Ala. WYZK Birmingham, Ala. WYK Charlotte, N.C. WSOC Charlotte, N.C. WUSN Chicago WBVE Cincinnati WUBE Cincinnati WGAR Cleveland WHOK Columbus, Ohio **KPLX** Dallas KSCS Dallas WONE Dayton, Ohio KYGO Denver KYGO FM Denver WCX1 Detroit WWWW Detroit WWYZ Hartford, Conn KIKK-FM Houst KIKK-FM Houston KILT-FM Houston WFMS Indianapolis WCRJ Jacksonville, Fla. WQIK Jacksonville, Fla. WQIK Jacksonville, Fta. KFKF Kansas City, Mo. WDAF Kansas City, Mo. WIVK-FM Knoxville, Tenn KZLA Los Angeles WAMZ Louisville, Ky. WGKX Memphis WKIS Miami WKIS Miami WMIL Milwaukee KEEY Minneapolis WSIX-FM Nashville WSM-FM Nashville

WNOE New Orleans WYNY New York WCMS Norfolk, Va. WKEZ Norfolk, Va. KEBC Oklahoma City KXXY Oklahoma City WKY Oklahoma City WWKA Orlando, Fla. WXTU Philadelphia KMLE Phoenix KNIX Phoenix WDSY Pittsburgh KUPL Portland, Ore. KWJJ Portland, Ore. KWJ Sectamento, Calif. KRAK-FM Sacramento, Calif. KKAT Salt Lake City KAJA San Antonio, Texas KCYY San Antonio, Texas KCYY San Antonio, Texas KCYY San Bernardino/Riverside, Calif. KSON San Diego KSAN San Francisco KEEN San Jose, Calif. KMPS Seattle KRPM Seattle WIL St. Louis WKKX St. Louis WKKX St. Louis WKKX St. Louis WKKX St. Louis WQYK Tampa, Fla. KVOO Tulsa, Okla. KWEN Tulsa, Okla.

## **Ernest Tubb Record Operation Expands With New Distrib Biz Aimed At Wholesale Market**

NASHVILLE-Ernest Tubb Record Distributors has opened at the original Ernest Tubb Record Shop here at 417 Broadway. The enterprise is a joint venture between David McCormick, who heads the

NASHVILLE-Music Row area

companies are playing a game of musical chairs with their head-

quarters buildings. ASCAP has

moved to 66 Music Square West

while its former building is de-

molished and larger, new head-

quarters are constructed. The

Opryland Music Group has just

vacated 66 Music Square West

(also home of Merit Music) for 65

Music Square West across the

street. The impressive new build-

record shop, and Jacqueline Rather, former owner of Jacqueline, An Independent Record Distributor.

The aim of the new operation is to get indie, bluegrass, and other hard-to-get product to domestic

ing houses 16th Avenue Records,

Acuff-Rose/Opryland Music, and

the Gaylord Syndicom TV divi-

moved to 21 Music Square East

former home of the late MTM

Music Group. RCA Records plans

to move into a new building expected to be completed by spring, and the Country Music Assn. also

plans to move into new headquar-

ters later this year.

Warner/Chappell recently

mom-and-pop record stores and to international accounts. Rather will be in charge of the day-to-day operation of the company.

Since it was established in 1947. the Ernest Tubb Record Shop has offered a wide variety of new and catalog country product by direct mail to retail consumers. The new operation will focus on the wholesale side with an equally wideranging selection, according to Rather.

The distributor is already working with such small labels as Evergreen, Sugar Hill, Rounder, and Airborne, and will offer records in all configurations, from vinyl singles to CDs. It also handles country videos.

Rather says a catalog of wholesale offerings will be ready within the next month or so and will be sent to her mailing list of 118 domestic and 110 overseas accounts. Both lists, she says, will be expanded as the service gets under way.

Accounts, she explains, "can buy one [record], or they can buy a thousand, but it's C.O.D. nonreturnable.

She says the company will warehouse only a small amount of product to keep on hand for anticipated orders. Otherwise, she adds, "we only order what we need.'

Rather can be reached at 615-244-5463. EDWARD MORRIS

## **CMT Pumps Up Vid Volume** Channel Added 201 Titles In '89

NASHVILLE-A summary just released by Country Music Television here reveals the growing use of music videos as artist-breaking and record-selling mechanisms.

CMT added a total of 201 new videos to its 1989 playlist, up from 140 for 1988 and 104 for 1987. The 24hour-a-day music video channel gained "world premiere" rights to 74 videos in 1989-compared with 67 in 1988 and only nine in 1987.

While most of the tapes added in 1989 were from the six major country labels in Nashville, 75 were from indies or such smaller operations as Arista, Atlantic, Curb, and 16th Avenue.

Of CMT's total adds last year, MCA led with 34, then CBS, 30; RCA, 24; Mercury/PolyGram, 14; Warner Bros., 14; and Capitol, 10. The 1988 major-label adds were

RCA, 26; CBS, 20; MCA, 19; Capitol, 13; Warner Bros., 13; and Mercury/ PolyGram, 7. Indies and other small labels accounted for 42 positions. EDWARD MORRIS

### OAK RIDGE BOYS REFUSE TO LIVE IN THE SHADOWS (Continued from page 55)

In 18 markets, Cox Cable TV, in association with co-op retailers by way of point-of-purchase displays, promoted grand-prize winners flying to Nashville to observe an Oak Ridge Boys taping of TNN's "On Stage." The show will air early in 1990.

For a two-week period in October, the Oaks were featured in an ad campaign for Wal-Mart stores that was aired on TNN. The 30-second spot featured performance footage and offered special prices for the "American Dreams" album.

The MCA Records act maintains a full-time promotion staff to augment the Kathy Gangwisch & Associates PR firm. Kathy Harris and Donna Jean Kisshauer in the Oaks' Hendersonville. Tenn., office are the promo team. Kisshauer works with each

promoter, local market radio station, and national promotion contact. Harris also devises promotional ideas for local, regional, and national play. Promotion and PR often work hand in hand.

"These promotions are very, very important," Oak Ridge Boy Richard Sterban told Billboard. "Things are getting more competitive all the time and there are only so many slots on radio and in the marketplace." Sterban believes promotion is even more important when an act "comes off that peak.

The group plans to record again this spring. Looking ahead at 1990, Sterban adds, "We have more dates than last year, and we'll continue to build."

4 SOUTHERN STAR (Tom Collins, BMI/Collins Court,

STATUE OF A FOOL (Sure Fire, BMI)

ASCAP) CPP START ALL OVER AGAIN (Bar None, BMI/Bug, BMI)

TELL ME WHY (Sweet Bird, BMI/Silverline, BMI)

#### **COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC** 6 IT'S YOU AGAIN (Acuff-Rose, BMI/Milene, ASCAP)

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

- ACE IN THE HOLE (Sweet Tater Tunes, ASCAP) 53
- ALL THE FUN (Scarlet Moon, BMI) CLM AN AMERICAN FAMILY (Famous, ASCAP/Bob Corbin, 61
- ASCAP) CPP
- AMY'S EYES (Loose Ends, ASCAP/Prater, ASCAP) 52 43 BAYOU BOYS (Morganactive, ASCAP/You & I, ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong,
- ASCAP) CPP/WBM BURNIN' OLD MEMORIES (BMG ASCAP/Warner 56
- BURNIN' OLD MEMORIES (BMG, ASCAP/Warner Tamerlane, BMI/Believus Or Not, ASCAP/Screen Gems-EMI, BMI) HL/WBM THE CENTER OF MY UNIVERSE (Bellamy Bros., ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) CPP 70
- 41 CHAINS (Silverline, BMI/Andite Invasion, BMI/Cross Keys ASCAP) COUNTRY CLUB (Trumvirate, BMI) HI 39
- DON'T LEAVE HER LONELY TOO LONG (Songs Of PolyGram, BMI) HL FAST MOVIN' TRAIN (MCA, ASCAP/Emerald River,
- 32 ASCAP) HL GO DOWN SWINGIN' (Wrensong, ASCAP/Miller's 75
- Daughter, ASCAP/Love This Town, ASCAP) THE GREAT DIVIDE (Tennessee Hills, BMI/Three 63
- Story, ASCAP) WBM HEARTBREAK HURRICANE (PolyGram International, 36
- ASCAP/Amanda-Lin, ASCAP) HL HERE IN THE REAL WORLD (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Ten Ten, ASCAP) HE'S ALIVE (New Pax Music Press, ASCAP) 66
- 58
- HIGH COTTON (Shob), BMI) I CAN'T TURN THE TIDE (Colgems-EMI, ASCAP) WBM IF TOMORROW NEVER COMES (Evanlee, 38
- ASCAP/Major Bob, ASCAP) IF YOU WANT TO BE MY WOMAN (Owen Publications, 37
- 49 IF YOUR HEART SHOULD EVER ROLL THIS WAY
- IF YOUR HEART SHOULD EVER WOLL THIS WAT AGAIN (MCA, ASCAP/Ten Ten, ASCAP) HL IN MY EYES (Silverline, BMI/Long Run, BMI) WBM IT AIN'T NOTHIN' (Millhouse, BMI) HL IT'S JUST A MATTER OF TIME (Trio, BMI/Alley, 24 33
- BMI/Iza, BMI) HL

Labels place more *importance on country* clips as video outlets for them increase . . . see page 62

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- 23 I'VE BEEN LOVED BY THE BEST (PolyGram International, ASCAP/Ranger Bob, ASCAP/Careers,
- BMI) CPP/HI 35
- BMI) CPP/HL KEEP IT IN THE MIDDLE OF THE ROAD (Tree, BMI/Pacific Island, BMI) HL LEAVE IT ALONE (Careers, BMI/BMG Songs, ASCAP) 28
- HL/CPF LET IT BE YOU (Cross Keys, ASCAP/Silverline, BMI) 60
- HI /WRM
- HL/WBM LITTLE GIRL (W.B.M., SESAC) THE LONELY SIDE OF LOVE (Songs Of PolyGram, BMI/Blue Fire, BMI) HL MANY A LONG & LONESOME HIGHWAY (Coolwell, VODED BIER, DAY (Coolwell, CODED BIER, DAY (CODED) CODED BIER, DAY (CODED) CODED BIER, DAY (CODED) CODED BIER, DAY (CODED) CODED BIER, CODED BIER, CODED COD 31 45
- 8
- 2 BMI/Scarler Moon, BMI/MCA, ASCAP/Don Schiltz, ASCAP) HL/WBM/CLM NEVER ALONE (Benefit, BMI/Chelcait, BMI/Atlantic,
- BMI) NEVER HAD IT SO GOOD (Getarealjob, ASCAP/Obie 55 Diner, BMI/Bug, BMI) HL NO MATTER HOW HIGH (ESP, BMI) CPP 20

- NO MATTER HUW HIGH (ESP, BMI) CPP NOBODY'S HOME (Howlin'His, ASCAP) CPP NOT COUNTING YOU (Major Bob, ASCAP) OKLAHOMA SWING (Benefit, BMI/WB, ASCAP/Tim DuBos, ASCAP) ON SECOND THOUGHT (Edde Rabbitt, BMI) HL 73
- 12 ONE MAN WOMAN (Irving, BMI) CPP OUT OF YOUR SHOES (Ha-Deb, ASCAP/Patti Ryan, 11
- OUT OF YOUR SHOES (Ha-DE), ASCAP/Patti Rya ASCAP/Mickey James, ASCAP) OVERNIGHT SUCCESS (Acuff-Rose, BMI) CPP QUIT WHILE I'M BEHIND (Farm Hand, ASCAP/Debarris, BMI/EMI April, ASCAP/Ides Of March, ASCAP) HL QUITTIN' TIME (Grog, ASCAP) THE RACE IS ON (Tare BMI/Glad BMI) HI
- 44

65

40

- THE RACE IS ON (Tree BMI/Glad, BMI) HL ROUTE 66 (Londontown, ASCAP) SAY WHAT'S IN YOUR HEART (Don Schiltz, ASCAP/Sheddhouse, ASCAP/PolyGram Internatio ASCAP) CPP/HL SEEIN 'MY FATHER IN ME (Scarlet Moon, BMI) SHE'S A LITTLE PAST ENDRY (Tree BMI/Partific
- 67 SHE'S A LITTLE PAST FORTY (Tree, BMI/Pacific Island, BMI) HL 27
  - SHE'S GONE GONE GONE (Tree BMI) HI
- SHE'S GOTE, GUNE, GUNE (Tree, DMI) HL SHE'S GOT A MAN ON HER MIND (David 'N' Will, ASCAP/WB, ASCAP/Two Sons, ASCAP) WBM SHOULDA, COULDA, WOULDA LOVED YOU (Les Taylor, BMI/Willesden, BMI/Zomba, ASCAP/Gehl, 71
  - SIMPLE MAN (Cabin Fever, BMI/Miss Hazel, BMI)
- SOONER OR LATER (W.B.M., SESAC/Screen Gems-EMI, BMI) 46
- and may not represent mixed folio rights. CLM Cherry Lane CPP Columbia Pictures HL Hal Leonard

SHEET MUSIC AGENTS

Warner Bros. MSC Music Sales Corp

Nashville Cos. Do The Shuffle

Music City Plays Musical Chairs

sion.

Burt & Bertie. Singer/writer Bertie Higgins of "Key Largo" fame congratulates his newest co-writer, actor Burt Reynolds. Higgins completed filming a B.L. Stryker episode starring Reynolds and his wife, Loni Anderson. Higgins performs the song "Palm Beach" in the show, which will air on the "ABC Mystery Movie" in March. Higgins, who produced the recording, co-wrote the song with Reynolds and Sonny Limbo.



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THAT JUST ABOUT DOES IT (Hidden Lake, BMI/Hookem, ASCAP) CPP THERE GOES MY HEART AGAIN (Zomba, 29 ASCAP/Willesden BMI/Forest Hills, BMI) CPP THERE YOU ARE (Almo, ASCAP/Brio Blues 19

10

47

9

- ASCAP/Irving, BMI/Eaglewood, BMI) CPP TIL LOVE COMES AGAIN (AMR, ASCAP/New Haven, 54
  - BMI) CPP TILL ECAN'T TAKE IT ANYMORE (Alley, BMI/Trio,
  - THE I CAN THAN THAN WORK (Step, Only The, BMI/Eden, BMI) HL TIME'S UP (Screen Gems-EMI, BMI/Moon & Stars, BMI/Silverline, BMI/Cross Keys, ASCAP) HL/WBM TWO DOZEN ROSES (Colgems-EMI, ASCAP/Beginner ASCAP) WBM 48
  - ASCAP) WBM THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU)
  - (Gary Burr, ASCAP/Zena, ASCAP) CPP/HL WALK SOFTLY ON THIS HEART OF MINE (Bill 64
  - WHEN I COULD COME HOME TO YOU (Steve Warine)
  - WHEN I COULD COME HOME TO YOU (Steve Warner, BMI/Irving, BMI/Tom Collins, BMI/Amrinah, BMI) CPP WHEN IT'S GONE (Jim Boy, ASCAP/Bughouse, ASCAP/Don Schitz, ASCAP/Almo, ASCAP) CPP/HL WHERE'UE YOU BEEN (Wernsong, ASCAP) Cross Keys, ASCAP/CBS, ASCAP) HL/WBM 16
  - WHO'S GONNA KNOW (Maypop, BMI/James Griffin, 62
  - 34
  - Burner, ASCAP) YELLOW ROSES (Velvet Apple, BMI) CPP

- 14 ASCAP/Willin' David, BMI/Blue Sky Rider, BMI) MY ARMS STAY OPEN ALL NIGHT (Screen Gems-EMI,
  - 21
    - 42
    - Monroe BMI
    - 26

    - WHO'S GOMAA KNOW (Maypop, BMI/James Gilli BMI/Lucy's Boy, BMI) WHO'S LONELY NOW (Cross Keys, ASCAP) HL A WOMAN IN LOVE (David 'N' Will, ASCAP/Front Burner, ASCAP)

## PRO AUDIO

## **NEW PRODUCTS AND SERVICES**

**N**OVING PLANT: **Record Plant Studios/New York** is on the streets. The studio closed its doors in October but its remote truck remains active under the direction of **Kooster McAllister**. Featuring a 48-input **Trident** console, the truck is undergoing a renovation to be completed in February. Contact: 212-349-0038.

AKING HITS: The Hit Factory took delivery of Neve's VR console with Flying Faders. The board will be placed in the studio's 54th Street facility in room A3. The studio also installed a Mitsubishi 32-track X-880 digital tape recorder with Apogee filters. Contact Neve: 203-744-6230.

**A**N ALPHA BET: Alpha Audio has added a third New England Digital Direct-To-Disk multitrack recording system. The studio is now 100% digital. Contact Alpha: 804-358-3852.

NOW HEAR THIS: Ensoniq Corp. offers a high-resolution listening instrument designed for the hearing impaired. Housed in the case of a conventional hearing aid, the Sound Selector uses a custom microchip programmed to detect, respond to, and compensate for an individual's hearing loss across 13 bands of sound in steps as small as 1 decibel. Contact: 215-647-3930.

**SUTCLIFFE MUSIC**, a jingle production house, installed a pair of **Timeline Lynx** SAL timecode modules in its studio facility. A MIDI house, Sutcliffe features a 25-by-20-foot control room and a separate 10-by-10-foot vocal/overdub booth. Contact Sutcliffe: 212-989-9292.

**U**SC IN MEXICO: QSC Audio Products pro power amps made waves in Mexico. Los Bukis have become owners of the largest QSC-powered privately owned tour sound system in the world with the addition of 40 model 3800 amps. Producciones Catt has assembled a rental system featuring eight MX1500 amps and Electro-Voice MT speakers, and Faces, a nightclub, has installed six 3800s, six 3350s, and three 3200s. Contact QSC: 714-645-2540.

**D**-2 GOES AUDIO: Music Annex is the first audio facility to incorporate Sony's DVR-10 D-2 composite digital recorder, according to the company. Contact Music Annex: 415-421-6622.

**S**SL MANUAL: Solid State Logic now offers two manuals for its SL 4000 G Series automated mixing console. Contact: 212-315-1111.

**S**AINT SOUND: New York's Lewis Feldman Audio installed a new JBL/UREI system in The Saint concert hall. Included are four 4825 JBL Concert Series compact sound reinforcement systems, eight 4873A Concert Series loudspeaker systems (with 2450 neodymium compression drivers), eight 4842 systems, three UREI 535 dual graphic EQs, two 539 one-third octave room EQs, and three 525 electronic crossovers. Contact JBL: 818-893-8411.

**S**OUNDTRACS HITS THE ROAD: The Soundtracs SPA console, now in production, will be shipped shortly to purchasers in the U.S., Japan, Canada, Italy, France, and the U.K. Available in frame sizes from 24 to 48 inputs, the unit was designed as a high-spec PA board. Input modules feature five-band (Continued on next page)

## **Cassette Productions Branches Out** *Company Is Moving Into Music Market*

### BY SUSAN NUNZIATA

NEW YORK—Cassette Productions Unlimited Inc., a full-service duplication house specializing in spokenword duplication, is branching out this year.

Five months ago, the company opened a 20,000-square-foot facility in Arden, N.C., and began expanding into the music duplication market. More than 2.5 million cassettes were duplicated at the plant since its inception, and approximately 2% of those have been for music clients. In May, the company will expand the facility an additional 26,500 feet and raise its audiocassette duplication capacity to 120,000 C-40s (40-minute prerecorded cassettes) per day.

In addition, video duplication capacity will be added to the Arden plant in April.

Cassette Productions, founded more than 11 years ago in Irwindale, Calif., by William Guthy, has produced more than 40 million cassettes since its launch. The company creates, designs, packages, and duplicates audio and video programs for corporations, publishers, and professional speakers.

The company reached more than \$10 million in sales in 1989 and its annual growth remains at more than 20%.

The Arden plant and the original plant in Irwindale contribute to Cassette Production's 3.7-million-unit monthly audiocassette capacity. Both facilities are equipped with Electro-Sound 8000 systems, which operate at a duplication ratio of 64:1. Video duplication capacity is currently 25,000 units per month.

Services offered by Cassette Productions include a 24-track music/ voice recording studio, custom subliminal creation, scriptwriting, design, typesetting, printing, packaging, assembly, warehousing, and dis-

### tribution.

"We try to make it as simple for our customers as possible," says Jeffrey Baker, president of Cassette Productions. "With one phone call they have access to all our services. All their packaging, duplication, and shipping needs can be handled by one house."

Baker feels the timing is right for Cassette Productions to begin actively pursuing music accounts. "Right now, capacity exceeds demand in cassette duplication. A number of potential customers have expressed a need for better delivery in prerecorded music," he says. "What we've tried to do as a company is provide additional services besides just duplicating a cassette and getting it out the door. Companies that go above and beyond will continue to grow even in a competitive marketplace."

With the company for seven years, Baker was named president six months ago. He was previously GM and, prior to that, VP of finance.

"We have grown 30% per year in the last six years," Baker says. "We attribute much of that growth to our ability to serve our clients' needs and deliver the greatest quantity and quality of product needs to our customers on time and without error."

## **AES Reschedules Meet**

NEW YORK—Already facing a boycott of its Montreux, Switzerland, convention in March, the Audio Engineering Society has further irked British manufacturers by scheduling its autumn convention for Sept. 21-25, overlapping the International Broadcasters convention in Brighton, U.K.

Originally slated for Oct. 15-19, 1990, the 89th AES Convention would have conflicted with the Society of Motion Picture and Television Engineers gathering Oct. 13-17. Several manufacturers exhibit at both events. The AES meet was rescheduled to avoid conflict.

"Those [September dates] are the best dates we could get," says AES executive director Donald Plunkett. "We will continue to work with the convention center on other dates through the end of the month." Plunkett says he doubts that any other dates will become available.

According to Plunkett, the AES board felt it was better to serve the

majority of its constituents by avoiding a conflict with SMPTE.

"IBC will have a minimal effect on our attendance," says Plunkett, noting that IBC is geared toward the broadcast market. "The only manufacturers who may have problems are console makers, and they usually have product already in the U.S."

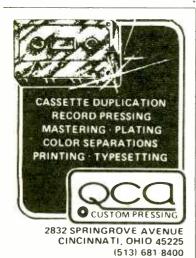
British manufacturers formed a trade group, Pro Audio Exhibitors Group, which is boycotting the 88th AES Convention in Montreux on the grounds that there are too many conventions to attend. The number of exhibitors at this year's European meet has declined 7%-10%, due to the boycott. At press time, 160 exhibitors were registered for the 88th AES.

In addition to boycotting the exhibit area, British manufacturers are not submitting any new technology to the papers and workshops sessions, according to Plunkett. SUSAN NUNZIATA

## AUDIO TRACK

### **NEW YORK**

**P**RODUCER **TODD TERRY** WAS in **D&D Recording** working on projects for **Warlock Records** and **Fresh Records**, and tracking artists **Exp** and **Ecco Homo**. Terry also mixed tracks on **Max Q**, a **Michael Hut**-



chence (lead singer of INXS) project. Mike Rogers and Kieran Walsh engineered. Producer Gail King worked on "Itching To Be" by Warner Bros. artist Tony Lamanz; "In The City" by Dino (Island); "Come Together" by Will Downing; and "Nasty Girl" by Princessa. Tommy Boy artist TKA worked with producer Joey Gardner on tracks for an upcoming album; Walsh engineered.

Herby Azor was in Abyside Sound tracking Kwamé's new Atlantic album. Pete Puleo was at the console. Kid 'N Play worked on an album for Select. Andre Debourg engineered. Salt-N-Pepa tracked an album for Next Plateau Records. Dana Dane cut tracks for his Profile album. Debourg engineered both projects.

Macstein Inc. was in Pyramid producing underscores for two Chase Manhattan Bank industrial videos. Rich Goldstein composed, programmed, performed, and produced the music. Joe Warda was at the board, assisted by Philippe Painson.

LOS ANGELES

LEFT BANK RECORDS artist

Times 2 was in Studio B at Summa producing tracks, with Howard Wolen engineering. Kyleeoho Bess assisted. Warner Bros. act Regan/ Straley was in Studio A with producer Pat Regan. Paul Lani engineered, assisted by Bess and Lori Fumar.

Enigma group Juliett overdubbed tracks at Devonshire for its upcoming release. Former Survivor guitarist Frankie Sullivan produced, with Phil Benano at the board. Mike Bosley assisted.

At Artisan Sound Recorders, engineer Greg Fulginiti mastered albums for John Coltrane, Coleman Hawkins, Sonny Stitt, Chico Hamilton, Gabor Szabo, Kenny Burrell, and Alice Coltrane.

Warner Bros. artist Loey Nelson was in at Scream mixing her new single on the digital machine. Paul Mc-Kenna and David Kershenbaum produced. McKenna mixed.

### NASHVILLE

**KICH GRISSOM WAS IN THE Music Mill doing vocals and mixes** for **PolyGram. Joe Scaife and Jim** 

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Cotton produced and engineered; Mike McCarthy also engineered.

At Sound Stage, Kelly Willis cut tracks for MCA with producers Tony Brown and John Guess. Guess engineered, assisted by Russ Martin. Matraca Berg mixed tracks for RCA with producer Josh Leo and Wendy Waldman. Steve Tillisch mixed, assisted by Tim Kish. Sugar & Spice was in for Mareno Productions working on tracks with mixers Brian Hardin and Mark Coddington. Joe Mareno produced.

### **OTHER CITIES**

**B**ENJAMIN CANNON produced a new rap tune by Ernest T. at Master Sound in Atlanta. The tune, "Cocaine Is A Mind Thing," was engineered by Carlos Glover. The Air Force Reserve Concert Band and the Air Force Academy Choir were in from Colorado Springs, Colo., to record a tune for use on a forthcoming Air Force recruitment campaign. Capt. Stephen Razo produced, with Ron Cristopher at the board. Jeff Tomei assisted.

(Continued on next page)



Pollack Plays Ramsa. Jim Pollack, keyboardist and saxophone player, uses the Ramsa WM-S2 miniature condenser mike (hidden in bell of sax) to reproduce his sound. Touring with Michelle Shocked in Europe, Pollack also plays with Latin artist Miguel Mateos and recently completed a U.S. tour with Brenda Russell. He uses the mike because it is able to handle a lot of sound without overloading.

## PRO AUDIO

### **AUDIO TRACK**

(Continued from preceding page)

Lil Louis was in at Chicago Trax, Chicago, mixing self-produced songs for his debut album. Van Christie and Jim Marcus of Die Warzau engineered. Jeff Newell oversaw the production team. Dizzy Gillespie tracked horns in Studio B with producer/composer Bill Russo. Julian Herzfeld engineered.

Platinum Post Mobile, a division of Full Sail Center for the Recording Arts in Winter Park, Fla., recently returned from Jamaica, where it recorded more than 60 reggae artists and groups, including Ziggy Marley, Third World, Yello Man, Steel Pulse, Ninea Man, and Dennis Brown. The groups participated in the Reggae Sunsplash 1989. Gary Platt engineered the event, with Bruce Marshall as second. Lance Brown assisted. Gene Pilarczyk was technical engineer and Phil Renghia was house sound specialist. The Allman Brothers were in the Jacksonville Metropolitan Park tracking a live show with the Platinum Post Mobile unit handling the recording. Westwood One coordinated the project. Platt engineered. PolyGram's Bon Jovi had Platinum Post record his Lakeland Civic Center concert in Florida live for a new album

Australian blues band Johnny Diesel & the Injectors recorded "Please Send Me Somebody To Love" at Goodnight Dallas, Dallas, for an upcoming film titled "The Deliquents." David Bowie is co-producing the film project. Memphis producer Terry Manning engineered the sessions, with Ruben Ayala and Kerry Crafton assisting. Great Caesar's Ghost recorded an EP, with Crafton producing and engineering.

Catch 22 was in New Memphis Music, Memphis, working with engineer Ronnie Kittell on overdubs and mixes for an indie release.

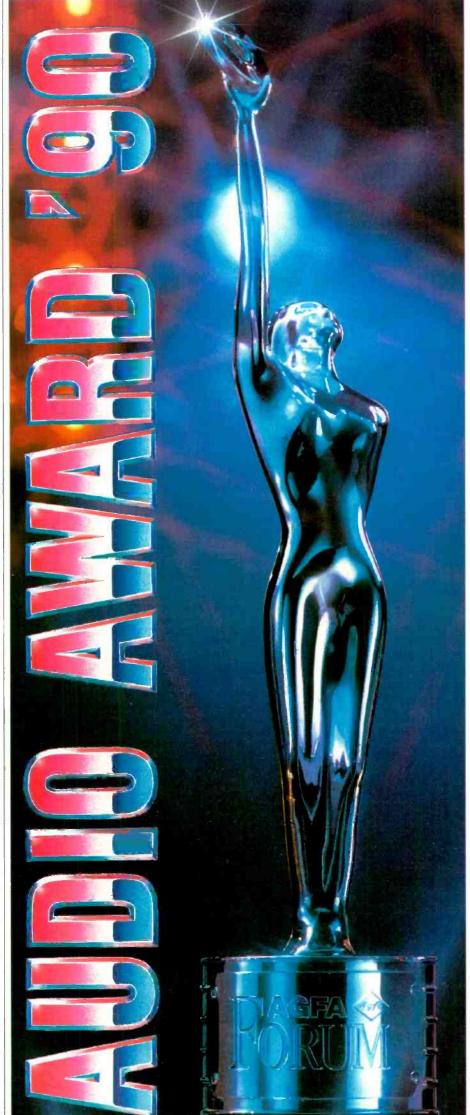
Steve Campus Productions was in at Acme, Mamaroneck, N.Y., doing a three-machine lock-up to sweeten and score to 1-inch video for media production. Jay Brown engineered. Engineer Peter Denenberg mixed pianist Geri Allen's new project, on which Vernon Reid (Living Colour) makes a guest appearance. Producers Joe Ferry and Billy Masters worked on tracks for Melissa Hood's album debut on Real Live Records. Masters engineered and Hood co-produced.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

### **NEW PRODUCTS** (Continued from preceding page)

parametric EQ and nine aux sends. Contact: 01-399-3392.

**G**OAD IN TOYLAND: Systems Development Group, a design/consulting firm, completed Toyland Recording, a two-studio recording and production facility designed for in-house productions of Goad Ministries and producer Rick Goad. The studio utilizes the newly developed Art Diffusor designed by Systems Development Group president Bernie Chlop. Contact: 301-972-7355. SUSAN NUNZIATA



## AUDIO AWARD '90



The Event: AGFA FORUM

presents the 1990 AUDIO AWARD accompanied by US-Dollar 15,000 for the world's best rock/pop music cassette. <u>The Audience:</u> The world's leading record producers, engineers, musicians, duplicators and record company executives. <u>The Date:</u> AES, October 1990. <u>The Place:</u> Los Angeles, California



AGFA FORUM,

the international organization of audio and video professionals, is now conducting a worldwide search for the rock/pop music cassette that best exemplifies the creative interplay of music, technology, and design. The winner will receive the 1990 AUDIO AWARD

- to be presented in a gala industry event next fall. Entries are now open to record labels and recording companies worldwide, Entry details are available from your local AGFA representative: **Agfa Corporation National Secretariat** AGFA FORUM **100 Challenger Road Ridgefield Park** New Jersey 07660 **Closing date for entries:** April 16, 1990



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AUDIO VIDEO PROFESSIONAL AGFA

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## MORE OUTLETS Added As Country Clips Multiply

### BY MELINDA NEWMAN

NEW YORK—As video outlets respond to the increase in country music clips by devoting more time to the medium, labels are placing greater importance on videos in the marketing mix.

"Because of the expanding viewership base, the labels in Nashville are realizing the impact videos can have on consumer purchases. We're [living] in an audiovisual world," says Mike Martinovich, VP of marketing, CBS Records, Nashville.

"We definitely see a value not only from the record sales that a video can generate, but also from the imaging process," says Rick Blackburn, VP of operations, Atlantic Records, Nashville.

Many labels greatly increased their production of country music videos last year. According to Country Music Television, the 24-hour-a-day channel added 201 new videos to its rotation in 1989, up from 140 in 1988. Leading the way in production was MCA Records, which aired 34 new clips on the station, up 15 from 1988. CBS and PolyGram also saw significant gains (see story, page 59).

Other stations are rushing to take advantage of the video outpouring. In the past few weeks, VH-1's longawaited "This Is VH-1 Country" debuted; "New Country Video," a show produced by Maryland Public Television, rolled out nationally to close to 50 stations Jan. 7, and The Nashville Network premiered 'Video Morning," which increased the number of clips shown daily from five to 40 (not including repeats). It will add more video shows in March.

According to Jeff Walker, head of Aristo Music Associates, which distributes, promotes, and tracks country videos, there has been a 15% increase in country music video television outlets in the past year. Walker adds that there are 120 country outlets nationwide, including national and regional television shows, retail outlets, clubs that broadcast videos, and radio stations that do remotes utilizing videos on a regular basis.

"More than anything, I think the marketplace for country video is playing catch up," says Jack Weston, RCA's VP of national promotion for country. "We've been involved in the video production business all along, but didn't have much chance to get the clips shown until now."

"This increase [in programming] will have a positive impact on whether to video or not to video," says Martinovich.

"I think we'll make even more videos this year than we have in the past because we're learning there is an increased exposure for them," agrees Eddie Reeves, VP/GM of Warner Bros., Nashville. "That's very positive and we're willing to invest in that. "Most of our artists will have a vid-

"Most of our artists will have a video to accompany a release, and every one of our artists will have at least one video during the lifespan of an album," says Blackburn. "But we're talking about half a dozen acts; it's a lot different for a label with 45 acts."

Despite the increase, country music still remains far below pop in terms of video production. According to TNN producer Joe Hostettler, 55% of the songs on the country chart it uses (a combination of Billboard's Hot Country Singles chart and one done by a consultant) had videos at the end of the year, up from 32% at the beginning of 1989. Between 85% and 90% of the songs on Billboard's Hot 100 singles chart have accompanying clips.

The increase in outlets does not instantly guarantee that a clip will be made. "The more opportunities presented for airing videos will obviously impact future decisions," says Martinovich, "but the overriding consideration is and always will be to what extent the song is right for a video and the part the video plays in the overall marketing scheme."

"Essentially, we'll still approach the decision to make a video or not as we have in the past," says Phran Schwartz, who was formerly with RCA and is now director of marketing and artist development for Arista Records' new Nashville office. "It boils down to looking at the artist and the song itself."

Despite the somewhat cautious approach, record company executives

readily credit video with helping to break new artists.

"We have a tendency to do a video more quickly on a new artist than an established artist because it adds a visual identity for the new act," says Weston.

Other labels talk of new acts that have gained valuable exposure through video, although radio has been slow to respond. "[PolyGram artist] Shane Barmby has had practically no recognition on radio, but he is such a video star by virtue of a video profile and three videos that he's got a fan club and is getting bookings," says Sandy Neese, director of communications, PolyGram Nashville

Labels have also discovered uses other than the traditional television outlets. Videos on new artists are shown throughout MCA to introduce the staff to the act and incite excitement about a project, according to Bruce Hinton, president of MCA Records, Nashville.

In country video's early days, clip quality was often a problem. And though the situation has greatly improved, there is still a way to go.

"I'm hoping that more videos mean more competition and that will drive the overall quality up," says Joanne Gardner, partner in Acme Pictures, which has produced videos for several artists, including Hank Williams Jr. and Rodney Crowell. Although she has seen a recent increase in quality, Gardner says, "People are going to have to get more creative or put the budgets up. They're spending \$25,000 on a clip compared with \$1 million for Madonna. The more [country labels] participate in the market, the more people are going to start putting that work up against what they see on VH-1."

Bernstein (B-52's, Adrian Belew, Beastie Boys) has departed Scorched Earth Productions and started his own video production company with producer/director Nancy Bennett. The first project for Zeitgeist (German for "spirit of the times") Productions was six artbreaks for MTV called "The Rudiments Of Rock." The duo has also shot a video for Camper Van Beethoven's new single, "Born In A Laundromat," and They Might Be Giant's "Birdhouse In Your Soul" from their Elektra debut, "Flood." Zeitgeist's number is 213-460-4476.

KUDOS TO THE INDIGO GIRLS for publicizing a good cause in their new clip for "Get Together," a re-make of the **Youngbloods'** tune. From the "Strange Fire" LP on Epic (and the "The Wonder Years" soundtrack), the video intersperses a performance by the duo with clips of workers for Habitat For Humanity. The address of the nonprofit organization that builds low-cost, affordable housing in the U.S. appears at the end of the clip. Although not featured in the video, the Georgia-based charitable group's most famous pair of working hands belong to ex-prez Jimmy Carter, who has traveled the country building for and promoting the cause. The clip could practically run as a companion piece to Phil Collins' "Another Day In Paradise," with Collins' video on the homeless effectively stating the problem and the Indigo Girls' clip offering a solution.

PUT IT ON YOUR CALENDAR NOW: The Nashville chapter of NARAS is presenting "Music Video In The '90s," an all-day seminar on Feb. 26 at the Vanderbilt Plaza Hotel. Seminar topics include "Videos From A Label Perspective," "Getting Video To The View-er," "From A Creative Point Of View," and "Future Trends In Video." The keynote address will be delivered by Michael Nesmith, head of Pacific Arts, former Monkee, music video innovator, and heir to the Liquid Paper fortune. Other perhaps less versatile, but no less esteemed, speakers include MCA's Tony Brown, Arista's Phran Schwartz, Country Music Television's Stan Hitchcock, Mike Ousley of "Tracks 'N Facts," video directors Ethan Russell, Jack Cole, and David Hogan, Rebo Studio's Steve Dupler, Tower Record's John Thrasher, and Rosanne Cash. For more information, contact NARAS at 615-255-8777

WHO SAYS THERE'S NO LIFE AFTER VH-1? Former VH-1 VJ Roger Rose has made his motion picture debut in Tri-Star Pictures' "Ski Patrol." The film, which also features Martin Mull, was produced by Paul Maslansky, who did all those touching "Police Academy" epics. Not to be outdone is Martha Quinn, who, while continuing to host "Classic MTV," will appear as Bobby Brady's fiancée on CBS' "The Bradys," the '90s update of that classic '70s TV series, "The Brady Bunch."

## MTV Dips Slightly In Nielsen Network Unabashed By Decrease

NEW YORK—MTV's Nielsen ratings fell to .5 for the fourth quarter of 1989, the 24-hour music video channel's lowest threemonth tally since 1987.

However, the drop was far from dramatic, according to MTV Networks executive VP of corporate affairs and communications Marshall Cohen. For the last two years, the 8-year-old channel has averaged a .6 in the quarterly ratings, he says. The station reaches 49.3 million households; therefore, the .1% ratings decrease from the summer's rating translates into a drop of approximately 50,000 household viewers. 'A tenth of a rating point with the kind of sample that we have isn't anything that we worry about," Cohen says, adding, "I will say that we just missed a .6, though.

Cohen says that "it's too early to explain why that rating was a .5." He adds, however, that the channel was heartened that the lowest monthly rating was in October, with December topping November's higher ratings numBecause of the progressive increase, "we're not concerned," Cohen says. "If we were going the other way, we would probably be doing some investigative research to find out why we were doing softer [numbers], but we see these fluctuations all the time." He adds that the channel has no plans to make any changes based on the ratings, other than those already announced (Billboard, Dec. 16).

"When you think about television, you have to remember that in the fourth quarter, the networks are starting their new season," Cohen says, "So we often take a hit when their broadcasting is strong and do better when it's weaker."

The ratings drop has had no effect on advertisers, Cohen maintains. "We don't sell MTV on how many eyeballs the advertisers get; they buy MTV more for the demographics and the quality of the audience. If they wanted a lot of people, they'd buy on NBC." MELINDA NEWMAN N FOCUS: "New Country Video," a half-hour music video program shown on Maryland Public Television (which covers seven stations) went national Jan. 7, rolling out to 41 more public broadcasting stations across the country.

by Melinda Newman

NOVING ON: Robin Sloane, VP of video production

at Elektra, has resigned. Sloane, who has not an-

nounced her future plans, will remain at Elektra until

the end of the month. According to her office, an offi-

cial statement is forthcoming. Also departing her post

is Susan Solomon, who has left Columbia to become

director of video production at Chrysalis. She replaces

Linda Wuelfing. This leaves vacancies in production

at both Elektra and Columbia. And EMI has yet to fill

the video promotion slot left open when Linda Ingri-

sano joined Elektra.

The show, produced at MPT in Baltimore, has been shown in the regional area for two years and is hosted by WCOP morning personality Laurie DeYoung. Its executive producer is Donald Thoms.

"We play about six videos per show," says DeYoung. "That's interspersed with information I give about acts and interviews with artists." Occasionally, artists performing in the area stop by the studio, but primarily the interviews are done by DeYoung and Thoms on trips to Nashville.

"New Country Video" plays everything from traditional to country rock, according to DeYoung. Although the first national show featured more mainstream acts, such as Lorrie Morgan, Willie Nelson, and Sweethearts Of The Rodeo, DeYoung says she also plays plenty of acts like k.d. lang, Dwight Yoakam, and Lyle Lovett.

In Baltimore, the show airs at 6:30 p.m. on Sundays—right before "Austin City Limits"—and is simulcast on WPOC. Basically, the show stayed the same for the national rollout. "But we are getting a new set," DeYoung says. "We've been taping the show in a recording studio and it doesn't allow me to move around. Now I'll be able to walk around. And we also foresee having more people coming around for interviews, and in the set we're on currently, the camera is about 3 feet from your face, so that can be a little intimidating," she says.

Thoms can be reached at 301-366-3693.

SPIRITS HAVING FLOWN: Video director Adam

## MUSIC VIDEO

AS OF JANUARY 20, 1990



Yo! Let's Party. Ted Demme, left, producer of MTV's "Yo! MTV Raps. whoops it up with show host Fab Five Freddy, center, and Matt Robinson at the release party for Warner Bros.' "Funky Reggae Crew." Robinson is executive producer of the rap/reggae compilation album. (Photo: Jeff Kravitz)

## VIDEO TRACK

### LOS ANGELES

**S**MOKEY ROBINSON TEAMED up with director Michael Oblowitz to lens "Everything You Touch," a new Red Car video production. Liz Silver produced the concept/performance clip, shot on location in the desert near Palm Springs and on stage at L.A.'s S.I.R. Meanwhile, Storm Thorgerson shot a Red Car clip for Starship's new song, "I Didn't Mean To Stay," a surrealistic video with acquatic overtones. Michael Segel produced.

**Mark Freedman Productions** Mark Rezyka directed two new Kiss videos: "Forever" and "Rise To It." Joseph Sassone produced the clips. Sassone also produced John Lee Hooker's "In The Mood." Oley Sassone directed.

Crazy Horse-in its first album without Neil Young in more than 10 years—has wrapped production on "Child Of War," the debut single from its Rough Trade album, "Left For Dead." Kevin Kerslake directed the video, which combines garagerock performance clips with stock footage of the opening of the Berlin Wall and the student uprising in China

Charley Randazzo directed the latest Bonnie Raitt clip, "Have A Heart," a video that combines perfor-

mance footage of Raitt with clips from the upcoming film "Heart Condition." Tom Calabrese produced for **Planet Pictures.** 

### **NEW YORK**

PAULA GREIF RECENTLY directed a trio of clips: Billy Joel's "I Go To Extremes," the Del Fuegos' "Break Away," and Bobby Z's "Lie By Lie.' Harris Savides directed photography on the Joel performance video, while Ken Ross DP'ed the Del Fuegos and Bobby Z clips. Ed Love choreographed the dance sequences in "Lie By Lie." Elizabeth Bailey produced all three pieces for Paula Greif Productions.

Simeon Soffer directed "We Can't Go Wrong," a new video by Capitol Records' Cover Girls. Meike Kopp produced the clip for Soffer/Pantelich Productions.

### **OTHER CITIES**

NASHVILLE-BASED Scene Three is behind Mark Collie's "Something With A Ring To It." John Lloyd Miller directed the video, which features Collie's wife and dog, on location at the Beubinsville Farmer's Feed Mill in Portland, Tenn. Marc W. Ball directed photography and produced the clip, and MCA's Janet Rickman was executive producer.

## **NEW VIDEOCLIPS**

THE MOODY BLUES

**OUEEN LATIFAH** 

SOUL II SOUL

TORA TORA Phantom Rider Surprise Attack/A&M

WARRANT

Ladies First All Hail The Queen/Tommy Boy Ann Mullen/Cathoun Production Fab 5 Freddy

Keep On Movin'/Virgin Jeremy Barrett/VIVID Productions BIG TV! Jazzie's Groove

Sometimes She Cries Dirty Rotten Filthy Stinking Rich/Columbia John Hopgood/Planet Pictures Jim Shea

DIONNE WARWICK

surprise Attack/A&M Craig Fanning/Mark Freedman Productions Mark Rezyka

Take Good Care Of You And Me Greatest Hits—1979-1990/Arista Karolyn Ali/Renge Films Bill Parker

Question Greatest Hits/Threshold/Polydor/PolyGram Charles Mitchell/Parks-Bowman Productions Bill Bowman

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 Videoclips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

SKIP EWING If A Man Could Live On Love Alone The Will To Love/MCA Marc W. Bail/Scene Three John Lloyd Miller

TIMMY GATLING

Help Help/Tommy Boy Terance Power/Fragile Films Rupert Wainwright

**DEBORAH HARRY** Brite Side Def. Dumb. And Blonde/Reprise/Sire/Red Eye Nina Dluhy, Lyn Healy/VIVID Productions Neil Abramson

### **K**·YZE

Stomp Move, Jump, Jack Your Body/Warner Bros. Ralph McDaniels, Lionel C. Martin/Classic Concept Produc

Billboard. THE C	LIP LIS	A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.
ILEIC TELEVISION"	VIDEO HITS ONE	Black Entertainment Television
Continuous programming 1775 Broadway, New York, NY 10019	Continuous programming 1775 Broadway, New York, NY 10019	14 hours daily 1899 9th St. NE, Washington, DC 20018
BUZZ BIN Kate Bush, Love And Anger Depeche Mode, Personal Jesus The Smithereens, A Girl Like You ±4, , "-4, ±1 Joan Jett, Dirty Deeds	ADDS Tracy Chapman, Born To Fight Shawn Colvin, Steady On Nanci Griffith, I Don't Want To Talk Tom Petty, Free Fallin' Edie Brickell, A Hard Rains A-Gonna Fall Bonnie Raitt, Have A Heart Judson Spence, Drift Away	ADDS Lace, Why It Gotta Be Like That Seduction, Two To Make It Right Cover Girls, We Can't Go Wrong New Kids On The Block, This One's For The Children Jeff Redd, I Found Lovin' Ruby Turner, It's Gonna Be Alright
		HEAVY
HEAVY Paula Abdul, Opposites Attract Aerosmith, Janie's Got A Gun B-52's, Roam Eric Clapton, Pretending Joe Cocker, When The Night Comes Phil Collins, Another Day In Paradise Bob Dylan, Political World	FIVE STAR VIDEO Eric Clapton, Pretending Terence Trent D'Arby, To Know Someone Deeply Bob Dylan, Political World Daniel Lanois, Jolie Louise Iggy Pop, Living On The Edge Of The Night	Soul II Soul, Jazzie's Groove The Good Girls, Your Sweetness By All Means, Let's Get It On Chery Lynn, Whatever It Takes Paula Abdul, Opposites Attract MEDIUM
bub Oylan, Political World Lou Gramm, Just Between You And Me Janet Jackson, Rhythm Nation Madonna, Oh Father Motley Crue, Kickstart My Heart Michael Penn, No Myth Tom Petty, Free Fallin' Rolling Stones, Rock And A Hard Place Roxette, Dangerous Skid Row, I Remember You Rod Stewart, Downtown Train Tears For Fears, Woman In Chains Tesla, Love Song	ARTIST DEVELOPMENT Julee Cruise, Rockin' Back Inside My Heart Meissa Etheridge, Let Me Go Michael Penn, No Myth Poco, Nothin' To Hide The Roches, Big Nuthin' Vonda Shepard, Don't Cry llene Michelle Shocked, On The Greener Side Soul II Soul, Jazzie's Groove The Subdudes, Any Cure	Quincy Jones, I'll Be Good To You Jamanda, Don't U Want My Lovin' Babyface, Tender Lover Janet Jackson, Rhythm Nation Pieces Of A Dream, What Can I Do Patti LaBelle, Yo Mister Regina Belle, Make It Like It Was Club Nouveau, No Friend Of Mine Abstrac', Right And Hype The O'Jays, Serious Hold On Me Cold Cut, Stop This Crazy Thing Mavis Staples, Time Waits For No One Full Force, Friends Before Lovers Ruby Turner, It's Gonna Be Alright
ACTIVE 10,000 Maniacs, You Happy Puppet Neneh Cherry, Heart The Front, Fire Quincy Jones, I'll Be Good To You Lenny Kravitz, Let Love Rule Living Colour, Funny Vibe (Version 1) Alannah Myles, Black Velvet Nuclear Valdez, Summer Rush, Show Don't Tell Joe Satriani, Big Bad Moon Warrant, Sometimes She Cries	Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043	
Whitesnake, Fool For Your Loving MEDIUM	CURRENT Red Hot Chili Peppers, Higher Ground	10 hours daily 1000 Louisiana Ave., Houston, TX 77002
Animal Logic, There's A Spy (In The House Of Love) Babyface, Tender Lover Alice Cooper, House Of Fire Melissa Etheridge, Let Me Go Great White, House Of Broken Love Junkyard, Simple Man King's X, Summerland Richard Marx, Angelia Iggy Pop, Living On The Edge Of The Night Scorpions, I Can't Explain Technotronic Featuring Felly, Pump Up The Jam Stevie Ray Vaughan, The House Is Rockin' Jody Watley, Everything Young M.C., Principal's Office	Red Hot Chill Peppers, Higher Ground Soull I Soul, Jazzie's Groove Hugh Harris, Alice De La Soul, Buddy Paula Abdul, Opposites Attract Ziggy Marley & The Melody Makers, One Bright Day Neneh Cherry, Heart White Lion, Cry For Freedom Whitesnake, Fool For Your Loving Tim Karr, Rubbin' Me The Right Way Giant, Innocent Days L.A. Guns, Never Enough Kylie Minogue, Woldn't Change A Thing Taylor Dayne, With Every Beat Of My Heart The Chimes, 1-2-3 Janet Jackson, Rhythm Nation Michel'le, No More Lies	ADDS Shana, I Want You Great White, House Of Broken Love Stevie Ray Vaughan, The House Is Rockin' L.A. Guns, Never Enough Duran Duran, Burning The Ground Alannah Myles, Black Velvet Sir Mix-A-Lot, Beepers Unity, Shirlee By All Means, Let's Get It On POWER New Kids On The Block, This One's For The Children
Jane Child, Welcome To The Real World Faith No More, Epic Ace Frehley, Do Ya Giant, Innocent Days Peter Himmelman, 245 Days The Hooters, 500 Miles Jesus & Mary Chain, Blues From A Gun Ziggy Marley & The Melody Makers, One Bright Day McAuley Schenker Group, Anytime Ian McCullough, Proud To Fall NRBQ, It's A Wild Weekend Psychedelic Furs, House	Jive Bunny & The Mixmasters, Swing The Mood Madonna, Oh Father Michael Bolton, How Am I Supposed To Live Ocean Blue, Drifting And Falling Grapes Of Wrath, All The Things I Wasn't	Lou Gramm, Just Between You And Me Rod Stewart, Downtown Train Seduction, Two To Make It Right Quincy Jones, I'll Be Good To You Taylor Dayne, With Every Beat Of My Heart Cover Girls, We Can't Go Wrong Janet Jackson, Rhythm Nation Shelby Lynne. The Hurtin Side Paula Abdul, Opposites Attract Michael Bolton, How Am I Supposed To Live Phil Collins, Another Day In Paradise Skid Row, I Remember You Warrant, Sometimes She Cries Madonna, Oh Father
Michelle Shocked, On The Greener Side	14 hours weekly 6311 Romaine St., Los Angeles, CA 90038	Linda Ronstadt/Aaron Neville, Don't Know Much
E DTNN.	ADDS Tora Tora, Phantom Rider Kenny G, Going Home	Com The Country Masic Television
The Nashville Network 13 Hours Weekly 2806 Opryland Or Nashville, TN 37214	Alannah Myles, Black Velvet Enuff Z'nuff, Fly High Michelle Jive Bunny & The Mastermixers, That's What I Like Ouran Ouran, Burning The Ground Great White, House Of Broken Love	Continuous programming 704 18th Ave. South, Nashville, TN 37203
CURRENT	The Angels, Let The Night Roll On Entouch, All Nite	HEAVY
Keith Whitley, It Ain't Nothin' K.T. Oslin, Didn't Expect It To Go Down This Way Ricky Van Shelton, Statue Of A Fool Skip Ewing, If A Man Could Live On Love Alone Jann Browne, Tell Me Why Lorrie Morgan, Out Of Your Shoes Restless Heart, Fast Movin' Train	Various Artists, Rainbow Warriors II Animal Logic, There's A Spy (In The House Of Love) Paula Abdul, Opposites Attract Soul II Soul, Jazzie's Groove HEAVY	Charlie Daniels Band, Simple Man Ricky Van Shelton, Statue Of A Fool Travis Tritt, Country Club Kentucky Headhunters, Walk Softly On This Heart Keith Whitley. It Ain't Nothin' Rodney Crowell, Many A Long & Lonesome Highway Baillie And The Boys, I Can't Turn The Tide
Oak Ridge Boys, No Matter How High Jo-El Sonnier, If Your Heart Should Ever Roll This Way Oavid Lynn Jones, Lonely Town Baillie And The Boys, I Can't Turn The Tide Larry Boone, Everybody Wants To Be Hank Williams Willie Nelson, There You Are Rodney Crowell, Many A Long & Lonesome Highway Kathy Mattea, Where've You Been Billy Joe Royal, Till I Can't Take It Anymore Exile, Keep It In The Middle Of The Road	Janet Jackson, Rhythm Nation Lou Gramm, Just Between You And Me Michael Bolton, How Am I Supposed To Live New Kids On The Block, This One's For The Children Jody Watley, Everything Technotronic Featuring Felly, Pump Up The Jam Rod Stewart, Downtown Train Tom Petty, Free Fallin' Tesla, Love Song	Kathy Mattea, Where've You Been Billy Joe Royal, Till I Can't Take It Anymore Randy Travis, It's Just A Matter Of Time Dolly Parton, He's Alive Nitty Gritty Oirt Band, When It's Gone James House, Hard Times For An Honest Man Willie Nelson, There You Are Shane Barmby, A Rainbow Of Our Own Lorrie Morgan, Out Of Your Shoes Jo-El Sonnier, If Your Heart Should Ever Roll This Way
Wild Rose, Go Down Swingin' Mark Collie, Something With A Ring To It Dolly Parton, He's Alive	Seduction, Two To Make It Right Skid Row, I Remember You Aerosmith, Janie's Got A Gun	Eddie Rabbit, On Second Thought Vern Gosdin, That Just About Does It Garth Brooks, If Tomorrow Never Comes

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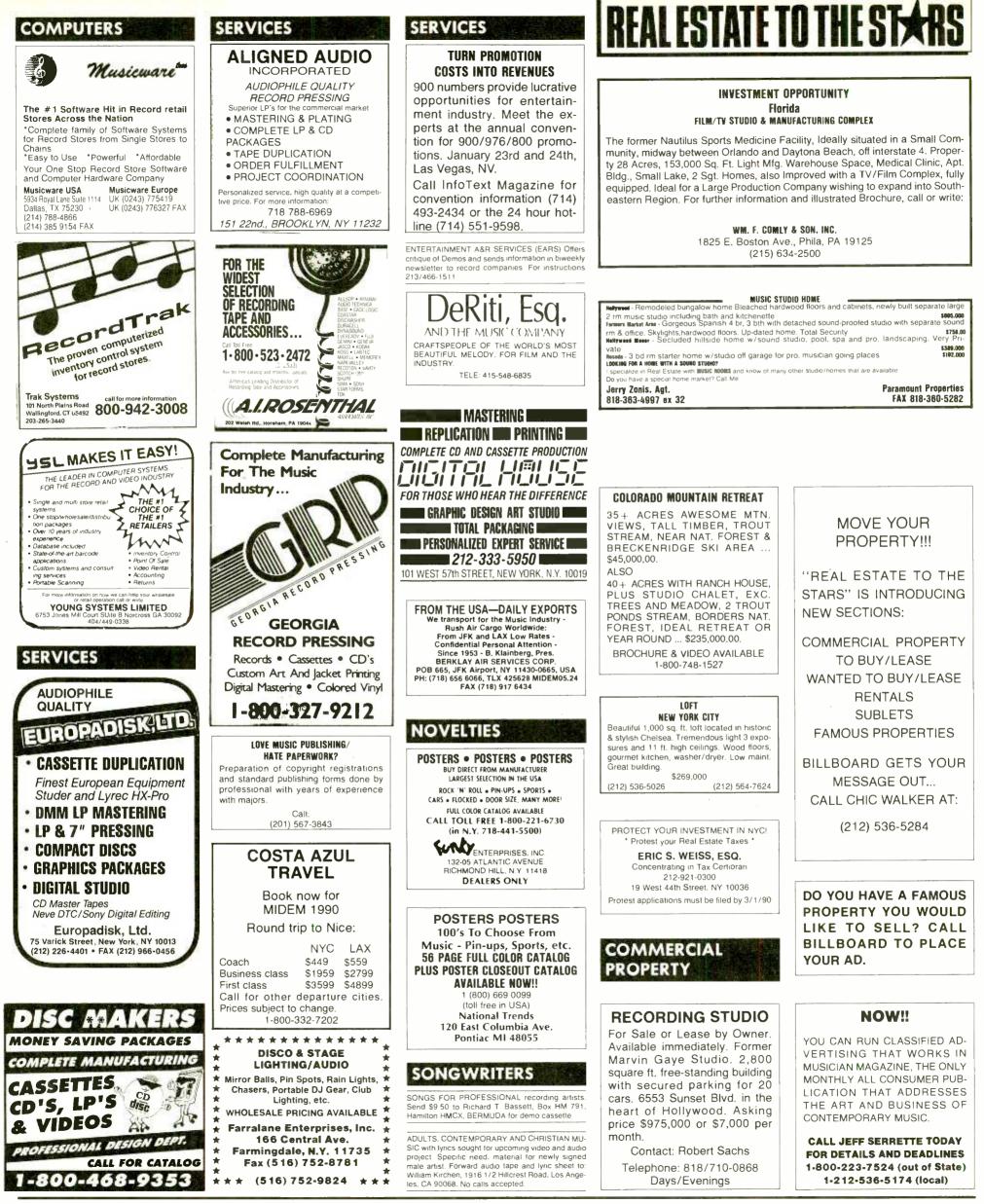
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## **MEWSMAKERS**



MCA Lands Starship. MCA Music Publishing International announces the signing of a subpublishing agreement for the world, excluding North America, with Starship's Mark Morgan, Mickey Thomas, and Craig Chaquico for several cuts on the group's latest album, "Love Among The Cannibals." Shown, from left, are John Brands, MCA Music International; Morgan; Merril Wasserman, MCA Music International; Thomas; Chaquico; and BIII Thompson, Starship's manager.





**Orbison Tribute.** Barbara Orbison, widow of rocker Roy Orbison, announces plans for a concert in her husband's honor to benefit the homeless. The concert will take place Feb. 24 at the Universal Amphitheatre in Los Angeles and will include performances by the original Byrds, k.d. lang, Dwight Yoakam, B.B. King, Was (Not Was), Gary Busey, and Bernie Taupin, among others. Shown making the announcement, from left, are Barbara Orbison; Yoakam; R.C. Bradley, Yoakam's manager; and Don Was of Was (Not Was).



Soldier Of Love Returns From Tour Of Duty. Donny Osmond relaxes at the end of his solo tour in support of his self-titled Capitol debut album. The show featured his hits "Soldier Of Love" and "Sacred Emotion" as well as his new single, "Hold On." Shown backstage at the Wiltern Theatre in Los Angeles, from left, are John Fagot, VP, pop promotion, Capitol Records; Osmond; Ron McCarrell, VP, marketing, Capitol Records; and Bill Waite, Osmond's manager.



**Primitive Gathering.** Paying a backstage visit to RCA recording group the Primitives are Primitives manager Wayne Morris, left, RCA senior marketing director Alan Grunblatt, center, and RCA label president Bob Buziak, second from right. The band played at New York's Cat Club in support of its second album, "Pure," and single, "Secrets."

There's No Album Like 'Home.' Stephanie Mills accepts a gold album for her latest MCA album, "Home," following her sold-out performance at the Universal Amphitheatre. Pictured at the celebration, from left, are Cassandra Mills, Mills' manager; Geoff Bywater, VP, marketing, MCA Records; Al Teller, chairman, MCA Music Entertainment Group; Mills; Zach Horowitz, executive VP, MCA Music Entertainment Group; Louil Silas Jr., executive VP, A&R, black music division; Liz Heller, VP, artist development, MCA Records; and A.D. Washington, senior VP, promotion, black music division.



Slick Chick. GRP recording group the Chick Corea Akoustic Band celebrates its sold-out concert at New York's Blue Note jazz club. Pictured, from left, are Akoustic Band bassist and GRP artist John Patitucci; Ron Moss, Corea's manager; Corea; GRP co-president Larry Rosen; GRP artist David Benoit; and Akoustic Band drummer Dave Weckl.



Quincy Gives Thanks. Quincy Jones visits WEA's Los Angeles branch to personally thank the staff for their support of his current Qwest/Warner Bros. album, "Back On The Block." Shown, from left, are Fran Aliberte, senior VP/director of national sales, WEA; Michael Ostin, senior VP, A&R, Warner Bros.; Brent Gordon, Los Angeles regional branch manager, WEA; Henry Droz, president of WEA; Jones; Mo Ostin, chairman of the board, Warner Bros.; and Lenny Waronker, president, Warner Bros.

## CANADA

## **Annual Record-Industry Stats Show Growth**

### BY KIRK LaPOINTE

**December Certs** 

**Pile Platinum** 

**On Slew Of Stars** 

OTTAWA-It was a top 40 end of

the year in the Canadian record-

ing business, with hit artists Milli

Vanilli, New Kids On The Block.

Madonna, and Roxette dominat-

ing December's extensive list of

The Canadian Recording Indus-

try Assn. reported 53 certifica-

tions in the last month of the year.

nearly double the previous high in

1989, and topping the list were

seven-times-platinum honors for

"Hangin' Tough" by New Kids

On The Block and "Girl You

Know It's True" by Milli Vanilli.

Both releases went six- and seven-

times platinum in the month, sig-

nifying shipments of more than

not end there, though. "Merry

Merry Christmas" went double-

platinum, and "New Kids On The

Block" went platinum. Milli Van-

illi chalked up another gold, single

Madonna's "Like A Prayer"

eclipsed the five-times-platinum

mark in December (WEA Music

also certified it gold through qua-

druple platinum in the month).

Roxette's "Look Sharp" passed

triple platinum, while MCA Rec-

ords' hard work on Steve Earle's

"Copperhead Road" album contin-

ues to pay world-high dividends

honor went to Rita MacNeil, the

country's best-received female vo-

calist of this period, who snared a

double-platinum award for her

Christmas release, "Now The

Bells Ring." Others hitting double

platinum in December included

Melissa Etheridge for "Brave

And Crazy," Phil Collins for "...

But Seriously" (also certified gold

and platinum), and Tears For Fears for "The Seeds Of Love."

Going platinum in December: "Keep On Movin'" by Soul II

Soul; compilations of two differ-

ent volumes each of "Hits Of The

'70s" and "Hits Of The '80s" (also

gold); "Trash" by Alice Cooper;

'Foreign Affair'' by Tina Turner

(also gold); and two Canadian re-

leases, "The Best Of David Wil-

cox" and "Bodyrock" by Lee Aar-

Going gold: Sharon, Lois, & Bram's "Happy Birthday," Clarence Carter's "Strokin'," Chris De Burgh's "Spark To A Flame,"

Terence Trent D'Arby's "Neither Fish Nor Flesh," "Rita MacNeil,"

Nitty Gritty Dirt Band's "Will The

Circle Be Unbroken Vol. II,"

Mannheim Steamroller's "Christ-

mas Record," Anne Murray's "Christmas," Technotronic's

"Christmas," Technotronic's "Pump Up The Jam," Clint Black's "Killin' Time," Bob Dylan's "Oh Mercy," and Rob Base's

Soul II Soul's "Keep On Mo-

vin' " and Technotronic's "Pump

Up The Jam" were certified gold

KIRK LaPOINTE

on.

The highest-ranking Canadian

with a triple platinum honor.

for "Blame It On The Rain."

The New Kids phenomenon did

700 000

certified albums and singles.

OTTAWA—The Canadian wholesale market for recordings grew an impressive 20% in the year ending March 31, 1988, with exports and compact disk sales doubling and foreign-owned firms continuing their dominance, say new official federal figures for the business.

Meanwhile, 38% of all singles released in the year in Canada qualified as Canadian content. When it came to album investment, however, labels were a little more reluctant. Some 14% of the albums were Canadian content released in the year ending March 31, 1988. And revenue from Canadian content amounted to about \$19 million, only about 7% of total recording revenue in the 1987-88 federal fiscal year.

The data, produced in the annual review by Statistics Canada on the sound recording industry, shows that only 2% of record industry revenue is generated by companies based outside of Ontario or Quebec. Ontariobased firms account for 76% and Quebec-based companies 22% of the industry's take.

Foreign-owned firms hold sway on 84% of the record market, 81% of fulltime employment, and 74% of new recordings. When it comes to Canadian content, though, Canadian-owned firms released 74% of new Canadian material in the year.

The 20% leap to an estimated wholesale market of \$430 million is the largest in a decade and part of a steady climb since the recession-induced 1982-83 slump. All told, the industry has only had two declines in revenue in the 12 years Statistics Canada has compiled information about it, 1980-81 and 1982-83. Its revenue is more than double the 1977-78 figure.

And profitability in the business remains a matter of nationality. Since figures were kept in 1982-83, the big firms have averaged profits of 8%- 10%; smaller firms, principally Canadian, have averaged losses during the same stretch.

The 1987-88 figures show that the largest firms reaped the biggest profits. Only four of the largest 26 firms lost money in the year. And the average profits were 7.3% on revenue, with an average profit of \$1.6 million. There were no specific figures on particular profits among companies or the largest profit by any one company.

Meanwhile, smaller firms (those with less than \$50,000 in revenue) were money-losers, on average. Of the 100 such companies, only 41 eked out profits, averaging \$6,000, while 59 firms registered losses averaging \$24,000.

Reflecting concerns at the time by some major labels, the figures show rampant export sales for the third straight year. The total export market leapt to \$24.6 million from \$12.3 million a year earlier. Imports rose, too, to \$50.1 million from \$43.5 million in 1986-87.

And there are at least 13 Canadian companies with revenues of more than \$1 million a year. Statistics Canada, without mentioning names, says there were 26 firms doing more than \$1 million in business in the year; only 13 foreign-controlled firms participated in the survey, leaving at least 13 Canadian companies in the milliondollar club. But their revenue includes management revenues; several Canadian companies' executives also serve as managers to their rosters.

The 13 foreign labels accounted for more than \$227 million, while the 123 Canadian-controlled labels accounted for only about \$44 million. (The difference between the label revenues and manufacturers' revenues of more than \$400 million is due to broadcast sales, custom sales, and distribution revenues.)

Of the 2,883 new albums issued in the year, 956 could be categorized as

### MAPLE BRIEFS

PRE-CHRISTMAS AND Boxing Day sales were encouraging, report retailers. Business was brisk in Quebec and British Columbia, but was generally hampered on Boxing Day because most people were working on the sale days and off work on days the stores closed. The downtown Toronto strip of retailers on Yonge Street did open, however, and retailers say they did as much business there in one day as in any week of the year.

**L**ONGTIME A&A RECORDS marketing and sales VP Peter Parrish has left the firm. Parrish was company spokesman on a number of trade matters; his duties are being assumed by three executives at A&A, the largest Canadian retailer, which just opened a superstore up the street from its flagship outlet in Toronto.

**T**HE FIRST-EVER PUBLIC display of the QSound three-dimensional sound technology is due in the next month or so from Archer

Communications, the Calgary, Alberta-based firm that owns the technology (Billboard, Jan. 13). And Archer is to unveil its technology in a yet-unspecified 3-D TV commercial in late January; speculation is that it's a Coke ad on the Super Bowl broadcast.

HE RADIO SPECTRUM is going to get another look-see from the federal government. It is going to look at such things as auctioning frequencies to qualified applicants and alternative broadcasting means. A working paper is due this spring, with a full-fledged discussion paper this fall.

ANNE MURRAY AND LUBA are beneficiaries of a 16-by-20-foot billboard campaign by Capitol Records-EMI of Canada Ltd. in Toronto and Montreal. Signs were up just before Christmas and stay until February; only a handful of artists have ever had such a campaign, and no Canadian act in recent memory. top 40, rock, or dance music, 562 were jazz, 491 were AC, 303 were classical, 234 were country or folk, 47 were children's, while 290 fell into "other" or "unspecified" categories.

But the release numbers might be misleading. Revenue from each category shows a staggering edge by the rock-dance market; it generated more than \$172 million of the \$271 million in sales by the labels.

And the figures show the depen-

dence of the Canadian business on foreign master tapes for revenue. Nearly \$198 million of the \$222 million flowing to foreign-controlled firms was attributable to sales involving recordings whose master tapes were leased from abroad. In fact, foreign-controlled companies were outperformed by Canadian firms on sales involving master tapes produced in the country or leased from Canadian production firms.



"The Incredible Base."

extended-play singles.



## **INTERNATIONAL**

## **U.K. Record Assn. Refutes Facts In CD-Pricing Story**

### BY NIGEL HUNTER

LONDON-The U.K. record industry is calming down and considering its options following the attack on its CD pricing policy published in the January edition of Which, the monthly magazine of the Consumers Assn.

Members of the British Phonographic Industry Assn. were infuriated by Which's allegations of 'profiteering record companies" keeping the price of CDs "artificially high" (Billboard, Inside Track, Jan. 13). The BPI accuses Which of making the same basic errors about the supposed level of record company profit (\$16.40 at an exchange rate of \$1.64 to the pound sterling) on CDs for which the Sun newspaper had to apologize after it was censured by the Press Council for misleading the public. The BPI states that actual profit is nearer \$1.64, less than 10% of the retail price

also denies the Which allegation that the CD price has risen, saying it has come down in real terms since the format's launch in 1983.

"Then they cost \$18 or \$20 and they cost no more now," he says. "This is a drop in real terms of more than 40%, and since 1983 thousands of mid- and low-price CDs have also become available.'

Deacon continues that the Which report "wrongly suggests" that the record industry did not incur research and development costs in launching the CD and that retailers have made concessions to keep CD prices down. He points out the retail margin is about \$5 compared with less than \$3 for a vinyl album or cassette.

He refutes Which's contention that the price level is discouraging the public from buying CDs. Deacon states that CD sales volume has risen from 0.3 million in 1983 to 40 million last year. The report "makes the serious error of misleading readers by making ambiguous remarks about an alleged consumer survey without providing any details of this survey as required by the Market Research Society," he says, A Consumer Assn. spokesman says the survey on which the report is based is now at the printers.

'We've taken legal opinion and the feeling is that the article is libelous of the major record companies," says Deacon. "We're now discussing the implications and possible courses of action.

'The article is very short-sighted. Which had an opportunity to go into the question of CD pricing, which it hasn't taken. They've looked purely at the manufacturing costs without bearing in mind the creative input in a high-risk business. Looking at another area, computer hardware is becoming cheaper but the costs of the programs going into them are not

BPI chairman Terry Ellis comments: "There is an implication that purchasers are somehow forced to pay high prices against their will.

astic about small-run pressings of lo

Snow said that even though only

5% of the market was concerned

about "threats from the majors," it

was a key issue with serious implica-

tions for the country and the consum-

er, "especially when majors delete

sections of back catalogs while insist-

ing that indie dealers can't import

also had a name check in Snow's

forceful reading of the issue. "The authority has recommended that the

record-selling industry be a complete-

ly free market, so allowing indies to

fairs director of CBS Australia, refut-

ed much of Snow's criticism. He said

independents were not interested in

the rights of consumers because of

the high prices of product sold. He

cited an L.L. Cool J 12-inch vinyl disk

selling for A\$15 (about \$11.70), com-

pared with a recommended retail

price of A\$6 (about \$4.70). "This is a

poor example of the cultural freedom

which Snow talked about. The Copy-

right Law Review Committee has

been wasting everybody's time on this nonissue. The problem could be

settled in this room by independents

Edwards attacked import record

stores that "go against the gentle-

man's agreement on importing rec-

ords which will be brought into the

country by the majors at a later stage

for distribution." He added, "And I refute the allega-

tion that multinational record compa-

nies don't take a major interest in fos-

tering Australian talent. Because a

major company is foreign-owned, it's

wrong to claim it takes no interest in

local acts. The majors influence sales

of Australian bands and the earning

its current position of being the third-

largest talent pool to becoming the

second largest," concluded Edwards.

'I see Australia soon moving from

of export dollars.

lobbying the record companies.

But Mike Edwards, business af-

import whatever they like

The Prices Surveillance Authority

otherwise unavailable recordings.

cal talent product.

CDs provide excellent value and quality and the rapidly growing market indicates that the consumer agrees.

"It is in the interest of record companies to sell as many CDs as possible. Prices are pitched by individual record companies to strike the best balance between high volume and economic viability, and they are as low as they sensibly can be.

### Japan's Matsutoy Sets Sales Record

TOKYO-Singer/songwriter Yumi Matsutoy's 21st album, "Love Wars," released here Nov. 25 by Toshiba-EMI, sold 1.8 million units in vinyl, CD, and cassette configurations in just over a month.

This sales tally topped the previous Japanese record of 1.78 million units, established by her 20th album release, "Delight Slight Light Kiss," which was released in November of 1988.

Prior to that success, the sales record was held by Yosui Inoue's "Kori No Sekai," or "World Of which sold 1.5 million Ice.' copies some 15 years ago, followed by Akira Terao's "Reflections," with a total 1.3 million units sold here eight years ago.

The phenomenal sales (for Japan) of "Love Wars" are seen as particularly unusual today when so-called "idol singers," alleged by their critics to be incapable of singing "properly," are monopolizing the music-content programs on television. Even the most popular performers in the category find it hard to 'idal' sell 500,000 copies of their hit singles, much less of their album releases.

Matsutoy, called "Yuming" by her millions of fans nationwide, is married and aged 35. She seldom appears on television and writes both lyrics and music for all her songs.

Despite her popularity and huge earnings, she is a big star who doesn't bother with the usually mandatory expensive foreign car and hired driver. She travels by taxi, commuter trains. or subway to get around and claims that going about in a chauffeur-driven car will "put me out of touch with the people."

She adds: "It's that daily contact with the ordinary folk which makes it possible for me to create songs which get through to the mass audience.

She released her first album, "Hikokigumo," in 1973, when she was only 19. According to Hitoshi Hamada, of Toshiba-EMI's promotion department, total sales of the 21 "Yuming" albums have topped the 14 million mark.

Of the "Love Wars" sales thus far, 90% were in the CD format, with less than 1% on black vinvl and the rest on cassette.

### BPI director general John Deacon

## Aussie Indie Chains In Distrib Dispute

### BY MARCUS BREEN

MELBOURNE, Australia-A commercial dispute over record distribution by small retailing chains has turned into a "cultural crusade that will determine the nature of Australia in 10 years time," an Australian record industry forum was told here recently.

Peter Snow, managing director of Monash Records and treasurer of the Australian Record Sellers' Assn., told delegates that indie dealers who imported recordings from major labels were often "threatened and even re-

fused accounts" by the local offices of majors if they sold product the majors planned to distribute here.

He said: "A [thin] gray line pro-tects the small shops from action by the majors, but once the small shops get too much success, the big companies stop the importers.'

Snow claimed that policing of small indie stores by the majors was common, but was just "one of their strategies." He added that small Australian record labels often had problems because the key plants were owned by the majors who gave their own product priority and were unenthusi-

## EMI, Our Price Chain In U.K. **Dispute Over Record Tokens**

LONDON-An unseasonal dispute between EMI Record Tokens and the Our Price retail chain, a subsidiary of W.H. Smith, has not yet responded to any New Year goodwill.

The disagreement stems from Our Price's decision to introduce its own record token plan last August. The tokens are similar to gift certificates and can be redeemed at participating retail locations.

When the Our Price chain introduced its token plan, it continued to redeem tokens issued by EMI, but ceased selling the latter's tokens across its counters.

EMI reacted by stating that it was not prepared to allow its tokens to be redeemed by Our Price if the chain refused to sell them.

"We felt that what Our Price was doing was unfair to both the customer and the industry," says John Mew, EMI Record Tokens director. "This scheme has for a long time served both customer and retailer well, and it seemed wrong for Our Price to make music sales from the scheme without contributing to its growth

through the generation of new sales."

Mew adds that EMI Record Tokens is giving its support to record stores that participate fully in the scheme by selling tokens as well as redeeming them.

"If we had not taken this position, these dealers would have been denied a portion of their token sales not being exchanged for merchandise in their shops-a situation we felt to be unfair.'

Mew points out that the record token scheme has allowed music to be conveniently given as a gift for 57 years. More than 5,000 outlets participate in the EMI plan.

David Clipsham, managing director of Our Price, declined to comment. It is understood that EMI Record Tokens has been particularly annoyed by notices displayed in Our Price stores explaining that EMI will not permit its tokens to be redeemed in Our Price outlets and providing the EMI Record Tokens address for anyone dissatisfied with the situation.

NIGEL HUNTER

MEDLEY

RECORDS

DENMARK

## INTERNATIONAL

## **EMI-Electrola Signs With VEB**, E. German Label

BY MIKE HENNESSEY

COLOGNE, West Germany-EMI-Electrola has concluded a deal with the German Democratic Republic's state record company, VEB Deutsche Schallplatten, which will give it a first option on all rock and pop artists signed to the East German label, with the exception of the few that already have license deals with companies in the West.

Announcement of the agreement follows EMI's appointment of Holger Muller, head of its Austrian company, to coordinate the marketing of EMI Music repertoire in Eastern Europe (Billboard, Dec. 16). However, negotiations with VEB Deutsche Schallplatten were initiated some six months ago, according to Helmut Fest, managing director of EMI-Electrola.

'We now have access to the creativity of artists in a country of 17 million people," says Fest, "and we are sure there is a good potential market for this repertoire internationally. We will have worldwide rights for the repertoire we select, excluding the Eastern Bloc countries.'

The agreement provides for three possible options in making East German repertoire available to EMI-Electrola. They are:

• A direct signing of an artist to EMI-Electrola

• Joint venture productions be-tween EMI and VEB • The licensing of finished prod-uct supplied by VEB. Says Fest: "We will get demo

tapes or finished records, preselected by VEB Deutsche Schallplatten; and then our A&R people, headed by Peter Treml, our local A&R director, will evaluate the material and decide which has the most potential for sales in the West.'

At present, no reciprocal arrangement is envisaged regarding signing of EMI artists to VEB Deutsche Schallplatten. Says Fest: "Our major acts already have repertoire re-leased through the East German company, though this is limited by economic restraints.

"However, our hope is to generate earnings for VEB in the West which could then provide them with the possibility to invest in expanding their release program of reper-toire from EMI. We know that Herbert Groenemeyer could sell half a million albums in [East Germany], but because of the economic limitations VEB can at present release only a tenth of that number."

The EMI-VEB agreement was concluded between Fest, representing EMI Electrola, and Martin Meyer, director general of VEB Deutsche Schallplatten.

Also in attendance at the signing in West Berlin were Peter Treml; Hans-Juergen Schaefer, artistic di-rector, VEB; Rene Buettner, A&R director, VEB; Donald Valbert, business affairs and legal director, EMI; and Lothar Meinerzhagen, director, A&R international, EMI.



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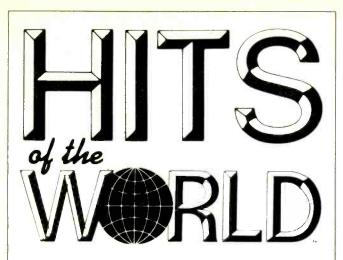
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BRIT	AIN	(Courtesy Music Week/Gallup) As of 1/13/90
This	Last	
Week	Week	SINGLES
1 2	9	HANGIN' TOUGH NEW KIDS ON THE BLOCK CBS WHEN YOU COME BACK TO ME JASON DONOVAN PWL
3	3	GET A LIFE SOUL II SOUL 10/VIRGIN
4	1	DO THEY KNOW IT'S CHRISTMAS? BAND AID II PWL/POLYDOR
5	5	DEAR JESSIE MADONNA SIRE
6	23	TOUCH ME 49ers 4TH & B'WAY/ISLAND
7	8	THE MAGIC NUMBER DE LA SOUL BIG LIFE/TOMMY BOY
8	11	GOT TO GET ROB 'N' RAZ FEATURING LEILA K ARISTA
10	20	LAMBADA KAOMA CBS LISTEN TO YOUR HEART SONIA CHRYSALIS
11	18	20 SECONDS TO COMPLY SILVER BULLET TAM TAM
12	33	GOT TO HAVE YOUR LOVE MATRONIX FEATURING WONDRESS
13	12	
13	12 25	DEEP HEAT '89 LATINO RAVE DEEP HEAT GOING BACK TO MY ROOTS/RICH IN PARADISE FPI PROJECT
	2.5	PRESENT RICH IN PARADISE RUMOUR
15	13	GETTING AWAY WITH IT ELECTRONIC FACTORY
16	36	PUT YOUR HANDS TOGETHER D. MOB LONDON
17	NEW	BUTTERFLY ON A WHEEL THE MISSION MERCURY/PHONOGRAM
18 19	6	DONALD WHERE'S YOUR TROOSERS ANDY STEWART STONE LET'S PARTY JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY
	-	DANCE
20	24	HEY YOU QUIREBOYS PARLOPHONE
21	30	QUEEN OF THE NEW YEAR DEACON BLUE CBS
22	32 19	MADCHESTER RAVE ON EP HAPPY MONDAYS FACTORY SIT ANO WAIT SYDNEY YOUNGBLOOD CIRCA/VIRGIN
24	NEW	YOU MAKE ME FEEL (MIGHTY REAL) JIMMY SOMERVILLE LONDON
25	26	BIG WEDGE FISH EMI
26	10	YOU GOT IT (THE RIGHT STUFF) NEW KIDS ON THE BLOCK CBS
27	21	YOU SURROUND ME ERASURE MUTE
28	14	SISTER BROS CBS
29	16 NEW	I DON'T WANNA LOSE YOU TINA TURNER CAPITOL
30 31	28	COULD HAVE TOLO YOU SO HALO JAMES EPIC WORDS THE CHRISTIANS ISLAND
32	17	THE EVE OF THE WAR (BEN LIEBRAND REMIX) JEFF WAYNE CBS
33	37	INNA CITY MAMMA NENEH CHERRY CIRCA
34	31	IN PRIVATE DUSTY SPRINGFIELD PARLOPHONE
35	NEW	I CALLED U LIL LOUIS ffrr/LONDON
36	NEW 22	NO MORE MR. NICE GUY MEGADETH SBK DON'T KNOW MUCH LINDA RONSTADT FEATURING AARON NEVILLE
3/	22	ELEKTRA
38	29	BROKE AWAY WET WET WET PRECIOUS/PHONOGRAM
39	NEW 35	MORE THAN YOU KNOW MARTIKA CBS
40	30	FOOLS GOLD/WHAT THE WORLD IS WAITING FOR THE STONE ROSES SILVERTONE
		ALBUMS
1	1	PHIL COLLINS BUT SERIOUSLY VIRGIN
2	3	KYLIE MINOGUE ENJOY YOURSELF PWL
3	4	JIVE BUNNY & THE MASTERMIXERS JIVE BUNNY—THE ALBUM TELSTAR
4	5	TINA TURNER FOREIGN AFFAIR CAPITOL
5	4	JASON DONOVAN TEN GOOD REASONS PWL
6	8	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS LISA STANSFIELD AFFECTION ARISTA
8	7	CHRIS REA THE ROAD TO HELL WEA
9	9	WET WET HOLDING BACK THE RIVER PRECIOUS ORG/PHONOGRA
10	10	MADONNA LIKE A PRAYER SIRE
11	17	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
12	13	ROD STEWART THE BEST OF ROD STEWART WARNER BROS.
13 14	15 NEW	SOUL II SOUL CLUB CLASSICS VOLUME ONE 10/VIRGIN DIONNE WARWICK LOVE SONGS ARISTA
15	22	DE LA SOUL 3 FEET HIGH AND RISING TOMMY BOY/BIG LIFE
16	16	DURANDURAN DECADE EMI
17	11	GLORIA ESTEFAN CUTS BOTH WAYS EPIC
18 19	18 12	CHRIS DE BURGH SPARK TO A FLAME—THE VERY BEST OF A&M ERASURE WILD! MUTE
20	12	LEVEL 42 LEVEL BEST POLYDOR
21	20	BEAUTIFUL SOUTH WELCOME TO THE BEAUTIFUL SOUTH GOIDISC
22	23	SIMPLY RED A NEW FLAME ELEKTRA
23	28	THE SHADOWS AT THEIR VERY BEST POLYDOR
24	NEW	THE CARPENTERS THE SINGLES 1969-1973 A&M
25 26	19 29	UB40 LABOUR OF LOVE PART II DEPINTERNATIONAL/VIRGIN CLIFF RICHARD STRONGER EMI
27	25	MILLI VANILLI ALL OR NOTHING COOLTEMPO/CHRYSALIS
28	21	ROBERT PALMER ADDICTIONS VOL. 1 ISLAND
29	33	BILLY JOEL STORM FRONT CBS
30	NEW	BARBRA STREISAND A COLLECTION-GREATEST HITS AND
31	31	MORE CBS MARTIKA MARTIKA CBS
31	26	TEARS FOR FEARS THE SEEDS OF LOVE FONTANA
33	34	ELECTRIC LIGHT ORCHESTRA THE GREATEST HITS TELSTAR
34	32	ERIC CLAPTON JOURNEYMAN REPRISE/DUCK
35	NEW	
36	27	KATE BUSH THE SENSUAL WORLD EMI LONDON BOYS THE TWELVE COMMANDMENTS OF DANCE WEA
37	30	BELINDA CARLISLE RUNAWAY HORSES VIRGIN
39	NEW	THE STONE ROSES THE STONE ROSES SILVERTONE
40	37	NENEH CHERRY RAW LIKE SUSHI CIRCA/VIRGIN

## Billboard CHART RESEARCH PACKAGES

MUSIC

MEDIA

1 2 1 7

11 6

2

1 5

11

3 12

6 NEW

16 NEW NEW NEW 12

NEW

5

PAN-EUROPEAN CHARTS 1/13/90

HOT 100 SINGLES ANOTHER DAY IN PARADISE PHIL COLLINS VIRGIN/WEA DD THEY KNOW IT'S CHRISTMAS? BAND AID II PWL

WHEN YOU COME BACK TO ME JASON DONOVAN PWL GIRL I'M GONNA MISS YOU MILLI VANILLI HANSA

LAMBADA KAOMA CBS THAT'S WHAT I LIKE JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE

GET A LIFE SOUL II SOUL IV/VIRGIN ALL AROUND THE WORLD LISA STANSFIELD ARISTA/BMG HELENE ROCH VOISINE GM/BMG ARIOLA LET'S PARTY JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE

RIDE ON TIME BLACK BOX deCONSTRUCTION PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY ARS/CNR DEAR JESSIE MADONNA SIRE LISTEN TO YOUR HEART ROXETTE PARLOPHONE

LISTEN TO FOUR HEART ROACT TE PARLOPHONE DONALD WHERE'S YOUR TROOSERS ANDY STEWART SONET SIT AND WAIT SYONEY YOUNGBLOOD CIRCA/VIRGIN Y A PAS QUE LES GRANDS QUI REVENT MELODY ORLANDO/CARRERE DANCANDO LAMBADA KAOMA CBS COMMENT TE DIRE ADIEU JIMMY SOMERVILLE LONDON MOT TAO AL BUILSE

COMMENT TE DIRE ADIEU JIMMY SOMERVILLE LONDON HOT 100 ALBUMS PHIL COLLINS ... BUT SERIOUSLY VIRGIN/WEA JIVE BUNNY & THE MASTERMIXERS JIVE BUNNY---THE ALBUM TELSTAR LISA STANSFIELD AFFECTION ARISTA/BMG

ROD STEWART THE BEST OF ROD STEWART WARNER BROS. CHRIS DE BURGH SPARK TO A FLAME A&M ORIGINIAL NAABTAL DUO & STEFAN MROSS FROHE WEIHNACHT BMG ARIOLA

TINA TURNER FOREIGN AFFAIR CAPITOL TRACY CHAPMAN CROSSROADS ELEKTRA CHRIS REA THE ROAD TO HELL WEA KYLIE MINOGUE ENJOY YOURSELF PWL

TEARS FOR FEARS THE SEEDS OF LOVE FONTANA

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PILL POADD CHART DESEADCH

		16	BILLBOARD CHART RESEARCH	12	NEW	
IMY BOY		АT	TENTION: RESEARCH DEPARTMENT	13	NEW	
ARISTA			1515 Broadway	15	NEW	GLORIA ESTEFAN CUTS BOTH WAYS EPIC
				16	15 NEW	MILLI VANILLI U.S. REMIX ALBUM HANSA/BMG PLACIDO DOMINGO DIE SCHOENSTE STIMME-DIE SCHOENSTEN
TAM			New York, NY 10036			LIDER DER WELT CBS
NG WONDRESS				18 19	NEW	DAVID HASSELHOFF LOOKING FOR FREEDOM BMG ARIOLA ERIC CLAPTON JOURNEYMAN WEA
	1			20	17	MILLI VANILLI ALL OR NOTHING HANSA/BMG/CHRYSALIS
FPI PROJECT	WES	TGE	RMANY (Courtesy Der Musikmarkt) As of 1/8/90	AUST	TRAI	(Courtesy Australian Record Industry Assn.) As of 1/7/90
	WLJ	IUL	SINGLES	AUJ	INAL	SINGLES
4	1	1	ANOTHER DAY IN PARADISE PHIL COLLINS WEA	1	3	LOVE SHACK 8-52'S WEA
JRY/PHONOGRAM	2	2	ALL AROUND THE WORLD LISA STANSFIELD ARISTA	2	2	WE OIDN'T START THE FIRE BILLY JOEL CBS
WART STONE	3	3	GIRL I'M GONNA MISS YOU MILLI VANILLI HANSA	3	1	IFICOULO TURN BACK TIME CHER WEA
RS MUSIC FACTORY	4	4	WE OIDN'T START THE FIRE BILLY JOEL CBS	4	5	I FEEL THE EARTH MOVE MARTIKA CBS
	5	8	EASY ICE MC ZYX	5	4	THAT'S WHAT I LIKE JIVE BUNNY & THE MASTERMIXERS BMG/RCA
	6	6 5	PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY BCM	6	8	LEAVE A LIGHT ON BELINDA CARLISLE VIRGIN/EMI
FACTORY	8	7	LISTEN TO YOUR HEART ROXETTE PARLOPHONE	7	6	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS BMG/RCA
IRGIN	9	11	NO MORE BOLEROS GERARD JOLING MERCURY/PHONOGRAM	8	7	POISON ALICE COOPER CBS
CONDON	10	NEW	SIT AND WAIT SYDNEY YOUNGBLOOD VIRGIN	10	12	RIDE ON TIME BLACK BOX BMG/RCA
THE BLOCK CBS	11	10	RIDE ON TIME BLACK BOX ZYX	11	9	EVERY LITTLE STEP BOBBY BROWN WEA
	12	14 9	DER ERDBEERMUND CULTURE BEAT & JO VAN NELSEN CBS	12	10	LISTEN TO YOUR HEART ROXETTE EMI
10	14	12	THAT'S WHAT I LIKE JIVE BUNNY & THE MASTERMIXERS BCM STREET TUFF THE REBEL MC & DOUBLE TROUBLE METRONOME	13	11	ANOTHER DAY IN PARAOISE PHIL COLLINS WEA
TOL	15	17	YES WE CAN ARTISTS UNITED FOR NATURE VIRGIN	14	NEW	NEVER TOO LATE KYLIE MINOGUE FESTIVAL
	16	16	PUMP UP THE JAM MC SAR & THE REAL MCCOY ZYX	15	17	FIVE IN A ROW THE D. GENERATION MUSHROOM/FESTIVAL
JEFF WAYNE CBS	17	15	LEAVE A LIGHT ON BELINDA CARLISLE VIRGIN	16 17	14	HANGIN' TOUGH NEW KIDS ON THE BLOCK CBS BED OF NAILS ALICE COOPER CBS
	18	NEW	ERDBEERMUND SIGMUND UND SEINE FREUNDE EMI	18	13	SHE HAS TO BE LOVED JENNY MORRIS WEA
	19 20	NEW	GRAND PIANO THE MIXMASTER BCM BAKERMAN LAID BACK ARIOLA	19	16	THE BEST TINA TURNER FESTIVAL
	20	1.9	ALBUMS	20	NEW	PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY
ING AARON NEVILLE	1	1	PHIL COLLINS BUT SERIOUSLY WEA			POSSUM/BMG
DAM	2	2	LISA STANSFIELD AFFECTION ARISTA	1	NEW	JIVE BUNNY & THE MASTERMIXERS THE ALBUM BMG/RCA
RAM	3	NEW	DAS ORIGIANAL NAABTAL DUO UND STEFAN MROSS FROHE WEIHNACHT ARIOLA	2	2	CHER HEART OF STONE WEA
R THE STONE	4	3	TRACY CHAPMAN CROSSROADS ELEKTRA	3	3	BILLY JOEL STORM FRONT CBS
	5	4	CHRIS DE BURGH FROM A SPARK TO A FLAME PMV	4	1	PHIL COLLINS BUT SERIOUSLY WEA
	6	NEW	PLACIDO DOMINGO DIE SCHOENSTE STIMME DIE SCHOENSTEN	5	7	ALICE COOPER TRASH CBS
	7	5	LIDER DER WELT PMV MILLI VANILLI ALL OR NOTHING HANSA	6	4	ICEHOUSE GREAT SOUTHERN LAND REGULAR/FESTIVAL
Y-THE ALBUM	8	8	OAVID HASSELHOFF LOOKING FOR FREEDOM WHITE	7	10 5	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS JOHN WILLIAMSON WARRAGUL EMUSIC/FESTIVAL
	9	7	CHRIS REA THE ROAD TO HELL MAGNET	9	6	KATE CEBERANO BRAVE REGULAR/FESTIVAL
	10	10	RONOO VENEZIANO VISIONI DE VENEZIA BABY	10	13	ROBERT PALMER ADDICTIONS VOLUME 1 FESTIVAL
3S	11	6	PETER MAFFAY KEINE WEG ZU WEIT TELDEC	11	11	THE B- 52'S COSMIC THING WEA
	12	9 18	TINA TURNER FOREIGN AFFAIR CAPITOL ROD STEWART THE BEST OF WARNER BROS.	12	9	JENNY MORRIS SHIVER WEA
	14	NEW	JIVE BUNNY & THE MASTERMIXERS THE ALBUM DINO	13	17	MARTIKA MARTIKA CBS
CIOUS ORG/PHONOGRAM	15	NEW	OIE MINISTARS DIE MINISTARS DINO	14	8	BOBBY BROWN DON'T BE CRUEL WEA
OOKED LONDON	16	14	WESTERNHAGEN HALLELUJA WEA	15 16	15 20	CLIFF RICHARO THE PRIVATE COLLECTION EMI
ARNER BROS.	17	12	THE LONDON SYMPHONY ORCHESTRA ROCK SYMPHONIES 11 PORTRAIT	17	12	GHOST NATION HUNTERS AND COLLECTORS MUSHROOM/FESTIVAL
0/VIRGIN	18	13	EUROPEAN SOUND PROJECT MELODIEN FUER MILLIONEN ARIOLA	18	16	ELTON JOHN SLEEPING WITH THE PAST POLYGRAM
BOY/BIG LIFE	19	11	NICKI MEIN HITALBUM VIRGIN	19	14	KYLIE MINOGUE ENJOY YOURSELF MUSHROOM/FESTIVAL
	20	NEW	ENGELBERT ICH DENK' AN DICH ARIOLA	20	NEW	TRACY CHAPMAN CROSSROADS WEA
DV DEAT OF	ITAL	Y (C	ourtesy Musica e Dischi) As of 1/8/90	FRAM	ICF	(Courtesy of Europe 1) As of 1/6/90
RY BEST OF A&M			SINGLES	1 MAI		SINGLES
	1	1	LAMBADA KAOMA CBS	1	1	HELENE ROCH VOISINE BMG
UL SOUTH GOIDISCS	2	2	ANOTHER DAY IN PARADISE PHIL COLLINS VIRGIN	2	6	VALSE DE VIENNE FRANCOIS FELDMAN POLYGRAM
	3	10	UN 'ESTATE ITALIANA GIANNA NANNINI & EDOARDO BENNATO	3	8	CASSER LA VOIX PATRICK BRUEL BMG
	4	3	SOWING THE SEEDS OF LOVE TEARS FOR FEARS FONTANA	4	3	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS CAR
A&M NAL/VIRGIN	5	8	THE BEST TINA TURNER CAPITOL	5	2	THAT'S WHAT I LIKE JIVE BUNNY & THE MASTERMIXERS CAR
	6	5	HEALING HANDS ELTON JOHN ROCKET	6	4	Y A PAS QUE LES GRANDS QUI REVENT MELODY CAR
HRY <mark>SAL</mark> IS	7	NEW	VARIETA GIANNI MORANDI RCA	7	7	QUAND TU SERRES MON CORPS PACIFIQUE VOGUE
	8	9	THIS IS THE RIGHT TIME LISA STANSFIELD ARISTA	8	5 14	RIDE ON TIME BLACK BOX CAR DANCANDO LAMBADA KAOMA CBS
ST HITS AND	10	б 7	STEAMY WINDOWS TINA TURNER CAPITOL THE AMSTERDAM E.P. SIMPLE MINDS VIRGIN	10	14	LE PERE NOEL DES MUSCLES LES MUSCLES POLYGRAM
	11	4	PERSONAL JESUS DEPECHE MODE MUTE	11	9	SANTA MARIA DE GUADELOUPE LA COMPAGNIE CREOLE CAR
	12	NEW	PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY ARS	12	11	COMMENT TE DIRE ADIEU JIMMY SOMERVILLE POLYGRAM
	13	13	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS CARRERA	13	10	ON SE CALME BASSLINE BOYS CAR
	14	16	RIDE ON TIME BLACKBOX GROOVE GROOVE MELODY	14	12	PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY CBS
HITS TELSTAR	15	14	NAME AND NUMBER CURIOSITY KILLED THE CAT MERCURY/PHONOGRAM	15	13	ANOTHER DAY IN PARADISE PHIL COLLINS WEA
HITS TELSIAR				16	17	JAMAIS NOUS ELSA BMG
	16	NEW	DON'T ASK ME WHY EURYTHMICS RCA		1.0	
	17	12	CROSSROADS TRACY CHAPMAN ELEKTRA	17	16	QUAND JIMMY DIT PATRICIA KAAS POLYGRAM
OF DANCE WEA				17 18 19	16 18 20	

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# MENDDIDIA

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## FOR MUSIC LOVERS ALL OVER THE WORLD



Valery Sukhorado, director general of Melodia

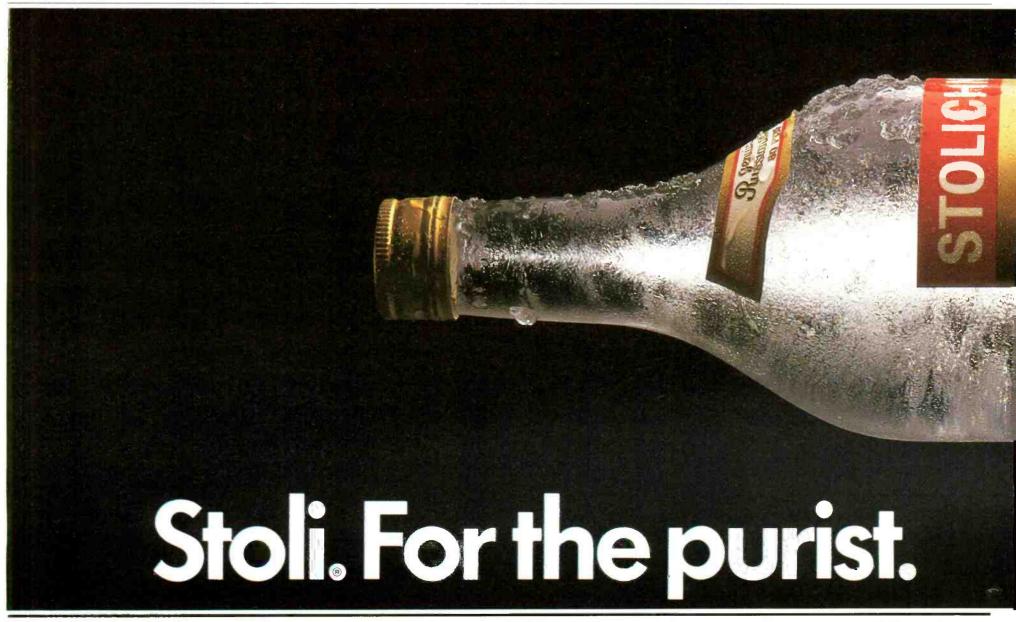
## MELODIA OFFERS AN UNSURPASSED WEALTH OF RECORDED REPERTOIRE

The Melodia Record Co. has record and tape manufacturing facilities located in Moscow, Leningrad, Riga, Tallinn, Vilnius and Tashkent. It has a country-wide distribution network, 30,000 retail outlets, 28 wholesaling branches and 41 specialist record stores. Plans are in hand to increase the number of specialist stores to around 150.

As for its recording operations, the main sound studio is located in the former Anglican church, St. Andrew's, on Stankevich Street, Moscow, whose acoustics are excellent. In addition, many of the world's most celebrated musical virtuosi have been recorded in the world-famous and acoustically exemplary Grand Hall of Moscow's Conservatoire, among them Sergei Rachmaninov, Alexander Scriabin, Alfred Cortot, Arthur Rubenstein, Vladimir Horowitz, Glenn Gould, Emil Lilels, Maurizio Pollini, Jacques Thibaud, Yehudi Menuhin, David Oistrakh, and Leonid Kogan.

The Grand Hall has also been the setting for recordings by some of the most distinguished conductors of our century: Serge Koussevitizky, Arthur Nikisch, Otto Klemperer, Willem Mengleberg, Karl Boehm, Herbert von Karajan, Nikolay Golovanov, and Yevgeny Mravinsky.

Since 1960, some of Melodia's most outstanding recordings have been made in the Grand Hall. Some of the first Melodia stereo recordings, superbly engineered by A. Grossman and D. Gaklin, won prizes in many countries—among them the first recording of Rachmaninov's "All-Night Vigil," performed



by A. Sveshnikov and the State Russian Chorus of the USSR.

Assuring top quality recording standards for Melodia is a team of brilliant sound engineers; I. Vezprintzev, M. Pakhter, E. Shakhnazaryan, P. Kondrashin and V. Ivanov, whose recordings of classical and contemporary music have won international recognition for their matchless fidelity.

In recent years, Melodia has significantly expanded its production of pop and rock recordings and, in this musical domain, Ju.Bogdanov enjoys the reputation of being one of Melodia's top sound engineers.

In Leningrad, Melodia often records in one of the city's most historic buildings, the Choristers Chapel, built in the 18th century and also celebrated for its perfect acoustics. Two more first class engineers take care of Melodia's Leningrad productions: F. Gurdzhy and G. Tzes.

Melodia's Riga studio frequently makes use of yet another church building for recordings, the Gothic cathedral of Domsk, whose organ, built in the 18th century, is one of the best in Europe.

Recordings in the Tallin studio are supervised by the highly experienced E. Tomson, and Melodia has additional recording facilities in Tbilisi, Vilnius, Kiev, Tashkent and other cities throughout the USSR. In addition, Melodia is increasingly involving itself in location recordings. Recent productions by the eminent bass Yezvgeny Nesterenko and by V. Polyanksky and the State Chamber Chorus were recorded, for example, in the ancient cathedrals of Smolensk and Polotzk.

Apart from their excellent musical and engineering qualities, Melodia recordings cover an enormous range of repertoire ancient music (as much as 18% of output), symphonic music, operas, contemporary music, folk music, pop, jazz, rock and, in the spoken word area, stage and radio versions of plays, novels, short stories, fairy tales, political speeches and feature programs, as well as educational records for foreign language students. But notwithstanding their immense diversity, all Melodia recordings have one thing in common: they satisfy the most demanding of listeners.

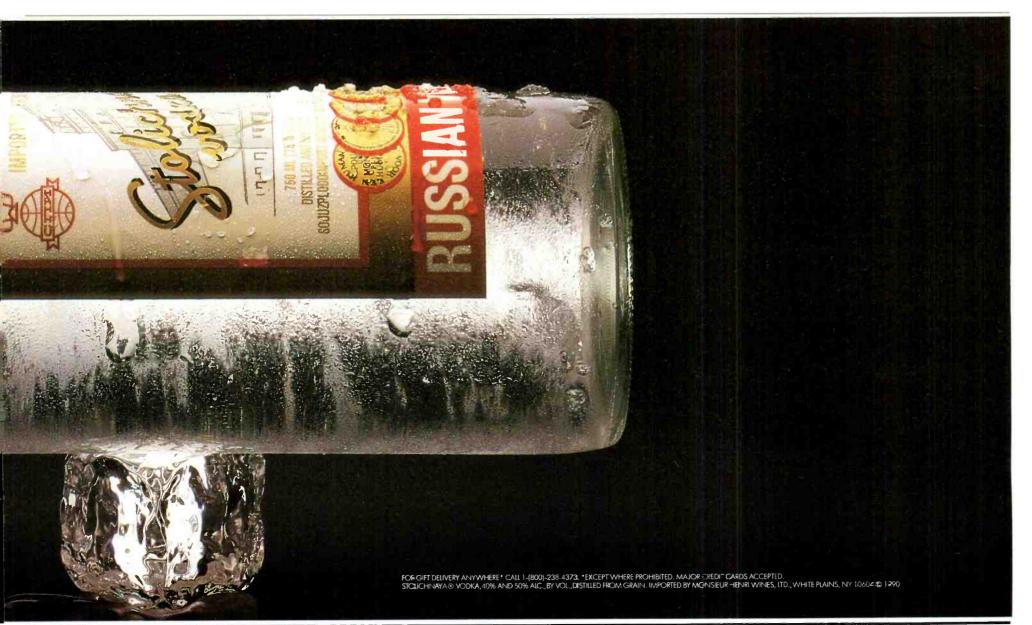
Apart from Melodia's own high standards of quality control, the company safeguards its traditions of excellence by submitting its recordings to the Arts Council, a body comprising journalists, specialists in music and literature, and other experts, for appraisal and evaluation.

Many internationally renowned concert artists have made use of Melodia's recording facilities at various times, including the conductor Markevich, pianists Henryk Szeryng and Van Cliburn, cellist Pierre Fournier, Metropolitan Opera singer Mattiwilda Dobbs and the tenor Nicolai Gedda. Other distinguished performers who have recorded in the USSR include Leon Goossens (oboe) with Gerald Moore, piano; the chamber orchestra of Antonio Jangigro, the Zagreb soloists and the Virtuosi di Roma of Renato Fasana.

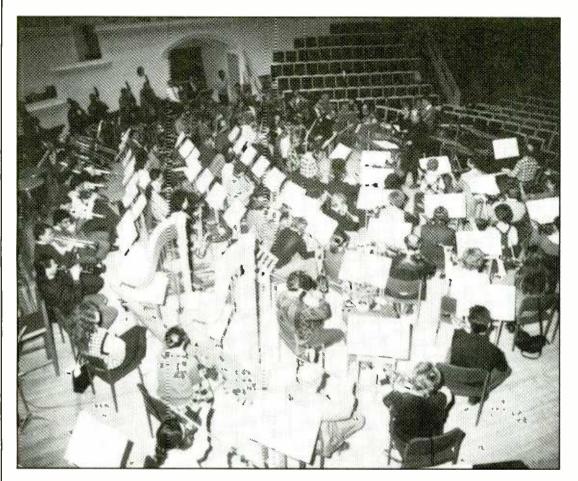
Jazz pianist Dave Brubeck and orchestra leader Ray Conniff have recorded in the USSR as have the popular French singer Mireille Mathieu and French conductor Caravelli, directing a Soviet music ensemble.

The prospect of recording in the Soviet Union, making use of Melodia's high quality facilities, is one that has proved attractive to many international artists over the years. And conversely, the vast range of Soviet recordings produced by Melodia continues to find ready acceptance among licensees and distributors around the world because of their incomparable artistic standards and the high professional level of Soviet artists. Many of the recordings feature music which is seldom performed outside the USSR.

Melodia has enjoyed excellent relations for many years with such international business partners as EMI, including its Angel division, Capitol, PolyGram (Polydor, Phonogram and Decca), Ariola BMG, Dischi Ricordi, Polarvox, and JVC.



## PEERLESS PERFORMERS—AND A MAGNIFICENT HERITAGE OF CLASSICAL AND CONTEMPORARY MUSIC



It is not widely known, but the USSR Ministry of Culture State Symphony Orchestra, pictured above, is actually owned by the Melodia company. Since 1981 the orchestra has been directed by the internationally renowned Gennady Rozhdestvensky, who has also conducted the BBC and Vienna Symphony orchestras.



ecordings of the works of the great Russian classical and contemporary composers, performed by some of the world's leading concert artists and singers, are among the great treasures of the Melodia catalog—and they attract the keen interest of music connoisseurs everywhere and Melodia's intternational business. The repertoire is so abundant that it is scarcely possible to do it justice in a short article.

The best USSR symphony orchestras are known and revered in all five continents of the world.

Classical symphonic works by Russian composers form the core of the repertoire of the State Academic Symphony Orchestra directed by Yevgeni Svetlanov. The orchestra's fine reputation is based not only on its recordings of the music of Tchaikovsky, Rimsky-Korsakov, Rachmaninov, Glinka, Lyadov and Borodin, but also upon its record of winning greater recognition for the seldom-performed works of Lyapunov, Kalinnikov and other 19th and 20th century composers.

The repertoire of Svetlanov's orchestra is regularly replenished with pieces by Soviet and foreign composers, all performed with great vigor and vitality.

Versatility is the key to the range of recordings by the Moscow Philharmonic Orchestra conducted by Dmitri Kitayenko. Among its recent releases are recordings of all the symphonies of Rachmaninov as well as symphonic pieces by Richard Strauss. Vasili Fedoseyev and the orchestra of the USSR State Radio and TV Committee make many recordings of film and television music. But they also take the opportunity from time to time to add to their series of recordings of the complete symphonies of Glazunov.

The worldwide reputation of the Leningrad Philharmonic Orchestra is inseparable from that of its conductor, Yevgeni Mravinsky, who is celebrated for his superb interpretations of the music of Tchaikovsky and Shostakovich.

But it is not only Moscow and Leningrad that can boast fine orchestras and conductors. The names of Eri Klas, chief conductor of the Tallinn Theatre of Estonia, and Jansung Kakhidze, head of the Tbilisi Opera, are also very familiar to music lovers of many countries.

Also preserved for posterity on Melodia recordings are immortal performances by such former distinguished conductors as Nikolai Golovanov, Samuil Samosud, Alexander Gauk, Alexander Melik-Pashaev and Kirill Knodrashin.

The reputation of the Soviet school of concert pianists was established in the 1920s and 1930s and these artists always enjoy a warm welcome in the music centers of the world for concert performances and international contests. Among the most distinguished of the Soviet pianists is, of course, Svyatoslav Richter, whose new masterpieces are released on Melodia.

Undoubtedly Mikhail Pletnew ranks as one of the most popular pianists of the 1980s. A brilliant, profound virtuoso, he has enriched the catalog of Melodia with some recordings of music by Mozart, Liszt and Tchaikovsky as well as some of his own works.

Andrei Gavrilov and Dmitri Alexeyev have achieved celebrity through their recordings for EMI, as well as for Melodias. And the evolution and development of the unique talent of the young Evgeny Kissin is well-documented by Melodia recordings.

It is very much a part of Melodia's business and artistic philosophy to ensure that the great pianists who dominated the scene some years ago do not become neglected and forgotten. That is why recordings by Genrikh Neigauss, Vladimir Safronitsky, Roza Tamarkina and Samuil Fineberg are being reissued.

When it comes to violinists, Melodia can boast two of the most outstanding names, David Oistrakh and Leonid Kogan, whose worldwide fame remains undiminished and whose talents are appreciated by new generations of listeners.

Melodia is committed to maintaining a roster of superb violinists and the rapid progress of young musicians like Maksim Vengerov and Vadim Repin is testimony to that dedication. Their reputation has grown spectacularly in a very short space of time, rather like that of Evgeny Kissin, the pianist.

Sergei Stadler is another violinist of note and abundant experience who is constantly reaching out to explore new horizons. His recorded repertoire is unusual for such a top-rank artist, including *(Continued on opposite page)*  the Konuse violin concerto and solo violin pieces from Russian ballets.

It is notable that chamber orchestras are enjoying increasing popularity and particularly successful in this field are Virtuosi of Moscow, a comparatively young ensemble of brilliant musicians whose repertoire ranges from baroque pieces to light music classics.

Yuri Bashmet, probably the finest violin player of his generation, has also formed an excellent chamber orchestra, Soloists of Moscow, as has violinist Liana Isakadze, whose Chamber Orchestra of Georgia specializes in "Humor In Music," performed with typical southern verve. Also very active, on a project to record all the Mozart symphonies, is the Lithuanian Chamber Orchestra of Saulius Sondeckis.

The performances of violinist Oleg Kagan and cellist Matalia Gutman are highly esteemed both inside and outside theSoviet Union. They frequently play in ensembles with Svyatoslav Richter and their friendly relationship has generated a great creative compatability over the years.

Also working with Richter from time to time is the Beethoven Quartet, perhaps the USSR's most famous chamber ensemble and, though not quite so well known as yet, the Yaneyev Quartet of Leningrad also ranks as one of the leading music ensembles on the contemporary scene.

There has been a considerable growth in the influence and popularity of old Russian choral and spiritual music from the 18th, 19th and 20th centuries. The concertos of Dmitri Bortnyansky and Rachmaninov's "Vespers Mass" are the most popular recordings by the USSR ministry of culture State Chamber Chorus, directed by Valery Polyansky. It is difficult to distinguish a predominant trand in the repettoire of

It is difficult to distinguish a predominant trend in the repertoire of Vladimir Minin and the Moscow Chamber Chorus. Their performances of old Russian European classical and contemporary Soviet music are always distinguished by artistic mastery which is well known to music enthusiasts around the world and not only through records. The latest release by the Chorus is the "St. John, Chrysostom Mass."

The Melodia catalog is rich in recordings by some of the most eminent of Soviet singers, whose performances in the famous operas of the world have been internationally acclaimed.

Among these great artists are Irina Arkhipova, Yevgeni Nesterenko, Yelena Obraztzova, Yuri Mazurok, Medeya Kasrashvili, Paat Burchuladse, Vladimir Atlantov, and Maria Biyeshu. Melodia's vocal repertoire covers opera, chamber music, lyrics, Russian spiritual and contemporary vocal music.

And, of course, the great singers of the past, like Chaliapin, are not forgotten. Currently the unique recordings of Sobinov are being released, and Melodia takes particular pride in compiling a unique collection of the recordings of the worldfamous tenor, Dmitri Smirnov.



### 

## FOLK MUSIC

## A Rich Repertoire From Many Cultures

o appreciate the astonishing richness and diversity of the music of the Soviet Union it is not enough to be familiar with works of the celebrated Russian composers. It is essential to appreciate the USSR's great heritage of folk music indigenous to its constituent ethnic regions.

Since the Soviet Union encompasses more than 130 different nationalities, all with different lifestyles and traditions, there is an enormous treasure trove of folk music—and it is well represented in Melodia's catalog.

The catalog has been built up with the aid of folk music specialists and it boasts some unique masterpieces in all genres of traditional music—many of them surviving from ancient times. The folk music traditions are passed on from generation to generation. Singing and music-making are highly popular activities among the Soviet people and most social events throughout the country will include folk music and dancing in their programs.

Melodia is proud to maintain the strong folk music traditions of the USSR by recording and disseminating the folk music of all its many national and racial groups. Its folk music catalog ranges from the polyphonic folk singing peculiar to certain regions—Georgia, the Ukraine and Belorussia—to the instrumental music of the central Asian areas, the European territories, Siberia and the regions of the Far East.

The list of recordings reflecting the wide-ranging repertoire of the USSR's infinite variety of folk music is truly enormous. A most representative collection of this music is to be found in the current series of 20 double albums, "Musical Folklore Of The Peoples Of The USSR," which has been produced in collaboration with the All-Union Folklore Committee of the USSR Union of Composers.

The best folklore experts in the country have worked on this series and the carefully selected repertoire offers a vivid and fascinating sampling of current developments in the traditional music of all regions.

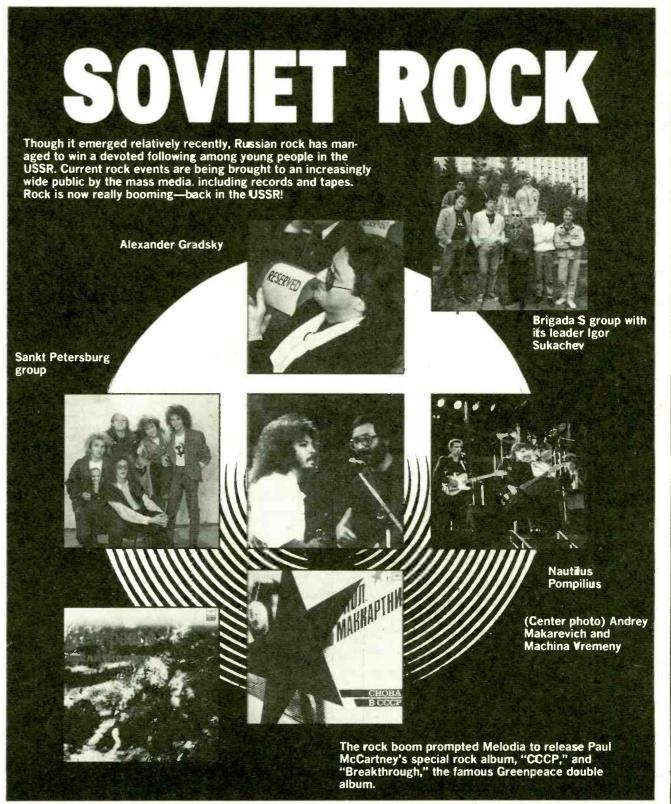
The albums are annotated by folk music experts and the selections have been determined by dedicated people who have done their utmost to present the most significant and typical strains of the remarkably varied folk music of the USSR.

Another folk music project which has aroused tremendous interest has been a series of albums compiled from the record archives of Pushkin House in the USSR Academy of Sciences. This series includes documentary records of the 19th century folk musicians and singers as well as recordings of ethnographic expeditions. This project was supervised by the academician D. Likhachev.



Authentic Soviet folk music is represented by records from different ethnic regions which attract increasing interest from all strata of Soviet society.

The All-Union Folklore Committee of the USSR Union of Composers, Nezhdanova St., 8/10, Moscow 103009, USSR. Tel.: 209-2038.



### **MELODIA AND THE U.K.**

Ithough there is no direct link between them now, EMI Records and Melodia have connections stretching back to the beginning of this century. Explains Mike Allen, EMI Classics commercial director:

Explains Mike Allen, EMI Classics commercial director: "From 1902 until 1917, it was our record company in Russia. Melodia is still using one of our former factories there. Pre-Revolutionary stars we recorded were released here in the U.K. on HMV and our trademark in Russia was Angel."

EMI has recorded Russian artists since it entered the record business in 1898. One of them was Chaliapin, and Heifetz recorded for its Russian branch as a boy.

fetz recorded for its Russian branch as a boy. "We tried to record some other prominent Russian music names in the 1950s," says Allen. "One of them was David Oistrakh, who we recorded in conjunction with Melodia. Our dealings went through the state agency Mezhdunarodnaya Kniga, which handled all international matters and business for Melodia until this year."

Allen and his colleagues visited Moscow several times on recording projects with Soviet artists, clearing the formalities through the MK agency and Goskoncert.

Allen, a fluent Russian speaker, discloses that EMI has taken Melodia product under license for the last 30 years for release in the U.K., the British Commonwealth countries and the U.S. EMI had a second option for issuing Melodia repertoire in France, Italy, West Germany and Japan. About 250 Melodia albums were released internationally through EMI, all of them classical.

"They tried to persuade us to release some of the Melodia folk, jazz and pop repertoire," says Tony Licantra, EMI Classics director of operations and licensing, "but much of it was rather derivative and the artists concerned didn't travel abroad as most of the classical ones did.

"We gave up our licensing arrangment with Melodia for three main reasons. We didn't have their repertoire for the whole world; we have a wealth of Russian repertoire in our own catalog; and their greatest artists, well known in the West, were either dead or had emigrated. Melodia's present artist roster is not as widely known or recognized as it should be."

Licantra instances Rostropovich as a Melodia artist who recorded for EMI in 1986 but who has been living outside the Soviet Union for a long time.

the Soviet Union for a long time. "The licensing link ended in 1982," he points out, "but we retained release rights for a further five years with extensions on good sellers. We had the rights for the West except Japan to the Borodin Quartet for a limited period. "We used to advise Melodia during our visits on what we

"We used to advise Melodia during our visits on what we thought they should record which would have sales potential in the West. We've also made a small number of licenses for Melodia to release EMI classical repertoire."

Ron Harris is international licensing manager for EMI Records, dealing with territories where the company has no presence of its own. He visited Moscow in April, 1988, with Richard Ogden, managing director of Paul McCartney's MPL Communications firm, to arrange Soviet release by Melodia of the former Beatle's rock album specially made for the USSR.

"I was there again in November," says Harris. "That was to arrange a deal for Melodia to release Pink Floyd's 'Delicate Sound Of Thunder,' which reaped tremendous publicity there because a tape of it was listened to by a team of Soviet astronauts during their space mission."

He has been in Moscow again during September with Guy Marriott, EMI Records senior VP and general counsel, largely in response to an increasing number of EMI artists in the pop and rock fields wishing their produce to be issued in the USSR, despite the meager financial returns. Harris and Marriott have offered Melodia a direct deal for licensing EMI product to replace the existing arrangement through the MK agency.

"We regret the end of the licensing link with Melodia," he says. "The Soviet Union is one of the most fertile sources of talent. We thought at the time that we'd resume our relationship with Melodia when the pattern of their operation changed, and I see that is just around the corner."

A U.K. company currently doing business with Melodia is Disctronics on a two-fold basis. Negotiations with the Soviet firm in December, 1986, led to the launch by Disctronics of the Olympia label in April 1987 specializing in CD issues of repertoire from the Melodia catalog. "There are about 130 Olympia CDs now on the market,"

"There are about 130 Olympia CDs now on the market," says Francis Wilson, Disctronics marketing manager. "It's varied product, including Russian classics, rarities and Melodia recordings of Western classical music. The second aspect of our deal is that we are manufacturing CDs for Melodia for release across the world."

Musitech approached Melodia about five years ago and has been selling electric plating equipment to the Soviet company for vinyl albums and CDs. Commercial manager John Matthews says that Musitech is also supplying spares Nimbus is another U.K. company with an interest in doing business with Melodia. Music director Adrian Farmer has been to Moscow for talks about building CD plants for the Soviet label and "extensive discussions about equipment." Nimbus is also interested in making new recordings in Russia in conjunction with Melodia, but is deterred to some

extent by what Farmer terms "the past history of licensing throughout Europe being too complex."

## **MELODIA AND FRANCE**

or almost three decades Le Chant du Monde, sited in the rue Royale in Paris, has been the main French source of recorded Russian music and during this time a most cordial and productive relationship has been built up with the Melodia company.

The two firms have real compatibility because Le Chant du Monde, like Melodia, has built a reputation for quality and respect for tradition.

Le Chant du Monde was founded by writer Leon Moussinac in 1936 at the time of the Popular Front and in a revolutionary spirit which reflected the popular aspirations of the period. At this time, the first contacts were made between the founders of the French company and their opposite numbers in the Soviet Union.

During World War II and the German occupation, Le Chant du Monde, being a company with strong Jewish connections, was proscribed by the Nazis, but the company resumed its activities after the war.

sumed its activities after the war. Today the CdM has a catalog of some 300 Melodia titles and adds around 30-40 new releases a year. Manufacturing, from master tapes received from the USSR, is evenly split between MPO in France and Sonopress in West Germany.

(Continued on page M-13)

Classics PHILIPS THANKS TO OUR GOOD RELATIONS WITH MELODIA FOR 25 YEARS, WE HAVE BEEN ABLE TO BRING TO THE WESTERN MUSICAL WORLD THE MOST EXCITING OF RUSSIAN RECORDINGS. MELODIA WE LOOK FORWARD TO EXTENDING OUR GOOD RELATIONSHIP. ПОЗДРАВЛЯЕМ ВАС ON THE SILVER. NOW LET'S HEAD FOR GOLD! No. 1 March 19 August 19 A PHILIPS CLASSICS PRODUCTIONS BAARN, THE NETHERLANDS A Billboard Advertising Supplement www.americanradiohistory.com



he earliest Soviet jazz records appeared in the mid-1920s. The First RSFSR Concert Jazz Bard was the pioneer jazz ensemb e to be featured on disk. In the 1930s, jazz al-

burns by Soviet, European and American bands enjoyed tremendous popularity. Teday, Melodia's jazz catalog comprises

more than 300 LPs and dozens of new titles are added every year. Currently, in collabo-ration with Mobile Fidelity in the U.S., Melo-dia s making jazz repertoire available on

compact disk. Although Melodia's output of jazz record-ings by Soviet jazz musicians is strictly limit-ed, the releases are distinguished by a rate versatility. Some of the most important names on Melodia's domestic jazz roster include multi-instrumentalist David Goloschakin, guitarist Alexei Kuznetzov, singer Tatavik Oganesyan, the Oleg Lundstrem Orchestra, Anatoli Kroll and Melodia, the record company's own jazz ensemble, led by Boris Frumkin.

Boris Frumkin. Fcr fans of traditional jazz, Melodia offers recordings by the Leningrad and Urals Dixia-land bands and by the Moscow Dixie Choir. Russian tunes, both old and contemporary, tused by the New Orleans rhythms can result in some unexpectedly fascinating music. But it is contemporary jazz that consti-iutes the backbone of the Melodia jazz cata-log. Pianist Leonid Chizhik is one of the best-known of Melodia's contract jazz artists whose concert improvisations are preserved

whose concert improvisations are preserved

whose concert improvisations are preserved on many albums. Then there is the distinc-tive musical style of the Kadans band which bears the stamp of the personality of its leader, trumpeter Guerman Lukyanov. As the nternational magazine Jazz Forum nct-ed: "Lukyanov's compositions are distin-guished by an exclusive originality." Pianist and teacher Igor Brill, who has writ-ten a text book on jazz improvisation, is an-other artist who has won international recog-nition. The Washington Post described him as a "tough and swinging" pianist. In the fusion area, recordings by Alexai Kozbov's Arsena and Nikolai Levinovsky's Allegro have captured the imagination of the younger generation of music fans in the So-viet Union as well as awakening interest in-ternationally. Their performances were hailed by the Indian Express as "the most sensational event" of the Yazz Yatra '84 fes-tival in Bombay.

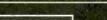
sensational event" of the Yazz Yatra '84 fes-tival in Bombay. Melodia regularly releases original record-ings of jazz outfits from the Central Asian re-publics, such as Tahir Ibraguimov's Boomer-ang, Grig Pushen's Anar and Leonid Atabekov's Sato. Their music is influenced by the folklore of Kazakh, Uzbek, Crimean Tartar and the South East. It is often the ele-merts of folklore in Russian jazz which give t such a distinctive flavor and which certain-y contribute to its enormous diversity. There is also much jazz in the Melodia cat-alog from jazz musicians based in the Baltc republics. Pyatras Vishyauskas, one of the

republics. Pyatras Vishyauskas, one of the best jazz musicians in the USSR, is the brightest star of Lithuania, and Elgus Straume, from Riga, is not only a distin-guished saxophonist but a composer who is guished saxophonist but a composer who is enjoying increasing popularity among jazz and serious music lovers. Poll-winning saxo-phonist Lembit Saarsalu, from Tallin, has pioneered Russian-Estonian musical dialog with Leonid Vintskevich, from Kursk, very ef-rectively. These musicians are regular guests at jazz festivals in East and West Eu-ODE.

Despite the views expressed in some quarters that jazz is not an art form, it remains Melodia's policy to seek greater recognition for the music and to give opportunities to avant garde and experimental jazz musicians who are endeavoring to take the music n new directions.

Thus, you can find on Melodia albums (Continued on opposite page)





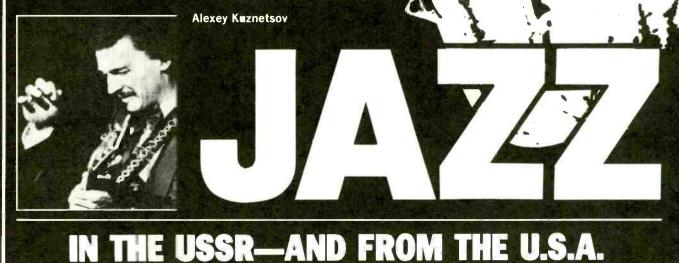
Leonid Chihzik



Guerman Lukyanov



David Goloschekin



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### (Continued from opposite page)

some of the "outrageous" music of saxophonist Vladimir Chekasin, who is regularly voted top jazzman of the year; the uniquely intuitive music of the Arkhangelsk group; the ironic and satirical "instrumental theater" of the Three O group, created by Sergei Letov, Arkadi Shilkoper and O. Kirichenko; and the distinctive jazz-folk of pianist Mikhail Al'perin.

In addition to providing a showcase for the best of Soviet jazz in all its many varieties, Melodia has also released some clasical recordings by some of the great American jazzmen, such as Duke Ellington, Count Basie, Miles Davis, Oscar Peterson, Chick Corea, Coleman Hawkins, Bill Evans, Sonny Rollins, Gerry Mulligan, Freddie Hubbard and Gary Burton. Ray Conniff and Paul Horn recorded for Melodia while on tour in the USSR and Dave Brubeck's Moscow concert was released by Melodia as a double album.

"It was," Brubeck says, "the best concert my latest quartet ever played."

### A CENTURY OF SOVIET RECORDING

**1888:** Moscow. Maria-Louise Nicholson of Chicago (stage name, Nikita) sings at the Bolshsoi Theatre. Her performance is recorded by Ju. Block, a friend of Tchaikovsky and Serge Taneyev. This was the first record to be produced in the USSR.

**1897:** St. Petersburg, Moscow. Distribution of first records imported from the U.S.

**1889:** April, St. Petersburg. The Gramophone Co. releases its first recordings in Russia.

**1901:** December, Moscow. Release of the first recording by Feodor Chaliapin.

**1905:** St. Petersburg. The first Russian record factory, run by Ryebikov, goes into production.

**1910:** The Metropole record factory, still in operation today, is established in Aprelevka.

**1919:** Moscow. The first Soviet recordings of speeches made by Lenin and other leaders of the new Soviet Republic are released by Tzentrophechat, an agency of the educational department.

**1930:** Moscow. The first Soviet-made recording by a foreign artist, the Italian pianist Carlo Zecchi, is released. He is later to be featured on Melodia recordings as a pianist and conductor performing with Soviet musicians.

**1932:** Moscow. Musobjedinenije releases the first recording by violinist David Oistrakh.

**1935:** Moscow. Release of first recordings by Serge Prokoviev and Emil Gilels.

**1938:** March, Leningrad. Yevegny Mravinsky, one of the leading Soviet conductors, records the "Fifth Symphony" of Dmitri Shostakovich, one of the great masterpieces of the 20th century, soon after its first performance.

**1942:** October, Moscow. The Gramplasttrest studio resumes activities at the time of the decisive Battle of Stalingrad during World War II.

1951: Moscow. The first Soviet LP is released.

**1958, 1959:** Moscow. The All-Union Sound Recording Studio releases recordings by Leopold Stokowski and the Italian tenor, Mario Del Monaco.

**1960:** The first stereo record is released in the USSR—a performance of Tchaikovsky's "Fourth Symphony," by the USSR State Symphony Orchestra, conducted by K. Ivanov.

**1964:** Melodia, the All-Union Record Co., is founded to administer all USSR recording studios and record factories.

**1981:** The first digital recordings, featuring Tchaikovsky's "Fifth Symphony" and compositions by Rimsky-Korsakov, played by the Big Symphony Orchestra of the USSR and TV State Committee, conducted by Vladimir Fedoseyev, are released.

**1989:** Melodia receives authorization to deal direct with its overseas partners instead of using the Ministry of Culture trade agency, Mehzdunaroydnaya Kniga.

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EDISON DENISOV (1929-)

he leader of the avant garde of Soviet musicthis title has been held by Edison Denisov for more than 30 years. The composer's artistic credo has always implied revolutionary changes in musical thinking and language and means of expression. Vanguard avant garde ventures in Soviet art of the 1950s through the 1970s were not appreciated and for many years Denisoy's music did not enjoy official recognition.

The composer first became known abroad. His works have been performed in Darmstadt, Donaueschingen, Royan, Warsaw and other European centers of adventurous contemporary music. Recently, however, Denisov has won increasingly enthusiastic acceptance in his home country. Prominent Soviet musicians are including his compositions in their repertoire and are playing them at most prestigious concerts and festivals.

Denisov's compositional gift is unique. He has mastered most modern techniques and has been working in almost all genres, from instrumental sonatas and vocal cycles to opera and symphony.

The media were most complimentary about some of the composer's recent major works: "Requiem" (first night in Hamburg in 1980); the opera "Sum Of Days" (staged in Grand Opera); and "Symphony" (first performance in Paris in 1988).

## LIVING SOVIET COMPOSERS



RODION SCHEDRIN (1932-)

Rodion Schedrin is one of the most prominent and talented creators of Soviet musical art. His symphonic compositions are being played on concert stages all over the world; his opera and ballet works are regarded as gems in the repertoire of the best theaters; and recitals of his own piano concertos are enjoyed by music lovers in many countries

Schedrin's musical thinking never stands still and with each new composition a new aspect of his unique and abundant compositional gifts is opened up.

The Melodia record company constantly works in close cooperation with the composer and has recorded almost all of his works. Most recent records include the opera "Dead Souls," the ballets "Seagull" and "Dame With Pet Dog"; and the symphonic "Self Portrait," "Music For The Town Of Coeten" and "Musical Sacrifice."

The year 1988 saw a tremendous success in the USSR for a new symphonic work by Schedrin, "Stichera," composed for the occasion of the Millenium of Christianity in Russia. (1931-)

you circulated a ques-

tionnaire among the

world's musical communi-

ty. Sofia Goubaidulina

would surely wind up in the

top five (if not the top

three) of modern Soviet

composers. She has a per-

fect command of technical

resources, extremely ex-

pressive and emotional

musical language, and real

philosophical insight into

the artistic problems of to-

served of the composer:

"The art of Sofia Goubai-

dulina is deeply moving

and emotionally charged.

This is an art of severe self-

limitation with no compro-

mise in concepts or means

The range of musical in-

terests of the composer is

extremely wide. She has,

with equal success, pro-

duced a major symphony.

an etude for solo cello, a vi-

olin concerto, a misterioso

for percussion ensemble, a

cantata, "Time Of Soul"

(music to the poetry of Ma-

rina Tsvetayeva), a flute

quartet, a "de profundis"

for solo accordion and a

number of electronic mu-

sic pieces.

of expression."

Music critics have ob-

day.

SOFIA GOUBAIDULINA

ALFRED SCHNITKE (1934-)

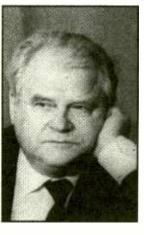


Alfred Schnitke's music has transcended all limitations and borders. Today he is one of the mostplayed composers in the USSR and Europe.

Schnitke's musical stature is built on an impressive number of major pieces: he has composed five symphonies, four concerti grossi, four concertos for violin, concertos for viola, piano, choir and cello, two ballets and many chamber music compositions (a quintet, three quartets, sonatas). Monographs are being written about Schnitke and almost all his compositions are published and recorded.

However, the development of the composer's artistic career has been hindered by a certain hostility to his music in official circles. Even quite recently there have been some unfair criticisms of his work.

But today the Soviet musical community has abundant opportunities to listen to the remarkable compositions of Schnitke and can take a pride in his contribution to the national music pantheon.



VALENTIN SILVESTROV (1937-)

Silvestrov's artistic work has its origins in a search for revolutionary changes in musical language. His first chamber music compositions, such as quintet for piano or "Triad" for piano, were a pioneering phenomenon in the Soviet music of the late 1950s and early 1960s. It was the inception of Soviet avant garde music.

Later, the composer turned to orchestral works with "Misteria," "Hymn," "Spectra" he was one of the first Soviet composers to master non-traditional techniques (serialism, sonoristics, aleatorics) and to develop the principles of instrumental theater.

The 1970s saw a new stage in Silvestrov's artistic development, when his unusual ideas required a different, polystylistic approach. "Soft Songs," piano "Kitsch music," with a new panstylistic concept of the everlasting virtues of beauty, innocence and perfection had an explosive impact on the music scene.

Recently this tenacious innovator has been experimenting with music time as if trying to slow it down, to stop it and then fix it in a kind of static field.



TIKHON KHRENNIKOV (1913-)

For more than half a century the music Tikhon Khrennikov has been performed on concert stages all over the world. His symphonic music and works for musical theater occupy the central part of his creative activity.

His most significant achievements are connected with these particular genres. There are symphonies and concertos, operas and ballets, the premieres of which are always remarkable events in the musical life of the country.

The creative individuality of Khrennikov is characterized by bright melodiousness and lyrical orientation, accessible musical language and open emotionalism, and that is why his music has always won wide audiences.

Particularly popular is Khrennikov's screen music. Many songs first heard from the screen now have a separate life of their own. Now they have passed into the treasure trove of the country's musical heritage.

Khrennikov is a laureate of the Lenin and State prizes of the USSR. Since 1948, he has been the First Secretary of the Composers' Union administrative body.

Melodia has recorded virtually all the works of the composer, ranging from songs and chamber music to operas, ballets and symphonies.



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## THE NEW GENERATION OF SOVIET COMPOSERS



VYACHESLAV ARTYOMOV (1940-)

The first night of Vyaches-lav Artyomov's requiem "In Memoriam of Victims of Stalinism" in 1988 was a major event in the musical life of Moscow. This a most moving, all-embracing work full of contemporary significance which is indicative of the composer's artistic conception. "The main goal we strive for," the composer says in the name of his associates, "is to make music an active factor in the moral progress of our contemporaries."

The composer reached artistic maturity by the late 1970s and early 1980s when he created such major compositions as "Symphony Of Elegies," "Way To Olympus," "In Memoriam" (with solo violin), the symphonic poems "Trista" and "Mourning," the orchestral concerto "Gurioja Hymn" and the ballet "Only Through Faith," which was based on the trilogy "The Roads Of Sorrow," by Tolstoy.

Artyomov's compositions attract top Soviet performers.



NIKOLAI KORNDORF

n 1984, at the request of Penderecki, Nikolai Korndorf wrote a piece for strings, "Con Sordio," for the Modern Chamber Music Festival in Luzlawice, Poland. The Polish musical community was highly complimentary about the composition and the composer's music started to win acclaim in other countries.

At the Zagreb Biennale his symphony "Confessiones," was played; in West Germany, his second symphony and the orchestral piece "Sempre Tutti" was performed; and his "Yarylo" piano composition was played in the U.K.

Korndorf's compositions have a refined artistry and a fine spontaneity and freshness, and are free of dry academic formality. This gives them a very powerful audience appeal, according to his fellow composer Alfred Schnitke.

In 1971, Korndorf was elected head of the young composers' section in the Union of Soviet Composers.



ELENA FIRSOVA (1950)

Alyrical content, full of subattle emotional nuances and a powerful level of expression, are the main characteristics of the compositions of Elena Firsova characteristics which set her apart from her contemporaries.

A major contribution to the development of Firsova's artistic outlook was made by the poetry of Osip Mandelstamm. Five major compositions were written to the verses of this poet, among them the cantatas "Stone," "Mundane Life" and "Tristia." Even pieces by Firsova not related to the poet's work sometimes suggests the rhythm and texture of Mandelstamm's verse.

Since 1979, there has been a significant increase of interest in Firsova's music. Her cantata, "Sonnets By Petrarca' for soprano and chamber orchestra has been performed in many countries of Europe. Other new pieces which followed are: "Concerto For Flute," "Music For The Twelve," and "Misterisoso For String Quartet." VICTOR EKIMOVSKY (1947-)



Each piece of art has its bown style. This, briefly, is the artistic credo of Victor Ekimovsky. His own words outline his well-established aesthetic attitude: "I appreciate the type of modern artist who invests every work with a specific character, using means and techniques meant only for that piece."

Compositions One and Two for piano quartert are based on the principles of athematism and dodecaphonia. "Sublimations," for orchestra, is an aleatoric piece. In "Lyrical Excursions," for a group of soloing cellos and orchestra, the composer uses a collage technique.

Compositions by Ekimovsky also include a kitsch music piece for piano, "Bidding Farewell"; an illustration of minimalist art, "Mandela," for nine instruments; and an example of meditative music in a piece called "In The Canis Venatici Constellation," written for three flutes.

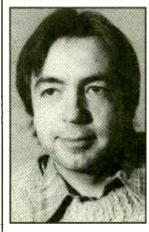


SERGEI PAVLENKO (1952-)

Among the Moscow composers who started their musical careers in the mid-1970s is Sergei Pavlenko, one of the more gifted and earnest writers. The composer's works are always characterized by a harmony concept, pronounced thematism and the application of a wide variety of innovative techniques regarding the playing of instruments, method of sound production and so on.

This young composer became especially popular after a performance of a haunting composition for clarinet and strings, called "In Memoriam: For Vladimir Vysotsky, Concerto-Serenada."

Another well-known composition by Pavlenko is the third symphony, written on the occasion of Igor Stravinsky's centenary, which was first performed in Moscow and California almost simultaneously in 1985. Some of his works have been performed in Hungary, Yugoslavia, the U.K., France, Holland, West Germany, Canada and Japan. ALEXANDER TCHAIKOVSKY (1946-)



The third Russian Tchaikovsky, a successor to Pyotr and Boris, emerged on the Soviet musical scene about 10 years ago. He made his presence felt immediately with some powerfiul and convincing compositions.

Among the most significant works by the composer are the oratorios "To The Sun" and "On Behalf Of The Globe," which achieved great success during the Moscow Autumn festivals in the early 1980s. His concertos for piano, cello and viola attracted the attention of many virtuosi soloists and a ballet, based on the plot of "The Battleship Potemkin" was successfully staged in Leningrad two years ago.

Music by Alexander Tchaikovsky is characterized by its lucid melodic content, by its logical construction and its natural dynamic development. The composer also makes use of modern writing devices, striving for a tight fusion of traditional and avant garde techniques.



Two of the brightest creators of Soviet popular music are composer Alexandra Pakhmutova, left, and singer losif Kobzon.



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Metropolitan PITIRIM of Volokolamsk and Juriev Head of the Publishing Department of the Moscow Patriarchate.

## **MELODIA AND FRANCE**

(Continued from page M-7)

Melodia product is sold in France in three categories: topline repertoire which is CD format which retails at 130 francs (around \$20, at an exchange rate of 6.50 francs to the U.S. dollar); intermediate CD releases, selling for 71 francs; and vinyl albums, which range from 35 francs to 46 francs.

Most of the repertoire sold in France consists of recordings of works of the great Russian composers. Le Chant du Monde has been particularly successful with its own special collection of recordings, "Toute La Musique Russe."

Le Chant du Monde also lists 35 recordings of the great Russian opera and ballet works and many albums by the choir of the Red Army, which have earned a number of gold disk awards.

Last year Le Chant du Monde mounted a special promotion campaign for the Melodia recordings of Shostakovich, since 1989 is his centenary year. "Operation Shostakovich" was being staged in conjunc-

"Operation Shostakovich" was being staged in conjunction with Radio France, which spotlighted the composer's works in its music programs, including performances by the Orchestre National de France. FR3 also presented programs of chamber music by Shostakovich in coproduction with Soviet television, made in the USSR with French and Russian musicians.

And among the supporting activity in the written media was a series of articles and interviews on the life of Shosta-kovich in the monthly "Le Monde De La Musique."

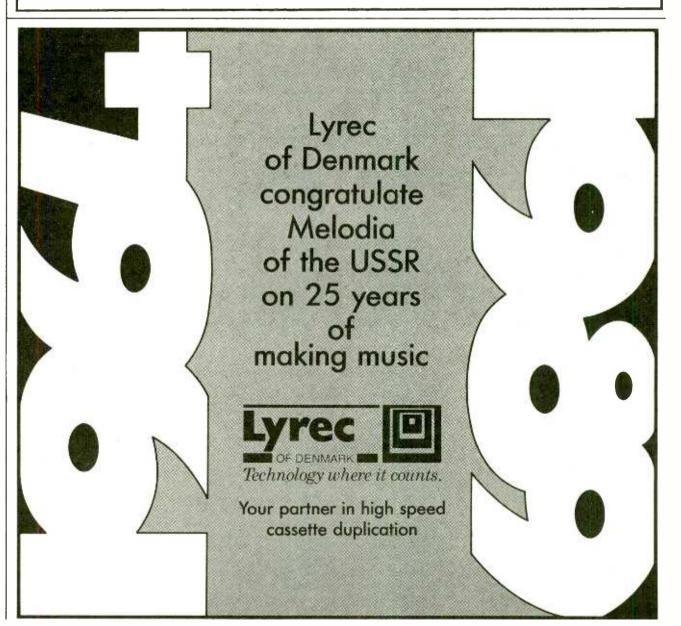
Assistance for "Operation Shostakovich" has come from the ministry of foreign affairs, the ministry of culture, the Soviet Embassy in Paris, the French Embassy in Moscow, and the Soviet performing right society VAAP.

In addition to 25 new CD recordings, the complete works of Shostakovich in 42 volumes have been issued by the music publishing division of Le Chant du Monde.

Sales of Melodia product by Le Chant du Monde in 1988 grossed 7 million francs (around \$1.08 million), representing 35% of the company's total income. This year CdM has been inviting Russian composers and artists to France on a bigger scale than ever before.

## ПОЗДРАВЛЕНИЕ С ДНЕМ РОЖДЕНИЯ МЕЛОДИЯ





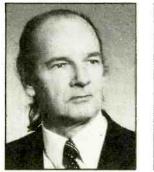
## ALL-UNION MELLON CORPORATION



## **Directors of the Melodia Co.**

## **Directors of the Recording Studios**













## **Directors of the Record/Manufacturing Plants**











## **Directors of the Retail Division**





















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M-14



ow new is new age music? It could be argued that new age music first made its appearance in the USSR in 1920. In this year, the engineer Leo Theremin first demonstrated his thereminvox to the public, and among the first people to see it was the Soviet leader, Lenin. Edgar Varese and Josef Schillinger composed music for it; and among distinguished admirers of the instrument were George Gershwin, Maurice Ravel, Charlie Chaplin and Albert Einstein.

Or maybe it could be said that the Soviet new age music started in 1959 when Evegnij Murzin designed the country's first synthesizer, an instrument using the optocoupler principle on which it was possible to create a complete soundtrack for a movie. The Murzin synthesizer was named A.N.S., after the Russian composer A.N.Scriabin, who was a pioneer of new music. A recording of the first Soviet compositions for the A.N.S. was released by Melodia in 1966.

One of the composers featured on that record was Eduard Artemyev, who later wrote music for the opening ceremony of the 1980 Moscow Olympic Games and whose records are equally appreciated by young rock fans and more mature movie directors. Artemyev composed the music for all the films of Andrei Tarkovsky. He also composes music for the director Andrei Konchalovsky, who now lives in Hollywood.

In the 1970s, various musical innovators in the USSR experimented with the A.N.S. synthesizer and this music can quite appropriately be referred to as new age—music, for example, like Alfred Schnitke's "Flow," Sofia Goubaidulina's "Vivente—Non Vivente" and Denisov's "Birds Singing." In the days before sampling, in 1979 in fact, Moscow

In the days before sampling, in 1979 in fact, Moscow composer Alexei Rybnikov simulated bi-vocal Yaksut singing, similar to Tibetan chants, in his highly successful rock opera "Unona And Avos." And Gedrius Jupriavicius, a Lithuanian composer and professional bell-ringer from the an-







TOP: Composer Eduard Artemyev, actress Natalia Bondarchuk and producer Andrei Tarkovsky during the shooting of the film "Solyaris." MIDDLE: Alexei Rybnikov; Michail Chekalin. BOTTOM: Dmitri Pokrovsky and Paul Winter. cient city of Kaunas, played his pantheistic suites using a synthesizer which he constructed himself.

In Estonia, there is now a school of electronic and new age music which has won a salutory endorsement from the respected symphonic composer Jaan Raats, who has given his full support to the recording of an electronic version of his piano cycle, "Marginalia," by the young keyboard player Sven Gruenberg and his fellow musicians.

The orthodox and electronic versions of the work were issued on the same album by Melodia as a kind of young man's guide to electronic music. Melodia has recorded Sven Gruenberg from the start of his career. His is harmonic music, making smooth transitions from one texture and timbre to another. This is genuine new age repertoire.

It is interesting that Estonians like Gruenberg, living in the north, are very much attracted to music from more southernly areas, India as an example. Gruenberg's first two recordings were called "Breath" and "Ohm." Another electronic composer is Peter Vahi, leader of the

Another electronic composer is Peter Vahi, leader of the new-wave rock group Vitamin and also making a major impact in this specialist music area is Leningrad's Sergei Samoilov, whose "Antigravitation" is a unique composition which suggests a synthesis of Steve Halpern's "Piano In Space," the strident discords of Charles Ives and a foundation of melodic Russian music.

Among other adventurous experimental music is the electronic "Metamorphoses"—a treatment of classical works from Monteverdi to Debussy, created by a team led by Melodia's sound director Yuri Bognanov—and "512 Kbyte," an essay in computer pop music by Boris Tikhomirov and Alexander Rodionov.

A new series of Melodia productions in the electronic music field has been launched with the release of "Vocalese In Rapid" by the young composer-improviser Michail Chekalin. This series, says producer Dmitri Ukhov, might more appropriately be called "roots," because it embraces traditional music, folklore, ethnic music and other areas as well as breaking new musical ground. "Breath," by Sven Gruenberg, "Light" by Gedrius Kupriavicius and "Warmth Of Land" by Eduard Artemyev are good examples of this genre. Another outstanding new age recording on Melodia teams U.S. saxophonist Paul Winter with 1988 State Award winner Dmitri Pokrovsky and his choir on "Earthbeat."

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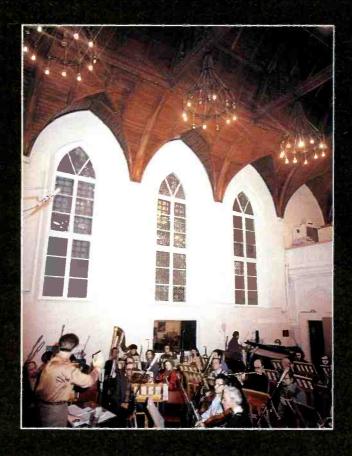


BASF would like to express her thanks to Melodia for many years of successful cooperation. May the friendly atmosphere and the fruitful work continue in future!

BASF wishes Melodia all the best and every success.



## **MELODIA'S PRINCIPAL SOUND RECORDING STUDIO IN MOSCOW**



Melodia's Moscow recording studio, picturesquely located in the former Anglican church of St. Andrew's, is renowned for its superb acoustics and the outstanding expertise of its engineering team.



For further information on Melodia's recording facilities, contact Igor P. Veprintsev, chief sound engineer, Melodia Studio, Stankevich Street 8, Moscow 103009, USSR.

### **MAJORS MULL LICENSING OF SINGLES TO INDIES**

(Continued from page 4)

edges that licensing is an option under consideration by his company.

Additionally, labels report being individually approached by jukebox operators, who-seeing WEA's recent move to a no-return policy on vinyl 45s as a sign of the configuration's eventual unavailability-are seeking to buy current as well as catalog 45s directly from labels on a no-return basis.

Most labels say they are watching WEA's move carefully-and while several say they are doing nothing right now, in the words of Dave Wheeler, VP of sales at RCA, "That doesn't mean two weeks from now that we wouldn't change our policy. To my mind, in six to 12 months, everybody's going to be in the no-return situation."

At PolyGram, Jim Caparro, senior VP of sales, acknowledges having "under review" several options for the vinyl single-including doing away with it altogether, selling it one way, or licensing product. "We've been looking at [those options] for the last couple of months and will continue to do so," he says. "Because WEA has done what they've done, it heightens it, because of what they are-but we're going to continue to head in the direction we've basically been on.

Like many other label executives, Luke Lewis, VP of field marketing at MCA, says his company has recently received inquiries regarding the licensing and pressing of label vinyl product. "David [Lieberman] wrote a letter-it looked like it probably went to everybody—a couple of months ago suggesting the possibility," he says, "and we just deferred a decision on that when we received it.'

Arista's Cawley similarly notes, "We were approached by one company that wanted to discuss a vinyl licensing agreement. We haven't turned down any offers ... [but] we haven't signed anything.'

### 'THE LABELS BACKED OFF'

Wayne Volat, president of American Pie Records, says his company has recently had prolonged discussions with some labels regarding the licensing of current single productbut also notes "a certain reluctance" from them to "let that go" at this point.

"Frankly, I had been approached to do this," says Volat. "And then when it actually came down to the bottom line, the nitty gritty of actually doing it, the labels backed off. In other words, they sort of asked me if I was interested, I said yes, and then they changed their mind and decided to hang on to it.'

Volat, whose company primarily licenses deleted product from Capitol and the WEA and MCA labels, says the overall licensing scene has shifted dramatically within the past few

months-largely because labels are now deleting vinyl singles quicker and not reissuing them on their own hit series lines. One result, he says, is that his company is able to license such material much more quickly.

"Within the first six months of this year, we definitely will have out product that was a hit in '88," he notes. "A year ago, that probably would have been unthinkable."

Volat says that his discussions with the labels have revealed a "ticklish situation" regarding the vinyl 45. "I cannot think ever in the history of the record business where anything was licensed that was currentthat's happening today. It's a very unusual circumstance. But the sales, from the point of view of the record company, I'm sure, are so minimal, that they would just as soon not bother with it. What they're hanging on to is tradition-and servicing the jukebox industry.'

### **PROTECTING THE JUKEBOX**

According to industry sources, several members of the jukebox industry have spent recent weeks visiting labels in hopes of ensuring that their boxes will continue to contain current hit product on vinyl.

"They want to be able to protect somewhere near 40,000 vinyl boxes out there," says one label source. "They don't want to have to throw them in the garbage, so they're trying to protect their interest.

"They said that right now, there's like 25 to 26 [singles] on the top 100 that they can't get at all anymore. What they're proposing to do is almost like license directly from the individual labels-to come in and say. 'I want to be able to buy almost 40.000 to 50,000 copies' of a given vinyl record. And then we'll press them up and get them in their jukeboxes.'

However, notes the source, the group is interested in "licensing" not only singles that are now unavailable on vinyl, but also those singles that still are being manufactured. "They want to be able to buy direct-that's what they're proposing to each of the labels. They're not trying to go around the one-stops, they're not trying to go around their suppliers-I think what they're envisioning down the road [is] more and more WEAs coming about, changing their policy on singles to a one-way basis, no-return. Does that mean the onestops are going to carry less and less of the 7-inch vinyl? If they carry less and less of the 7-inch vinyl, how are these guys going to be able to fill their holes?"

Such a move would cause controversy among labels' one-stop customers, notes the source. "I'm not going to go around my one-stop customers and sell their customers direct," he says. "I won't do that."

### CURB TIES KNOT WITH CEMA (Continued from page 11)

duo's next album, to be released in March, will fulfill its commitment to RCA. Originally, the act had signed to Universal/MCA through Curb. Former Universal head Jimmy Bowen has moved to Capitol, taking much of the Universal roster with himbut not the Judds.

Three other artists, Benny Mardones, Real Life, and Hubert Kah, whose newest albums had initially been shipped by MCA, have moved

over to CEMA: future shipments will be handled by the new distributor. Curb cites personal relationships

with CEMA president Russ Bach and Capitol Industries president/CEO Joe Smith as incentives for the move. Another factor was Irving Azoff's departure from MCA. "When Irving moved from Warner to MCA, we moved with him; Motown and Curb were the first two arrangements Irving made when he came to MCA."

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6	4	RHYTHM NATION A&M TS-1455	JANET JACKSON
$\overline{\mathcal{D}}$	9	NO MORE LIES	MICHEL'LE
$\vdash$	-	RUTHLESS 7-99149/ATCO	BABYFACE
8	8	SOLAR 74003/E.P.A.	EXPOSE
9	12	TELL ME WHY ARISTA 9916	EXPOSE
10	14	C'MON AND GET MY LOVE FFRR 886 798-4/POLYGRAM	D-MOB
11	5	ANOTHER DAY IN PARADISE	PHIL COLLINS
12	<u> </u>	ATLANTIC 7-88774	JANET JACKSON
-	-	A&M 1490 HOW AM I SUPPOSED TO LIVE WITH	OUT YOU MICHAEL BOLTON
(13)	18	COLUMBIA 38-73017	
14	20	ALL OR NOTHING ARISTA 9928	MILLI VANILLI
15	6	BACK TO LIFE SOUL II SOUL (FE VIRGIN 7-99171	ATURING CARON WHEELER)
16	11	WITH EVERY BEAT OF MY HEART	TAYLOR DAYNE
17	17	ARISTA 9895	JAYA
		LMR 77000 OVER AND OVER	PAJAMA PARTY
18	16	ATLANTIC 7-88799	
19	27	HERE AND NOW EPIC 34-73029/E.P.A.	LUTHER VANDROSS
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22	21	QWEST 7-22697/WARNER BROS.	
23	15	DON'T MAKE ME OVER NEXT PLATEAU 325	SYBIL
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26	13	THIS ONE'S FOR THE CHILDREN	NEW KIDS ON THE BLOCK
		COLUMBIA 38-73064	SHANA
27	24	VISION 4511	
28	25	PRINCIPAL'S OFFICE DELICIOUS VINYL 7-99137/ISLAND	YOUNG M.C.
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		TITLE Based on airplay report combining top 40 and	s from stations ARTIST d rock music.
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12	2	TITLE Based on airplay report combining top 40 and JANIE'S GOT A GUN GEFFEN 7-22727 KICKSTART MY HEART ELENTRA 7-69248 JUST BETWEEN YOU & ME ATLANTIC 7-88781 DOWNTOWN TRAIN	s from stations ARTIST d rock music. AEROSMITH MOTLEY CRUE
	2 4 1 6	TITLE Based on airplay report combining top 40 and JANIE'S GOT A GUN GEFFEN 7-22727 KICKSTART MY HEART ELEKTRA 7-69248 JUST BETWEEN YOU & ME ATLANTIC 7-88781 DOWNTOWN TRAIN WARNER BROS. 7-22685 ANOTHER DAY IN PARAOISE	s from stations d rock music. ARTIST AEROSMITH MOTLEY CRUE LOU GRAMM
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12345	2 4 1 6 3	TITLE Based on airplay report combining top 40 and JANIE'S COT A GUN GEFFEN 7-22727 KICKSTART MY HEART ELEKTRA 7-69248 JUST BETWEEN YOU & ME ATLANTIC 7-88781 DOWNTOWN TRAIN WARNER BROS. 7-22685 ANOTHER DAY IN PARAOISE ATLANTIC 7-88774 LOVE SONG	s from stations d rock music. AEROSMITH MOTLEY CRUE LOU GRAMM ROD STEWART PHIL COLLINS
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	2 4 1 6 3 5 10	TITLE Based on airplay report combining top 40 and JANIE'S COT A GUN GEFFEN 7-22727 KICKSTART MY HEART ELEKTRA 7-59248 JUST BETWEEN YOU & ME ATLANTIC 7-88781 DOWNTOWN TRAIN WARNER BROS. 7-22685 ANOTHER DAY IN PARAOISE ATLANTIC 7-88774 LOVE SONG GEFFEN 7-22856 PEACE IN OUR TIME COLUMBIA 38-73047 A GIRL LIKE YOU ENIGMA 44480/CAPITOL	s from stations d rock music. AEROSMITH MOTLEY CRUE LOU GRAMM ROD STEWART PHIL COLLINS TESLA EDDIE MONEY
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	2 4 1 6 3 5 10 14 7 17	TITLE Based on airplay report combining top 40 and JANIE'S GOT A GUN GEFFEN 7-22727 KICKSTART MY HEART ELEKTRA 7-69248 JUST BETWEEN YOU & ME ATLANTIC 7-88781 DOWNTOWN TRAIN WARNER BROS. 7-22685 ANOTHER DAY IN PARAOISE ATLANTIC 7-88774 LOVE SONG GEFFEN 7-22856 PEACE IN OUR TIME COLUMBIA 38-73047 A GIRL LIKE YOU ENIGMA 44480/CAPITOL FREE FALLING MCA 53748 I REMEMBER YOU ATLANTIC 7-88886	s from stations d rock music. AEROSMITH MOTLEY CRUE LOU GRAMM ROD STEWART PHIL COLLINS TESLA EDDIE MONEY THE SMITHEREENS TOM PETTY SKID ROW
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1 2 3 4 5 6 7 8 9 10 11 12 13 14 15	2 4 1 6 3 5 5 10 14 7 17 8 22 13 23 16	TITLE Based on airplay report combining top 40 and GEFFEN 7-22727 KICKSTART MY HEART ELEKTRA 7-69248 JUST BETWEEN YOU & ME ATLANTIC 7-88781 DOWNTOWN TRAIN WARNER BROS. 7-226855 ANOTHER DAY IN PARAOISE ATLANTIC 7-88724 LOVE SONG GEFFEN 7-22856 PEACE IN OUR TIME COLUMBIA 38-73047 A GIRL LIKE YOU ENIGMA 44480/CAPITOL FREE FALLING MCA 53748 I REMEMBER YOU ATLANTIC 7-88886 EVERYTHING YOU DO ATLANTIC 7-88825 PRICE OF LOVE ENICE OF LOVE ENICE OF LOVE ENICE SHE CRIES COLUMBIA 38-73095	s from stations d rock music. AEROSMITH MOTLEY CRUE LOU GRAMM ROD STEWART PHIL COLLINS TESLA EDDIE MONEY THE SMITHEREENS TOM PETTY SKID ROW FIONA (WITH KIP WINGER) BAD ENGLISH BONHAM WARRANT JOE COCKER
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1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16	2 4 1 6 3 5 10 14 7 7 17 8 22 13 23 16 19	TITLE Based on airplay report combining top 40 and GEFEN 7-22727 KICKSTART MY HEART ELEKTRA 7-69248 JUST BETWEEN YOU & ME ATLANTIC 7-88781 DOWNTOWN TRAIN WARNER BROS. 7-226855 ANOTHER DAY IN PARAOISE ATLANTIC 7-88781 LOVE SONG GEFFEN 7-22856 PEACE IN OUR TIME COLUMBIA 38-73047 A GIRL LIKE YOU ENIGMA 44480/CAPITOL FREE FALLING MCA 53748 I REMEMBER YOU ATLANTIC 7-888866 EVERYTHING YOU DO ATLANTIC 7-888866 EVERYTHING YOU DO ATLANTIC 7-888866 EVERYTHING YOU DO ATLANTIC 7-88886 EVERYTHING YOU DO ATLANTIC 7-88886 EVERYTHING YOU DO ATLANTIC 7-88887 PRICE OF LOVE EPIC 34-73094/E.P.A. WAIT FOR YOU WTG 311-73034 SOMETIMES SHE CRIES COLUMBIA 38-73095 WHEN THE NIGHT COMES CAPITOL 44437 DANGEROUS EMI 50233 LIVING IN SIN MERCURY 876 070-7/POLYGRAM	s from stations d rock music. AEROSMITH MOTLEY CRUE LOU GRAMM ROD STEWART PHIL COLLINS TESLA EDDIE MONEY THE SMITHEREENS TOM PETTY SKID ROW FIONA (WITH KIP WINGER) BAD ENGLISH BONHAM WARRANT JOE COCKER
1     2     3     4     5     6     7     8     9     10     11     12     13     14     15     16     17	2 4 1 6 3 5 10 14 7 7 17 8 22 13 23 16 19 12	TITLE Based on airplay report combining top 40 and GEFFEN 7-22727 KICKSTART MY HEART ELEKTRA 7-89248 JUST BETWEEN YOU & ME ATLANTIC 7-88781 DOWNTOWN TRAIN WARNER BROS. 7-226855 ANOTHER DAY IN PARAOISE ATLANTIC 7-88774 LOVE SONG GEFFEN 7-22856 PEACE IN OUR TIME COLUMBIA 38-73047 A GIRL LIKE YOU ENIGMA 44480/CAPITOL FREE FALLING COLUMBIA 38-73047 A GIRL LIKE YOU ENIGMA 44480/CAPITOL FREE FALLING I REMEMBER YOU ATLANTIC 7-88865 EVERYTHING YOU DO ATLANTIC 7-88823 PRICE OF LOVE EVERYTHING YOU DO ATLANTIC 7-88823 PRICE OF LOVE EVERYTHING YOU DO ATLANTIC 7-88823 PRICE OF LOVE EVERYTHING YOU DO ATLANTIC 7-804/E.P.A. WAIT FOR YOU WTG 317-73034 SOMETIMES SHE CRIES COLUMBIA 38-73095 UHEN THE NIGHT COMES CAPITOL 44437 DANGEROUS EMI 50233 LIVING IN SIN MERCURY 876 070-7/POLYGRAM WE DIDN'T START THE FIRE COLUMBIA 38-73021 FOOL FOR YOUR LOVING	s from stations d rock music. AEROSMITH MOTLEY CRUE LOU GRAMM ROD STEWART PHIL COLLINS TESLA EDDIE MONEY THE SMITHEREENS TOM PETTY SKID ROW FIONA (WITH KIP WINGER) BAD ENGLISH BONHAM WARRANT JOE COCKER ROXETTE BON JOVI
1     2     3     4     5     6     7     8     9     10     11     12     13     14     15     16     17     18     19	2 4 1 6 3 5 5 10 14 7 7 17 8 22 13 23 16 23 16 9 19 12 11 9	TITLE Based on airplay report combining top 40 and GEFEN 7-22727 KICKSTART MY HEART ELEKTRA 7-69248 JUST BETWEEN YOU & ME ATLANTIC 7-88781 DOWNTOWN TRAIN WARNER BROS. 7-226855 ANOTHER DAY IN PARAOISE ATLANTIC 7-88781 LOVE SONG GEFFEN 7-22856 PEACE IN OUR TIME COLUMBIA 38-73047 A GIRL LIKE YOU ENIGMA 4480/CAPITOL FREE FALLING MCA 53748 I REMEMBER YOU ATLANTIC 7-888866 EVERYTHING YOU DO ATLANTIC 7-888866 EVERYTHING YOU DO ATLANTIC 7-88886 EVERYTHING YOU DO ATLANTIC 7-88887 PRICE OF LOVE EPIC 34-73094/E.P.A. WAIT FOR YOU WTG 311-73034 SOMETIMES SHE CRIES COLUMBIA 38-73095 WHEN THE NIGHT COMES CAPITOL 44437 DANGEROUS EMI 50233 LIVING IN SIN MERCURY 876 070-7/POLYGRAM WE DIDNT START THE FIRE COLUMBIA 38-73021 FOOL FOR YOUR LOVING GEFFEN 4-22715	s from stations d rock music. AEROSMITH MOTLEY CRUE LOU GRAMM ROD STEWART PHIL COLLINS TESLA EDDIE MONEY THE SMITHEREENS TOM PETTY SKID ROW FIONA (WITH KIP WINGER) BAD ENGLISH BONHAM WARRANT JOE COCKER ROXETTE BON JOVI BILLY JOEL
1     2     3     4     5     6     7     8     9     10     11     12     13     14     15     16     17     18     19     20	2 4 1 6 3 5 10 14 7 7 17 8 22 13 16 23 16 19 12 11 9 18	TITLE Based on airplay report combining top 40 and GEFFEN 7-22727 KICKSTART MY HEART ELEKTRA 7-99248 JUST BETWEEN YOU & ME ATLANTIC 7-88781 DOWNTOWN TRAIN WARNER BROS. 7-226855 ANOTHER DAY IN PARAOISE ATLANTIC 7-88781 LOVE SONG GEFFEN 7-22856 PEACE IN OUR TIME COLUMBIA 38-73047 A GIRL LIKE YOU ENIGMA 44480/CAPITOL FREE FALLING MCA 53748 DOWE ENIGMA 44480/CAPITOL FREE FALLING MCA 53748 I REMEMBER YOU ATLANTIC 7-88826 PEIC 34-73094/E.P.A. WAT FOR YOU WTG 31T-73094/E.P.A. WHEN THE NIGHT COMES CAPITOL 44437 DANGEROUS EMI 50233 LIVING IN SIN MERCURY 876 070-7/POLYGRAM WE DIDN'T START THE FIRE COLUMBIA 38-73021 FOOL FOR YOUR LOVING GEFFEN 4-22715 ANGEL SONG	s from stations d rock music. AEROSMITH MOTLEY CRUE LOU GRAMM ROD STEWART PHIL COLLINS TESLA EDDIE MONEY THE SMITHEREENS TOM PETTY SKID ROW FIONA (WITH KIP WINGER) BAD ENGLISH BONHAM WARRANT JOE COCKER ROXETTE BON JOVI BILLY JOEL WHITESNAKE GREAT WHITE
1     2     3     4     5     6     7     8     9     10     11     12     13     14     15     16     17     18     19	2 4 1 6 3 5 5 10 14 7 7 17 8 22 13 23 16 23 16 9 19 12 11 9	TITLE Based on airplay report combining top 40 and JANIE'S GOT A GUN GEFFEN 7-22727 KICKSTART MY HEART ELEKTRA 7-59248 JUST BETWEEN YOU & ME ATLANTIC 7-88781 DOWNTOWN TRAIN WARNER BROS. 7-226855 ANOTHER DAY IN PARAOISE ATLANTIC 7-88774 LOVE SONG GEFFEN 7-22856 PEACE IN OUR TIME COLUMBIA 38-73047 A GIRL LIKE YOU ENIGMA 44480/CAPITOL FREE FALLING MCA 53748 I REMEMBER YOU ATLANTIC 7-88823 PRICE OF LOVE ENICS A44480/CAPITOL FREE FALLING MCA 53748 I REMEMBER YOU ATLANTIC 7-88823 PRICE OF LOVE ENICS A4430/CAPITOL FREE FALLING MCA 53748 SOMETIMES SHE CRIES COLUMBIA 38-73094/E.P.A. WHEN THE NIGHT COMES CAPITOL 44437 DANGEROUS EMI 50233 LIVING IN SIN MERCURY 876 070-7/POLYGRAM WE DIDN'T START THE FIRE COLUMBIA 38-73021 FOOL FOR YOUR LOVING GEFFEN 4-22715 ANGEL SONG CAPITOL 44449 WHAT KIND OF MAN WOULD I BE REPRISE 7-22741	s from stations d rock music. AEROSMITH MOTLEY CRUE LOU GRAMM ROD STEWART PHIL COLLINS TESLA EDDIE MONEY THE SMITHEREENS TOM PETTY SKID ROW FIONA (WITH KIP WINGER) BAD ENGLISH BONHAM WARRANT JOE COCKER ROXETTE BON JOVI BILLY JOEL WHITESNAKE GREAT WHITE
1     2     3     4     5     6     7     8     9     10     11     12     13     14     15     16     17     18     19     20	2 4 1 6 3 5 10 14 7 7 17 8 22 13 16 23 16 19 12 11 9 18	TITLE       Based on airplay report combining top 40 and combining top 40 and 20	s from stations d rock music. AEROSMITH MOTLEY CRUE LOU GRAMM ROD STEWART PHIL COLLINS TESLA EDDIE MONEY THE SMITHEREENS TOM PETTY SKID ROW FIONA (WITH KIP WINGER) BAD ENGLISH BONHAM WARRANT JOE COCKER ROXETTE BON JOVI BILLY JOEL WHITESNAKE GREAT WHITE CHICAGO
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21	2 4 1 6 3 5 5 10 14 7 7 17 8 22 13 23 16 23 16 21 12 11 9 18 24	TITLE Based on airplay report combining top 40 and GEFFEN 7-22727 KICKSTART MY HEART ELEKTRA 7-89248 JUST BETWEEN YOU & ME ATLANTIC 7-88781 DOWNTOWN TRAIN WARNER BROS. 7-226855 ANOTHER DAY IN PARAOISE ATLANTIC 7-88781 LOVE SONG GEFFEN 7-22856 PEACE IN OUR TIME COLUMBIA 38-73047 A GIRL LIKE YOU ENIGMA 44480/CAPITOL FREE FALLING MCA 53748 I REMEMBER YOU ATLANTIC 7-88826 I REMEMBER YOU ATLANTIC 7-88823 PRICE OF LOVE EVERYTHING YOU DO ATLANTIC 7-88823 I REMEMBER YOU ATLANTIC 7-88823 I REMEMBER YOU ATLANTIC 7-88823 I REMEMBER YOU ATLANTIC 7-88823 I REMEMBER YOU ATLANTIC 7-88823 I LIVING IN SIN MERCURY 876 070-7/POLYGRAM WE DIDN'T START THE FIRE COLUMBIA 38-73021 FOOL FOR YOUR LOVING GEFFEN 4-22715 ANGEL SONG CAPTOL 44449 WHAT KIND OF MAN WOULD I BE REPRISE 7-22741 JUST LIKE JESSE JAMES GEFFEN 7-22844 HIDE YOUR HEART	s from stations d rock music. AEROSMITH MOTLEY CRUE LOU GRAMM ROD STEWART PHIL COLLINS TESLA EDDIE MONEY THE SMITHEREENS TOM PETTY SKID ROW FIONA (WITH KIP WINGER) BAD ENGLISH BONHAM WARRANT JOE COCKER ROXETTE BON JOVI BILLY JOEL WHITESNAKE GREAT WHITE
1     2     3     4     5     6     7     8     9     10     11     12     13     14     15     16     17     18     19     20     21     22	2 4 1 6 3 5 7 10 14 7 7 17 8 22 13 23 16 19 12 11 9 18 22 11 9 18 22	TITLE       Based on airplay report combining top 40 and combining top 40 and combining top 40 and 40	s from stations d rock music. AEROSMITH MOTLEY CRUE LOU GRAMM ROD STEWART PHIL COLLINS TESLA EDDIE MONEY THE SMITHEREENS TOM PETTY SKID ROW FIONA (WITH KIP WINGER) BAD ENGLISH BON HAM WARRANT JOE COCKER ROXETTE BON JOVI BILLY JOEL WHITESNAKE GREAT WHITE CHICAGO CHER KISS
1     2     3     4     5     6     7     8     9     10     11     12     13     14     15     16     17     18     19     20     21     22     23     24	2 4 1 6 3 5 10 14 7 17 8 22 13 23 16 19 12 11 9 18 24 20 21 29	TITLE       Based on airplay report combining top 40 and combining top 40 and combining top 40 and 40	s from stations d rock music. AEROSMITH MOTLEY CRUE LOU GRAMM ROD STEWART PHIL COLLINS TESLA EDDIE MONEY THE SMITHEREENS TOM PETTY SKID ROW FIONA (WITH KIP WINGER) BAD ENGLISH BON HAM WARRANT JOE COCKER ROXETTE BON JOVI BILLY JOEL WHITESNAKE GREAT WHITE CHICAGO CHER KISS
1     2     3     4     5     6     7     8     9     10     11     12     13     14     15     16     17     18     19     20     21     22     23     24     25	2 4 1 6 3 5 7 10 14 7 7 13 22 13 23 16 21 12 11 9 9 18 24 20 21	TITLE       Based on airplay report combining top 40 and combining top 40 and combining top 40 and 40	s from stations d rock music. AEROSMITH MOTLEY CRUE LOU GRAMM ROD STEWART PHIL COLLINS TESLA EDDIE MONEY THE SMITHEREENS TOM PETTY SKID ROW FIONA (WITH KIP WINGER) BAD ENGLISH BONHAM WARRANT JOE COCKER ROXETTE BON JOVI BILLY JOEL WHITESNAKE GREAT WHITE CHICAGO CHER KISS IOUT YOU MICHAEL BOLTON
1     2     3     4     5     6     7     8     9     10     11     12     13     14     15     16     17     18     19     20     21     22     23     24	2 4 1 6 3 5 10 14 7 17 8 22 13 23 16 19 12 11 9 18 24 20 21 29	TITLE Based on airplay report combining top 40 and combining top 40 and JANIE'S GOT A GUN GEFFEN 7-22727 KICKSTART MY HEART ELEKTRA 7-69248 JUST BETWEEN YOU & ME ATLANTIC 7-88781 DOWNTOWN TRAIN WARNER BROS. 7-226855 ANOTHER DAY IN PARAOISE ATLANTIC 7-88774 LOVE SONG GEFFEN 7-22856 PEACE IN OUR TIME COLUMBIA 38-73047 A GIRL LIKE YOU ENIGMA 44480/CAPITOL FREE FALLING MCA 53748 I REMEMBER YOU ATLANTIC 7-88823 PRICE OF LOVE EVERYTHING YOU DO ATLANTIC 7-88823 PRICE OF LOVE EPIC 34-73094/E.P.A. WAIT FOR YOU WHG 311-73034 SOMETIMES SHE CRIES COLUMBIA 38-73095 WHEN THE NIGHT COMES CAPITOL 44437 DANGEROUS EMI 50233 LIVING IN SIN MERCURY 876 070-7/POLYGRAM WE DIDNT START THE FIRE COLUMBIA 38-73021 FOOL FOR YOUR LOVING GEFFEN 4-22715 ANGEL SONG CAPITOL 44449 WHAT KIND OF MAN WOULD I BE REPRISE 7-22741 JUST LIKE JESSE JAMES GEFFEN 7-22844 HIDE YOUR HEART MERCURY 876 146-7/POLYGRAM HOW AM I SUPPOSED TO LIVE WITH COLUMBIA 38-73057 TOO LATE TO SAY GOODBYE EMI 50234	s from stations ARTIST AEROSMITH MOTLEY CRUE LOU GRAMM ROD STEWART PHIL COLLINS TESLA EDDIE MONEY THE SMITHEREENS TOM PETTY SKID ROW FIONA (WITH KIP WINGER) BAD ENGLISH BONHAM WARRANT JOE COCKER ROXETTE BON JOVI BILLY JOEL WHITESNAKE GREAT WHITE CHICAGO CHER KISS IOUT YOU MICHAEL BOLTON ROLLING STONES RICHARD MARX
1     2     3     4     5     6     7     8     9     10     11     12     13     14     15     16     17     18     19     20     21     22     23     24     25	2 4 1 6 3 5 10 14 7 17 8 22 13 23 16 19 12 11 9 18 24 20 21 29	TITLE Based on airplay report combining top 40 and combining top 40 and JANIE'S GOT A GUN GEFFEN 7-22727 KICKSTART MY HEART ELEKTRA 7-69248 JUST BETWEEN YOU & ME ATLANTIC 7-88781 DOWNTOWN TRAIN WARNER BROS. 7-22685 ANOTHER DAY IN PARAOISE ATLANTIC 7-88774 LOVE SONG GEFFEN 7-22856 PEACE IN OUR TIME COLUMBIA 38-73047 A GIRL LIKE YOU ENIGMA 44480/CAPTOL FREE FALLING MCA 53748 I REMEMBER YOU ATLANTIC 7-88823 PRICE OF LOVE EPIC 34-73094/E.P.A. WAT FOR YOU DO ATLANTIC 7-88823 PRICE OF LOVE EPIC 34-73094/E.P.A. WAT FOR YOU WHEN THE NIGHT COMES CAUTOL 44437 DANGEROUS EMI 50233 LIVING IN SIN MERCURY 876 070-7/POLYGRAM WE DIDNT START THE FIRE COLUMBIA 38-73051 FOOL FOR YOUR LOVING GEFFEN 7-22844 HIDE YOUR HEART MERCURY 876 16-7/POLYGRAM HOW AM I SUPPOSED TO LIVE WITH COLUMBIA 38-73051 ROCK AND A HARD PLACE COLUMBIA 38-73057 COLUMBIA 38-73	s from stations ARTIST AEROSMITH MOTLEY CRUE LOU GRAMM ROD STEWART PHIL COLLINS TESLA EDDIE MONEY THE SMITHEREENS TOM PETTY SKID ROW FIONA (WITH KIP WINGER) BAD ENGLISH BONHAM WARRANT JOE COCKER ROXETTE BON JOVI BILLY JOEL WHITESNAKE GREAT WHITE CHICAGO CHER KISS IOUT YOU MICHAEL BOLTON ROLLING STONES RICHARD MARX ALLANAH MYLES
1     2     3     4     5     6     7     8     9     10     11     12     13     14     15     16     17     18     19     20     21     22     23     24     25     26	2 4 1 6 3 5 10 14 7 17 8 22 13 23 16 19 12 11 9 18 24 20 21 29	TITLE Based on airplay report combining top 40 and combining top 40 and JANIE'S GOT A GUN GEFFEN 7-22727 KICKSTART MY HEART ELEKIRA 7-69248 JUST BETWEEN YOU & ME ATLANTIC 7-88781 DOWNTOWN TRAIN WARNER BROS. 7-22685 ANOTHER DAY IN PARAOISE ATLANTIC 7-88774 LOVE SONG GEFFEN 7-22856 PEACE IN OUR TIME COLUMBIA 38-73047 A GIRL LIKE YOU ENIGMA 44480/CAPITOL FREE FALLING MCA 53748 I REMEMBER YOU ATLANTIC 7-88886 EVERYTHING YOU DO ATLANTIC 7-88887 PRICE OF LOVE EPIC 34-73094/E.P.A. WAIT FOR YOU WIG 311-73034 SOMETIMES SHE CRIES COLUMBIA 38-73095 WHEN THE NIGHT COMES CAPITOL 44437 DANGEROUS EMI 50233 LIVING IN SIN MERCURY 876 070-7/POLYGRAM WE DIDMT START THE FIRE COLUMBIA 38-73021 FOOL FOR YOUR LOVING GEFFEN 4-22715 ANGEL SONG GAPTOL 44449 WHAT KIND OF MAN WOULD I BE REPRISE 7-22741 JUST LIKE JESSE JAMES GEFFEN 7-22844 HIDE YOUR HEART MERCURY 876 146-7/POLYGRAM HOW AM I SUPPOSED TO LIVE WITH COLUMBIA 38-73057 TOO LATE TO SAY GOOOBYE EMI 50234	s from stations ARTIST AEROSMITH MOTLEY CRUE LOU GRAMM ROD STEWART PHIL COLLINS TESLA EDDIE MONEY THE SMITHEREENS TOM PETTY SKID ROW FIONA (WITH KIP WINGER) BAD ENGLISH BONHAM WARRANT JOE COCKER ROXETTE BON JOVI BILLY JOEL WHITESNAKE GREAT WHITE CHICAGO CHER KISS IOUT YOU MICHAEL BOLTON ROLLING STONES RICHARD MARX
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 15 17 18 19 20 21 22 23 28 25 26 27	2 4 1 6 3 5 10 14 7 17 8 22 13 23 16 19 12 11 9 12 11 9 12 11 9 12 11 9 12 21 29 15 22 29 15 27	TITLE Based on airplay report combining top 40 and Combining top 40 and JANIE'S GOT A GUN GEFFEN 7-22727 KICKSTART MY HEART ELEKTRA 7-69248 JUST BETWEEN YOU & ME ATLANTIC 7-88781 DOWNTOWN TRAIN WARNER BROS. 7-226855 ANOTHER DAY IN PARAOISE ATLANTIC 7-88774 LOVE SONG GEFFEN 7-22856 PEACE IN OUR TIME COLUMBIA 38-73047 A GIRL LIKE YOU ENIGMA 44480/CAPITOL FREE FALLING MCA 53748 I REMEMBER YOU ATLANTIC 7-88823 PRICE OF LOVE EVERYTHING YOU DO ATLANTIC 7-88823 PRICE OF LOVE EPIC 34-73094/E.P.A. WAIT FOR YOU WHG 311-73034 SOMETIMES SHE CRIES COLUMBIA 38-73095 WHEN THE NIGHT COMES CAPITOL 44437 DANGEROUS EMI 50233 LIVING IN SIN MERCURY 876 070-7/POLYGRAM WE DIDNT START THE FIRE COLUMBIA 38-73021 FOOL FOR YOUR LOVING GEFFEN 4-22715 ANGEL SONG CAPITOL 44449 WHAT KIND OF MAN WOULD I BE REPRISE 7-22741 HOE YOUR HEART MERCURY 876 146-7/POLYGRAM HOW AM I SUPPOSED TO LIVE WITH COLUMBIA 38-73057 TOO LATE TO SAY GOODBYE EMI 50234 BLACK VELVET ATLANTIC 4-88742 PERSONAL JESUS SIRE 4.19941/REPRISE ROAM	s from stations ARTIST AEROSMITH MOTLEY CRUE LOU GRAMM ROD STEWART PHIL COLLINS TESLA EDDIE MONEY THE SMITHEREENS TOM PETTY SKID ROW FIONA (WITH KIP WINGER) BAD ENGLISH BONHAM WARRANT JOE COCKER ROXETTE BON JOVI BILLY JOEL WHITESNAKE GREAT WHITE CHICAGO CHER KISS IOUT YOU MICHAEL BOLTON ROLLING STONES RICHARD MARX ALLANAH MYLES
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	2         4         1         6         3         5         10         14         7         18         22         13         23         16         9         12         11         9         18         24         20         21         22         15	TITLE Based on airplay report combining top 40 and GEFFEN 7-22727 KICKSTART MY HEART ELEKTRA 7-89248 JUST BETWEEN YOU & ME ATLANTIC 7-88781 DOWNTOWN TRAIN WARNER BROS. 7-226855 ANOTHER DAY IN PARAOISE ATLANTIC 7-88781 LOVE SONG GEFFEN 7-22856 PEACE IN OUR TIME COLUMBIA 38-73047 A GIRL LIKE YOU ENIGMA 44480/CAPITOL FREE FALLING I REMEMBER YOU ATLANTIC 7-88863 EVERYTHING YOU DO ATLANTIC 7-88823 PRICE OF LOVE EVERYTHING YOU DO ATLANTIC 7-88823 PRICE OF LOVE EVERYTHING YOU DO ATLANTIC 7-88823 PRICE OF LOVE ENIGMA 444307 JANGEROUS EMI 50233 LIVING IN SIN MERCURY 876 070-7/POLYGRAM WE DIDN'T START THE FIRE COLUMBIA 38-73021 FOOL FOR YOUR LOVING GEFFEN 4-22715 ANGEE SONG CAPITOL 44449 WHAT KIND OF MAN WOULD I BE REPUSE' 7-22741 JUST LIKE JESSE JAMES GEFFEN 7-22844 HIDE YOUR HEART MERCURY 876 146-7/POLYGRAM HOW AM I SUPPOSED TO LIVE WITH COLUMBIA 38-73017 ROCK AND A HARD PLACE COLUMBIA 38-73017 ROCK AND A HARD PLACE ROAM REPRISE 7-22667	s from stations ARTIST AEROSMITH MOTLEY CRUE LOU GRAMM ROD STEWART PHIL COLLINS TESLA EDDIE MONEY THE SMITHEREENS TOM PETTY SKID ROW FIONA (WITH KIP WINGER) BAD ENGLISH BONHAM WARRANT JOE COCKER ROXETTE BON JOVI BILLY JOEL WHITESNAKE GREAT WHITE CHICAGO CHER KISS IOUT YOU MICHAEL BOLTON ROLLING STONES RICHARD MARX ALLANAH MYLES DEPECHE MODE THE B-52'S BILLY JOEL

### FOR WEEK ENDING JANUARY 20, 1990 Billboard CROSSOVER RADIO AIRPLAY **TOP 40/DANCE PLAYLISTS TOP 40/DANCE** ARTIST Based on airplay reports from stations combining top 40, dance and urban music. 41 Sa-Fire I Wi 42 A'me Lorain КЛ

n music.		35 42 A'me Lorain, Whole Wide World
SEDUCTION	97 m	35 42 A'me Lorain, Whole Wide World 39 40 Dimo, Never 2 Much For U 440 — Timmy Tee, Time After Time A — Gloria Esteran, Here We Are
TECHNOTRONIC	New York P.D.: Joel Salkowitz	A — Madonna, Keep It Together EX EX Michael Rodgers, 1 Got Love
JODY WATLEY	Jody Watley, Everything     Yvonne, There's A Party Going On     L Cynthia, Thief Of Hearts     North Annu Statements	•
PAULA ABDUL	Seduction, Iwo Io Make II Right	Gm
THE COVER GIRLS	<ul> <li>5 Pajana Party, Over And Over</li> <li>6 Jaya, If You Leave Me Now</li> <li>7 8 Judy Tornes, Love U Will U Love Me</li> <li>10 Michel'ie, No More Les</li> <li>1 7 Technotronic, Purp Up The Jam</li> <li>10 13 Paula Abdul, Opposites Attract</li> </ul>	
JANET JACKSON	1 Technotronic, Pump Up The Jam 10 13 Paula Abdul, Opposites Attract	Philadelphia P.D.: Elvis Duran 1 10 Cool C. Glamours Life
MICHEL'LE	11 18 Sybil, Walk On By 12 12 Babyface, Tender Lover 13 17 Doug Lazy, Let The Rhythm Pump	2 Seduction, Two To Make It Right 3 Expose, Tell Me Why 4 13 Nichael Bolton, How Am I Supposed
BABYFACE	14 14 Quincy Jones, I'll Be Good To You 15 16 Michael Rodgers, I Got Love	5 9 Michel <sup>1</sup> e, No More Lies A6 — Biz Markie, Just A Friend 7 1 Janet Jackson, Rhythm Nation
EXPOSE	15 9 Taylor Dayne, With Every Beat Of My 17 19 Expose, Tell Me Wiy	7 I Janet Jackson, Rhythm Nation 8 11 D-Mob, C'mon And Get My Love
D-MOB	11 11 New Kids On The Block, This One's 19 21 The Cover Girls, We Can't Go Wrong 28 23 Eileen Flores, Touch Me With Your	15 Milli Vanilli, All Or Nothing 10 12 Paula Abdul, Opposites Attract 11 Taylor Dayne, With Every Beat Of My
PHIL COLLINS	19 21 The Cover Girts, We Can't Go Wrong 23 Eileen Flores, Touch Me With Your 21 25 Dino, Never 2 Much For U 22 26 Technotronic, Get up!	11     4     Tayloo Dayne, With Every Beat Of My       23     Bally Joel, We Didn't Start The Fire       13     Marcia Griffiths, Electric Boogie       14     17     Depoche Mode, Personal Jesus       15     Janet Jackson, Escapade       16     5     Technotronic, Purpu Up The Jam       18     Michael Damare, Was It Nothing At
	23 15 Janet Jackson, Rhythm Nation 24 27 Milli Vanilli, All Or Nothing 25 28 Lattanzi Is That What You Call Love	14 17 Depeche Mode, Personal Jesus Al5 — Janet Jackson, Escapade 16 5 Technotronic, Pump Up The Jam
JANET JACKSON	216 23 D-Mob, C'mon And Get My Love 27 20 Lil Louis, French Kiss	17 18 Michael Damian, Was It Nothing At 18 EX A'me Lorain, Whole Wide World
J MICHAEL BOLTON	24 27 Milli Vanili, All of Nothing 25 28 Lathanzi, Is That What You Call Love 28 D-Mob, C'mon And Get My Love 27 29 Lil Louis, French Kiss 28 32 Bettina, Destinay 29 31 Marcia Griffiths, Electric Boogle 30 44 Paula Abdul, (Ic's Just) The Way	19 EX Sa-Fire, I Will Survive (From "She- 28 EX Abstrac', Right And Hype 29 6 Sout II Sout (Feathuring Caron
	31 34 Gloria Esteran, Here We Are 12 22 Young M.C., Principal's Office	21 6 Soul II Soul (Featwring Caron 22 EX Luther Vandross, Here And Now 23 7 Phil Collins, Another Day In Paradise
G CARON WHEELER)	11       18       Sybik, Waik, On By         12       12       Babytacc, Endre Lover         13       17       Dougt Lazy, Lei The Rhythm Pump         14       40 quincy Jones, I' Be Good To You         15       91       Taylor Dayne, With Every Beal Of My         19       Expose, Tell Me Wity       19         19       Expose, Tell Me Wity       10         19       Expose, Tell Me Wity       10         20       Eldeen Flores, Such Me With Your         21       The Cover Girls, We Can't Ge Wrong         22       Stechnotrone, Get Lpi         23       Lattanzi, Is That What You Call Love         24       Lattanzi, Is That What You Call Love         25       24       Lattanzi, Is That What You Call Love         26       23       Bottina, Posting Electric Boogle         26       24       Paula Anduli, (I's Just) The Way         31       34       Goria Estrain, Here WA re         32       Yoang MLC, Principal's Office         33       Koria Stardin, More Kump Jack Your         34       Amed Jackson, Escanded         35       Xome, Snoed, Horo Tho Jon Your         36       Yane Jachone, Nore, Hore World         37       More	20         EX         Abstrac*, Right And Hype           1         6         Soull I'Soulf (Fearthyming Caron           21         6         Soull I'Soulf (Fearthyming Caron           22         Robit Califics, Ancher Day In Paradose           24         24         The Cover Girts, We Can't Go Wrong           25         Rod Stewart, Downtown Train           A         — Terrence Terre Darby, To Know           A         — Kyfer Minogue, Wouldn't Change A           A         — Skyr, Real Love
TAYLOR DAYNE	7       8       Judy Torriss, Love U Will U Love Me         10       10       Paula Abdu, Oposites Attract         11       18       Sybi, Walk On By         12       28 Babytace, Tender Lover       13         13       7       Doug Lazy, Lei The Rhythm Pump         14       Quincy Jones, I' B 6 Good To You       15         15       Michael Rodgers, I Got Love       16         16       Thy Conver Girts, We Can't Ge Wrong       17         17       Deug Lazy, Lei The Rhythm Pump       18         18       Michael Rodgers, I Got Love       16         18       The Cover Girts, We Can't Ge Wrong       19         19       Expose, Tell Me Wiy       20       10         10       Janet Jackson, Rhythm Nation       12       25         19       21       Janet Jackson, Rhythm Kation       12         20       Jalit Vanis, Jorn And Get My Love       20       21         21       Jalit Vanis, Jorn Mit Setter Boogie       23       24         23       Lattanzi, Is That What You Cal Love       23       24         24       Paula Abdul, (I'I's Just) The Way       13       34       34         23       Lattana, Destinn Kins       23	A — Kylie Minogue, Wouldn't Change A A — Skyy, Real Love
JAYA	(Parrison)	Philadelphia         P.D.: Elvis Duran           1         10         Cool C, Glamours Life           2         2         Saduction, Iwo To Make IR Right           3         Buchael Bothen, How Xm I Supposed           5         9         Michael Bothen, How Xm I Supposed           5         9         Michael Bothen, How Xm I Supposed           6         — Biz Markie, Just A Friend           7         Janet Jackson, Rhythm Nation           8         I.D.Mob, Crono And Get MY Love           9         Midit Vanili, All O' Nothing           10         I.P. Paula Abdu, Opposites Attract           11         4. Taylor Dayne, With Every Beat O'H My           13         Bidly Joel, We Dight's Start The Fire           14         Taylor Dayne, With Every Beat O'H My           15         Bidly Joel, We Dight's Start The Fire           16         5         Technotronic, Personal Jesus           16         5         Technotronic, Personal Jesus           17         18         Michael Daman, Was It Nothing At           17         18         Soul II Soul (Feartwing Caron           18         Soul II Soul (Feartwing Caron           19         25         Rod Stewart, Downtor Train           18
PAJAMA PARTY	STATE TEN	KMEL
LUTHER VANDROSS	Los Angeles P.D.: Jeff Wyatt	
SA-FIRE	2 Seduction, Two To Make It Right	San Francisco P.D.: Keith Naftaly
DINO	2 1 Sybil, Don't Make Me Over 3 3 Soul I Soul (Featuring Caron 4 4 Technotronic, Pump Up The Jam	1   Seduction, Two To Make It Right
QUINCY JONES	5 5 Jody Watley, Everything 5 7 Pajama Party, Over And Over 7 10 Jamme O, Memories	Michel'le No More Lies Paula Abdul, Opposites Attract
SYBIL	3 9 Stevie B, Girl I Am Searching For 9 5 Shana, I Want You	Lucient Vancius, net e not true     Michelle, No More Lies     Paula Abdul, Opposites Attract     Babyface, Tender Lover     Joyce hrby, I'll Be There for You     Jermaine Jackson, Don't Take tt
JERMAINE JACKSON	<ul> <li>9 Stewle B, Girl I Am Searching For</li> <li>9 Shana, I Wan IY Ou</li> <li>10 8 Mill Vanili, Blame It On The Ram</li> <li>11 Janet Jackson, Ritytim Nation</li> <li>12 D-Molo, Crnon And Get My Love</li> <li>13 14 Taylor Dayne, With Every Beat Of My</li> <li>14 12 The 2 Live Crew, Me So Horny</li> <li>15 Jaya, I You Leave Me Now</li> <li>16 The Subyrac, Tender Lover Now</li> <li>17 20 Babyrac, Tender Lover New</li> <li>18 21 Paris Gy Air, Voices In Your Head</li> <li>18 19 Phil Collins, Another Day In Paradise</li> <li>20 After 7, Heat Of The Moment</li> <li>21 After 7, Heat Of The Moment</li> <li>21 After 7, Heat Of The Moment</li> </ul>	9 12 D-Mob, C'mon And Get My Love
A'ME LORAIN	11 13 Janet Jackson, Rhythm Nation 12 22 D-Meb, Cron And Get My Love 13 14 Taylor Dayne, With Every Beat Of My 14 12 The 2 Live Crew, Me So Horry 15 33 Jaya, If You Leave Me Now 15 11 Young MLC, Bust A Move 17 20 Babyrace, Tender Lover 18 21 Paris Gy Ar, Voices In Your Head	10 29 Janet Jackson, Escapade 11 14 The Cover Girls, We Can't Go Wrong 12 EX Oaktown 3-5-7, Juicey Gotcha Krazy
KIDS ON THE BLOCK	15 33 Jaya, If You Leave Me Now 15 11 Young M.C., Bust A Move	1 If The Cover Girls, We Can't Go Wrong 2 EX Oaktown 3-5-7, Juicey Gotcha Krazy 3 Janet Jackson, Rhythm Nation 14 15 Dine, Never 2 Much For U
SHANA	18 21 Paris By Air Voices In Your Head 19 18 Phil Collins, Another Day In Paradise	1r The Cull Come Crigade Balars Lawers
YOUNG M.C.	21 23 After 7, Heat Of The Moment 21 24 Michel'le, No More Lies	18 1 Young M.C., Principal's Office 19 21 Michael Bolton, How Am I Supposed
GLORIA ESTEFAN	10     8     Milli Vanili, Blame It Cn. The Ram       11     13     Janet Jackson, Rhythm Nation       12     22     D-Molo, C'mon And Get My Love       13     14     Taylor Dayne, With Every Beat Of My       14     12     The 2 Live Crew, Me So Horny       15     33     Jaya, If You Leave Me Now       16     11     Young MLC, Bust A Move       17     20     Badyrac, Tender Lover       18     21     Paris GY Air, Voices In Your Head       19     18     Phil Calins, Another Day In Paradise       20     23     After 7, Heat Of The Moment       21     24     Michel'R, Norte Lies       22     25     Expose, Tell Me Why       23     26     Linere, Sending All My Love       24     21     Linere, Sending All My Love       25     Janet Lackson, Escapade     34       26     34     Paula Abdul, Oposites Attract       27     Younn, Three's A Party Going On     36       28     Jares Batring Early My Fan     36       36     Jarmaine Jackson, Don't Take It     38       37     Jernsine Jackson, Don't Take It     38	<ol> <li>Jaw Khaali Borton, How Am I Supposed</li> <li>Jody Wattler, Everything</li> <li>Z5 India, Right From The Start</li> <li>Z7 Kane Loram, Whole Wide World</li> <li>Z8 Neneh Cherry, Heart</li> <li>Z9 Kenny G, Going Home</li> <li>Z6 Kansfluid, all Around The World</li> <li>Z7 Kansfluid, all Around The World</li> <li>Z8 Kansfluid, All Around The World</li> <li>Z8 Kansfluid, All Around The World</li> <li>Z9 Kenny G, Going Home</li> <li>Z6 Kansfluid, All Around The World</li> <li>Z9 Kansfluid, All Or Nothing</li> <li>Z9 KK</li> </ol>
YVONNE	A25 Janet Jackson, Escapade 26 34 Paula Abdul, Opposites Attract 27 32 Yvonne, There's A Party Going On 21 19 Jive Bunny & The Mixmakers, Swing	23 23 Neneh Cherry, Heart 24 24 Expose, Tell Me Why
	24 29 Linere, Setoing All my Love A25 — Janet Jackson, Escapade 26 34 Paula Abdul, Opposites Attract 27 32 Younne, Thereis A Party Going On 28 19 Jive Bunny & The Nitmakers, Swing 29 17 Toddy Riley Fashtring Guy, My Fan 30 25 Jermain Jackson, Don't Jake It 11 38 Hinh Imaget News Ston Lorong You	25 27 Kenny G, Going Home 26 EX Lisa Stansfield All Around The World 27 EX Skyy, Real Love
	30 35 Jermáine Jackson, Don't Yaké It 31 38 High Impact, Never Stop Loving You 12 36 The Cover Girls, We Can't Go Wrong 31 37 New Kids On The Block, This One's	26         EX         Lss Stansheld, All Around The World           27         EX         Skyy, Real Love           28         EX         Malk Vanilit, All Or Nothing           29         EX         Technotronic, Cet Up!           30         28         Technotronic, Cet Up!           30         28         Technotronic, Pumo Up The Jam           4         Mantront, Cot To Haye Your Love         U.Krew, If You Were Mine           4         U.Krew, If You Were Mine         U.Krew, If You Were Mine
C <b>K</b>	12 36 The Cover Girls, We Can't Go Wrong 11 37 New Kids On The Block, This One's	30 28 Technotronic, Pump Up The Jam
ations ARTIST usic.	36         Jermanne Jackson, Don't Take It           31         38         High Impact, Never Stop Lorong You           32         36         The Cover Girls, We Can't Go Wrong           33         37         New Kids On The Block, This One's           34         — Milli Vanili, All Or Nothing           A15         — Entouch, All Nite	A
	Ald - Milli Vanili, All Or Nothing Als - Milli Vanili, All Or Nothing Als - Entouch All Nite	A — Warronk, Got in nave four Love A — U-Krew, if You Were Mine A — MC Hammer, Help The Children EX EX High Impact, Never Stop Loving You
JSIC.	Alf — Billi Wandi, Alf Nite	A WARTWORK, Got to have Your Love A U. Krew, If You Were Mine A MC Hammer, Help The Children EX EX High Impact, Never Stop Loving You
JSIC. AEROSMITH	A34 — Milli Vanili, A1 Or Nothing A35 — Entouch, All Nite	K High Impact, Never Stop Loving You
	A34 — Milli Vanili, All Or Nothing A35 — Entouch, All Nite	K PLAYLISTS
JSIC. AEROSMITH MOTLEY CRUE LOU GRAMM	Ast - Milli Vanili, All Or Nothing Ass - Entouch All Nite TOP 40/ROCI Physe Rubio	K PLAYLISTS
JSK. AEROSMITH MOTLEY CRUE LOU GRAMM ROD STEWART	Ast - Milli Vanili, All Or Nothing TOP 40/ROCI Physe Rebio 100.3 FM	K PLAYLISTS
JSK. AEROSMITH MOTLEY CRUE LOU GRAMM ROD STEWART PHIL COLLINS	Ast - Milli Vanili, All Or Nothing Ast - Entouch, All Nite TOP 40/ROCI PRME Ribuo 100.3 FM	K PLAYLISTS
JSIC. AEROSMITH MOTLEY CRUE LOU GRAMM ROD STEWART PHIL COLLINS TESLA	Ast - Milli Vanili, All Or Nothing Ast - Entouch, All Nite TOP 40/ROCI PRME Ribuo 100.3 FM	A E Annumer, rep ne united av E E High Impact, reversion Loving You E PLAYLISTS all hat <b>9711 samoe</b> The Lage Dallas P.D.: Joel Folger I I. Rod Stewart, Downtown Train 2 2 Lou Gramm, Just Between You & C reversion for the samo for the form
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## ALBUM REVIEWS

## POP

### 2 1 11

### GUN Taking On The World

PRODUCER: Kenny MacDonald A&M 7007

New quintet from Scotland doesn't have to worry about being compared with label mates/countrymen Simple Minds; they push a straight-ahead, hard-rock sound with an emphasis on melody. Mashers like "Better Days" and "Inside Out," played with economy and force, will be group's ammo at album rock; don't be surprised if they cop a few chart bullets as a result.

### LENE LOVICH

March PRODUCERS: Les Chappell, Lene Lovich Pathfinder 8909

New wave-era siren returns with a set that has already spawned one hit on the dance and modern rock charts with "Wonderland." Longtime fans will revel in the quirky poetry of "Nightshift" and "Hold On To Love," while club jocks are likely to tap into the programmability of the remix-ready "Rage." A most welcome return

#### PETER KOPPES From The Well

PRODUCER: Peter Koppes

Singer/songwriter highlights a wealth of folk and rock influences on this well-produced outing. Textured tones of "In The Wake" and "Her Mark" reveal promising depth. Harmonizing from Melodie and Susan Turner adds warmth. Set is a natural for college and modern rock radio, though album rock would be well advised to investigate as well. Contact: 212-929-0570.

### BILL PRITCHARD Three Months, Three Weeks & Two Days PRODUCER: Etienne Daho Nettwerk/LR.S. 82027

Imagine an amalgam of Morrissey, Leonard Cohen, and Lou Reed and you'll have some idea of what this original English singer/songwriter sounds like on his U.S. debut. Pritchard sculpts Smiths-like melodies and somber, intelligent lyrics that will build a formidable college and modern rock base. "Tommy & Co." and potent "Kenneth Baker" stand out in an exceptionally fine repertoire.

### KENNEDY ROSE

Hai Ku PRODUCER: Pam Rose & Mary Ann Kennedy Pangaea/IRS 82011

Rose and Kennedy are Nashvilletrained writers and multiinstrumentalists who brew up a sound here that might be called "new age country." Duo's well-penned originals ("Love Like This," "The Only Chain," After Your Arms") have a decided country flavor, but atmospheric production touches paint the tunes in top 40/AC colors.

#### BLACKGIRLS Procedure

PRODUCER: Joe Boyd Mammoth 0017

Trio of women from the Southeast serves up an original blend of modern rock and folk-oriented stylings on first full-length album, Using interesting instrumentation (guitar, violin, keyboards, no drums), band creates a delicate yet volatile sound with a distinctly tough attitude, crisply produced by veteran Boyd. Worth a listen by modern rockers. Contact: 919-834-5977.

ROY ROGERS Blues On The Range PRODUCER: Roy Rogers Blind Pig 73589 Blues singer/guitarist, who produced

John Lee Hooker's recent chart hit "The Healer," steps out on his own on latest navigation of trad styles. Rogers is a first-rate slide player, and Rogers is a instrate side player, and is heard at his best on such notable covers as "Black Cat Bone," "Baby, Please Don't Go," and Robert Johnson's rarely essayed masterwork, "Hellhound On My Trail." Contact: DO Do 2014 C. Brack Contact: P.O. Box 2344, San Francisco, Calif. 94126.

### NERVE CIRCUS

## Just Relax PRODUCER: Ed Tretzger Circularphile 89002

Infectious set of fluffy poppers from Rochester, N.Y., band is long on memorable hooks and melodies and short on production quality. That's a "Not Like Me," and "Mass Confusion" are all rife with potential. Contact: 716-271-4209.

### BLUES SARACENO

Never Look Back PRODUCERS: John Stix, Blues Saraceno, Paul Orofino Guitar 89022

Don't look back, Joe Satriani-this 18year-old guitar phenom may be gaining on you. Saraceno, a former Cher and Taylor Dayne sideman currently featured in Jack Bruce's touring band, struts his considerable stuff in a selection of tasty rock instrumentals featuring solos that bear the stamp of Eddie Van Halen and other axe hot-dogs. Contact: 914-937-8601

### **BIG DRILL CAR**

CD Type Thing PRODUCERS: Richard Andrews & Stephen Egerton Cruz 008

Like label mate All, Big Drill Car boasts some tuneful numbers, a touch of punk-inflected frenzy, and hardworking guitar and rhythm action. Pungent yet ingratiating stuff is worthy of college and modern rock investigation. Contact: 213-835-8977.

### **BIG SHOULDERS** PRODUCERS: Larry Clyman & Big Shoulders Rounder 9023

Veterans of various Chicago blues bands make some out-of-the-ordinary noises on debut outing. Fronted by Ken Saydak, former keyboardist for Lonnie Brooks' band, quintet offers an earthy, blues-based, often accordion-flavored sound reminiscent at times of the Band's old-timey yet contemporary work. One of the more interesting rock-oriented groups to emanate from the Windy City in recent years.

### THE SUNDOGS

Unleashed PRODUCERS: The Sundogs & Lee Parvin Kaleidoscope F40

Like Texas' Tail Gators and Louisiana's Mamou, this Bay area quintet explores Cajun and zydeco stylings in a rockin' mode. While songs and production sound are both on the thin side at times, band's three lead vocalists are generally spirited, and a good-time atmosphere prevails. Fun stuff for that upcoming Mardi Gras house party.

### BAD RELIGION

No Control PRODUCERS: Bad Religion Epitaph 86406

A true throwback to the heyday of SoCal punk, courtesy of one of the L.A. area's longest-lived thrash bands. Sharper-than-usual lyrics about postadolescent angst are done up at high speed, embellished with snazzy guitar work from Circle Jerks' Greg Hetson. For unreconstructed slam dancers. Contact: Suite 111, 6201 Sunset Blvd., Hollywood, Calif.

#### DIAMOND REXX Rated Rexx

.

PRODUCER: Bruce Pederson Red Light 8346 High-octane metal that's heavy on

## **NEW AND** NOTEWORTHY

#### ΚΔΩΜΑ World Beat

PRODUCER: Jean-Claude Bonaventure Epic 46010

This is the group responsible for the Lambada mania that swept Brazil and Europe. The single "Lambada" has yet to catch similar fire here, but don't bet that it won't, given the chance. The infectious, seductive rhythms running through the 10 tracks here make it hard to stay off the dance floor. For those put off by the foreign lyrics, there's even a song in English—"Lambareggae." World beat is here to stay. We might as well enjoy it.

glam-rock influences and racy lyrics, and light on pop sensibilities. Chops of rhythm anchors Chrissy Salem (bass) and Tim Tully (drums) are powerfully evident, while riffster Johnny L. Angel proves strikingly agile. Unfortunately, overly abrasive quality of singer Nasti Habits will likely halt any chance of a mainstream breakthrough. Contact: 708-546-0341.

### PESTILENCE

Consuming Impulse PRODUCER: Harris Johns RC/Roadracer 9421 Dutch quartet revels in relentless, high-energy thrash-riffing, with lyrics on the expected themes of death, despair, and disease. With two lead guitarists and guttural voice-of-doom vocals from bassist Martin van Drunen, group should appeal to most strident speed-metal fans



### **PICIO**

#### **MS. MELODIE**

Diva PRODUCERS: KRS-One, Ms. Melodie, Sam Sever, The Awesome Two Jive/RCA 1210

Rapping vixen proves that album title is more than bravado. Set comes on strong with intricate vocal patterns and timely rhymes, placed over soul-inspired beats. Melodie's feisty confidence makes "Roll On Over" and "Live On Stage" ripe for radio, but it's a deft turn at toasting on "B. B. B. Bklyn" that shows off her creative range. A diva indeed.

### RECOMMENDED

### LENNY WILLIAMS

Layin' In Wait PRODUCER: Larry White Crush Music 230 Former Tower Of Power lead singer Williams, last heard in crucial backup role on Kenny G's "Don't Make Me Wait For Love," is in excellent vocal form on solo stroll. Tracks here are in two basic grooves—ballads and up-tempo movers. While he acquits himself well in both styles, ballad-"Here's A Ticket," on which Williams is reminiscent of Marvin Gaye, stand out as top chart possibilities.

### **BLACKMALE**

Let It Swing PRODUCER: Tracey Cobb Enigma/Ruffhouse 73537 On Enigma's first foray into the rap Reggie Regg (Reggie Williams), and Rockin' On A.D. (Robert Adams) makes agreeably raw noises. No deep social commentary here—just lusty jams like "Body Talk" and "Doin' The

www.americanradiohistory.com

Nasty," latter of which sounds like prime get-down matter for the dirtymind crowd.



### A STATE OF A

### HUGH MASEKELA

Uptownship PRODUCER: Hugh Masekela; Morris Goldberg, John Cartwright, Rick Novus 3070

The South African trumpeter who made the jazz-pop genre his own comes back triumphantly, backed by a rock-steady crew of African and American sidemen with vocalists from the stage hit "Sarafina!" Outstanding in a delightful set of Afro-influenced themes are the anti-apartheid vocal track "Hold On" and the easygoing "Now Or Never," as well as distinctive cover versions of Gamble & Huff's "If You Don't Know Me By Now," Smokey Robinson's "Ooh Baby Baby" and Bob Marley's "No Woman, No Cry.'

#### ART FARMER Ph D

### PRODUCER: Helen Keane Contemporary 14055

Honored flugelhorn/trumpeter's newest sextet date displays a timeless flair for straight-ahead jazz-which has always been Farmer's market-with a first-rate crew that includes Clifford Jordan, Kenny Burrell, Rufus Reid, and Keane behind the board. Farmer relies heavily on pianist James Williams' compositions, such as the lazy, blue-grooved title theme, the graceful waltz-time "Mr. Day's Dream," and the soaring swing of "Rise To The Occasion."

### RECOMMENDED

### CHARLIE ELGART

Balance PRODUCER: Charlie Elgart Novus 3068

Pianist/arranger/producer's sophomore effort finds him in a quintet setting with saxophone and trumpet accompaniment. Best of an often quiet, reflective set are the bright, loose-limbed theme of "On The Breeze Of A Shadow," the funky stylings of "Sight Unseen," and the lush, languid strains of "My Sentiments, Exactly" and "Bryanna."

### KIM WATERS

Sweet And Saxy PRODUCER: Kim Waters Warlock 2713 Saxophonist/songwriter Waters' debut showcases his affinity for sophisticated instrumental soul in the Kenny G/Grover Washington tradition and hints at an imminent assault on Quiet Storm formats. Standout tracks include silky original "Where Can She Be," as well as refreshing cover versions of "Giving You The Best That I Got," "Stand By Me," and "Soul Serenade." Also includes the chart-climbing vocal cut "Stay." Contact: 212-979-0808.

### ERIC ESSIX

First Impressions PRODUCERS: Eric Essix & Elbert Phillips Nova 8920

Alabama-based guitarist cites Jeff Beck's "Blow By Blow" as a major influence, and his own playing betrays Beck's jazz-fusion rhythm attack and a few of the rocker's stylistic fillips as well. Compositions are too often generic, but Essix's fluid approach will bear watching. Contact: 213-208-3996.

## **NEW AGE**

RECOMMENDED

### CRYSTAL WIND

### Inner Traveler PRODUCER: Kevin K. Setchko Higher Octave 7024

Instrumental concept piece attempts to blur the lines dividing classical, pop, jazz, and reggae to formulate its own genre. Although this new form of music is not likely to catch on, project does succeed greatly on a compositional level. Particularly inviting and soothing are "Water Wheel" and "Sacred Journey II." Contact: 213-856-0039.

## COUNTRY

PIEKS

### JO-EL SONNIER

Have A Little Faith PRODUCERS: Bill Halverson. Richard Bennett, Josh Leo RCA 9718

As with his debut album, Sonnier opts here for all-stops-out emotion over lyrical sophistication. And in conveying raw emotion, Sonnier is a master. Best cuts: "If Your Heart Should Ever Roll This Way Again," his current single, "Walls," and "Solid Gold Plated Fool."

## **CLASSICAL**

RECOMMENDED

### SHOSTAKOVICH: SYMPHONIES NOS. 1 & 7 Chicago Symphony, Bernstein Deutsche Grammophon 427632

Powerful performances that demand attention. It's hard to recall when the extended crescendo in the first movement of the "Leningrad" has generated as much tension. But that's relatively a surface accomplishment in an overall reading that is so involving. Almost as effective is the early symphony. The live recording produces excellent sound.

### BERLIOZ: LES NUITS D'ETE MAHLER: WUNDERHORN & RUCKERT SONGS Jan DeGaetani, Eastman Chamber Ensemble, Effron Bridge 9017

Few, if any, of the many fans of the distinguished mezzo will resist the appeal of this disk. It is the last she death from leukemia last September. Still vocally secure, her power to communicate remained undiminished, as the evidence here attests. The expert arrangements for chamber orchestra by the singer's husband, Philip West, add a special note of intimacy to this poignant document.

SPOTLIGHT: Predicted to hit top 10 on Bill-board's Top,Pop Albums chart or to earn plati-num certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest. PICKS: Releases predicted to hit the top half of the chart in the format listed. RECOMMENDED: Other releases predicted to chart in the respective format; also, other al-bums of superior quality. All albums commercially available in the

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### **VINYL SCARCE ON SOME HIT ALBUMS**

(Continued from page 1)

chain in Maryland, says labels do not announce which titles are officially deleted, causing retailers to guess at vinyl availability.

"For instance, the new Quincy Jones release," Appelbaum says. "I bought it conservatively because that's what the labels tell you to do when you buy a new album, and then when I reordered, I couldn't get it. This is a new album and vet it took three or four weeks to come in. Is that a cutout?"

Appelbaum adds: "In the past the unofficial cutout happened with tons of catalog, but now it's happening with current stuff and hits." Among the albums Appelbaum has had trouble reordering are new titles by the B-52's, Phil Collins, Paula Abdul, and Janet Jackson.

Mike Collins, VP of retail stores for the 73-store Record World chain of Roslyn, N.Y., says, "We had some problems on WEA orders getting refilled. The orders took time, and when we got the orders, they were short. Instead of 5,000 of an issue, we would get 3,000."

Jeff Cohen, assistant music buyer at the 87-store, New England-based Strawberries Records, Tapes & Compact Discs, says the chain is having difficulty getting reorders and good fill on its vinyl selections. "The consequence of that is less of a [vinyl] presence in the store, which affects the customers' perception on the future of vinyl." Cohen adds that sluggish reorders on vinyl have been a problem for the past year.

Another retailer, asking to remain anonymous, says the labels are running out of vinyl on hits first simply because it is the hits that sell.

"Of course you have a lot of 'Men Without Hats,' " the source says. "But imagine you're a retailer and can't get Van Morrison, which is a very strong vinyl artist.

Tom Jacobson, head buyer for the 24-store Rose Records chain in Chicago, reports being back-ordered on vinyl two to three weeks. "We usually get complete fills, but we're ordering small quantities," he says. "I expected it; it's not a priority for most manufacturers.'

Jacobson says customers have reacted angrily to the vinyl shortage. "The [labels] have lost some sales and we've lost some sales." he says.

Lauren Moran, national director of

sales for Arista, confirms that Milli Vanilli "hasn't been available in vinyl since the middle of November.'

"This is the first time we have ever cut out the vinyl configuration for a hit album," Moran says. "We are doing so little in vinyl [on Milli Vanilli] and we're getting a high percentage of returns.

Because Milli Vanilli fans are not strong vinyl buyers, Moran says, the loss of the configuration will not significantly affect its sales, adding, we wouldn't think about cutting out the Grateful Dead vinyl configuration." However, Moran refused to rule out the possibility that Arista would halt vinyl production on artists without a strong track record by next vear.

Lou Dennis, senior VP/director of sales at Warner Bros., acknowledges retailer complaints, but denies that his label is doing early deletions on hit product. "We have no plans to say that the B-52's won't be available on vinyl as of Feb. 1," he says.

Dennis attributes any reorder delays to the perception created by quick turnaround on cassettes and CD reorders. "We obviously don't keep large quantities [of vinyl] on hand," Dennis says. "A couple of weeks ago, we ran into a problem with Quincy Jones' album, because it was stronger [in vinyl] than we thought. Sometimes people are spoiled by our service, so when the album takes five days, all of a sudden we're disrupting the whole system.'

Paul Smith, president of CBS Records Distribution, says "there's no race to get out of the vinyl business, but the company is looking at individual titles on their own merits before deciding whether to eliminate vinyl. He says "a lot of the \$6.98 stuff is not available on vinyl," and that the entire selection of Christmas titles on vinyl has been deleted, including the New Kids' "Merry Merry Christmas."

Smith says shipments on a number of hit titles were closely controlled during the Christmas season. "We're not in the business of selling returns," he says, adding that the delays retailers experience in ordering vinyl is "not just with us, it's with everybody. We do have six times as many cassettes as we do vinyl. It depends on what you're ordering.

## **RCA Country To Drop Vinyl Only Promo 45s Will Be Serviced**

NASHVILLE-After seeing the vinyl share of its album sales sink to less than 2%, RCA's country division here is on the verge of dropping the format entirely.

We will be out of the vinvl business sometime within the next cou-ple of months," asserts Joe Galante, senior VP/GM of RCA/Nashville.

In spite of rumors that a similar cessation would occur at the label's classics division by March, BMG Classics president Guenter Hensler says the division will continue to release vinyl—but "for blockbuster releases only." While no date has been set for the phaseout, Hensler sees it coming: "There's no decision, but it's headed that way and fast.'

Galante reports that there will be a vinvl configuration for a few of the upcoming country albums: "The way our schedule works, it will probably be March or April when we stop doing them."

He notes that the declining share of vinvl led the label to decide on a cutoff: "It's gone from 6% probably a year and a half ago to 4% six months ago, [then] down to 2%."

Even catalog product, Galante says, has already or soon will move away from vinyl. An exception would be made, he adds, for any catalog title selling exceptionally well in vinyl.

RCA/Nashville will continue to release vinyl promotional singles, Galante says.

This story was prepared by Ed Morris in Nashville and Melinda Newman in New York.

FOR V	VEEK	ENDING	JANUARY	20,	1990
				,	

## Billboard. Hot 100. SALES & AIRPLAY

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart

		SALES	00 100	
WEEK	WEEK	TITLE ARTIST	HOT 100 POSITION	
1	1	PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY	2	
2	3	SWING THE MOOD JIVE BUNNY AND THE MASTERMIXERS	13	
3	8	HOW AM I SUPPOSED TO LIVE WITHOUT YOU M. BOLTON	1	
4	2	RHYTHM NATION JANET JACKSON	6	
5	11	FREE FALLIN' TOM PETTY	8	
6	4	ANOTHER DAY IN PARADISE PHIL COLLINS	3	
7	9	LOVE SONG TESLA	10	
8	10	EVERYTHING JODY WATLEY	4	
9	16	DOWNTOWN TRAIN ROD STEWART	5	
10	13	JUST BETWEEN YOU AND ME LOU GRAMM	7	
11	18	I REMEMBER YOU SKID ROW	12	
12	15	TWO TO MAKE IT RIGHT SEDUCTION	9	
13	7	THIS ONE'S FOR THE CHILDREN NEW KIDS ON THE BLOCK	17	
14	5	DON'T KNOW MUCH LINDA RONSTADT	15	
15	6	JUST LIKE JESSE JAMES CHER	19	
16	21	JANIE'S GOT A GUN AEROSMITH	14	
17	19	WHEN THE NIGHT COMES JOE COCKER	11	
18	23	I'LL BE GOOD TO YOU QUINCY JONES	20	
19	30	TENDER LOVER BABYFACE	21	
20	_	OPPOSITES ATTRACT PAULA ABDUL	16	
21	27	PRINCIPAL'S OFFICE YOUNG M.C.	33	
22	33	TELL ME WHY EXPOSE	24	
23	31	PEACE IN OUR TIME EDDIE MONEY	18	
24	14	BACK TO LIFE SOUL II SOUL	25	
25	35	KICKSTART MY HEART MOTLEY CRUE	28	
26	26	LOVE SHACK THE B-52'S	40	
27	39	WHAT KIND OF MAN WOULD I BE? CHICAGO	23	
28	28	BUST A MOVE YOUNG M.C.	45	
29	12	WITH EVERY BEAT OF MY HEART TAYLOR DAYNE	22	
30	17	WE DIDN'T START THE FIRE BILLY JOEL	27	
31	24	BLAME IT ON THE RAIN MILLI VANILLI	34	
32	36	NOTHIN' TO HIDE POCO	39	
33	_	DANGEROUS ROXETTE	26	
34	32	ME SO HORNY THE 2 LIVE CREW	54	
35	20	OH FATHER MADONNA	44	
36	_	WOMAN IN CHAINS TEARS FOR FEARS	42	
37	29	DON'T CLOSE YOUR EYES KIX	48	
38		NO MORE LIES MICHEL'LE	36	
39	_	WAS IT NOTHING AT ALL MICHAEL DAMIAN	29	
40	38	I WANT YOU SHANA	41	
40	38	I WANT YOU SHANA	41	

AIRPLAY WEEK POSI ARTIST TITLE 1 2 HOW AM I SUPPOSED TO LIVE WITHOUT YOU M. BOLTON 1 2 1 ANOTHER DAY IN PARADISE PHIL COLLINS 3 LOU GRAMM 3 4 JUST BETWEEN YOU AND ME 7 ROD STEWART 5 4 8 DOWNTOWN TRAIN 5 7 EVERYTHING JODY WATLEY 4 6 6 PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY 2 SEDUCTION 9 7 11 TWO TO MAKE IT RIGHT JANET JACKSON 8 3 RHYTHM NATION 6 JOE COCKER 11 9 12 WHEN THE NIGHT COMES 10 15 FREE FALLIN' TOM PETTY 8 11 21 OPPOSITES ATTRACT PAULA ABDUL 16 TAYLOR DAYNE 22 AEROSMITH 14 12 5 WITH EVERY BEAT OF MY HEART 13 19 JANIE'S GOT A GUN 14 20 PEACE IN OUR TIME EDDIE MONEY 18 CHICAGO 23 SKID ROW 12 WHAT KIND OF MAN WOULD I BE? 15 22 16 17 I REMEMBER YOU LINDA RONSTADT 15 17 9 DON'T KNOW MUCH TESLA 10 BABYFACE 21 18 18 LOVE SONG 19 23 TENDER LOVER MILLI VANILLI 30 20 30 ALL OR NOTHING ROXETTE 26 EXPOSE 24 21 29 DANGEROUS 22 28 TELL ME WHY MICHAEL DAMIAN 29 23 25 WAS IT NOTHING AT ALL 24 10 WE DIDN'T START THE FIRE BILLY JOEL 27 SOUL II SOUL 25 25 14 BACK TO LIFE 31 26 31 HERE WE ARE GLORIA ESTEFAN 
 27
 13
 THIS ONE'S FOR THE CHILDREN NEW KIDS ON THE BLOCK
 17

 28
 26
 I'LL BE GOOD TO YOU
 QUINCY JONES
 20
 BAD ENGLISH 35 29 36 PRICE OF LOVE 30 32 WE CAN'T GO WRONG THE COVER GIRLS 32 JANET JACKSON 37 31 - ESCAPADE 32 16 JUST LIKE JESSE JAMES CHER 19 MOTLEY CRUE 28 33 34 KICKSTART MY HEART THE B-52'S 38 34 ROAM \_ 35 C'MON AND GET MY LOVE D-MOB 43 36 — I GO TO EXTREM 37 38 NO MORE LIES I GO TO EXTREMES BILLY JOEL 46 36 MICHEL'LE 38 24 BLAME IT ON THE RAIN MILLI VANILLI 34 39 27 SWING THE MOOD JIVE BUNNY AND THE MASTERMIXERS 13 RICHARD MARX 49 40 - TOO LATE TO SAY GOODBYE

BMI) HL

ASCAP) WRM

35

33

2

88

90

38

52

63

21

17

62

23

79

22

ASCAP)

PRICE OF LOVE (Wild Crusade, ASCAP/Frisco Kid,

ASCAP/Chappell & Co., ASCAP) HL PRINCIPAL'S OFFICE (Varry White, ASCAP/Young

Man Moving, ASCAP) PUMP UP THE JAM (Colgems-EMI, ASCAP/BMC, UK/Bogam, ASCAP) WBM REAL LOVE (Skyyzoo, ASCAP)

RHYTHM NATION (Black Ice, BMI/Flyte Tyme,

60 ROCK AND A HARD PLACE (Promopub B.V., PRS)

RIGHT AND HYPE (Cal-Gene, BMI/Virgin Songs, BMI)

ROAM (Man Woman Together Now!, BMI/Irving, BMI)

SACRIFICE (Big Pig, ASCAP/Intersong, ASCAP) HL SERIOUS KINDA GIRL (Mike Chapman, ASCAP/Tommy Jymi, BMI/Warner-Tamerlane, BMI) WBM

SOMETIMES SHE CRIES (Virgin Songs, BMI/Dick

SUMETIMES SHE UNITS (Virgin songs, BMI/Dick Dragon, BMI/Crab Salad, BMI/Dikie Split, BMI/Rich Mcbitch, BMI/Great Lips, BMI) CPP STEAMY WINDOWS (Tennessee Swamp Fox, ASCAP/EMI April, ASCAP, HL SUMMER RAIN (Kinaalda, BMI/Yaalley Of Vidal, BMI)

SWING THE MOOD (Various Publishers)

TELL ME WHY (EMI, BMI/Panchin, BMI) WBM

TENDER LOVER (Hip Trip, BMI/Kear, BMI/Jenn-A-

Bug, ASCAP) THIS ONE'S FOR THE CHILDREN (Maurice Starr,

ASCAP/EMI April, ASCAP) HL 85 TIMELESS LOVE (FROM "SHOCKER") (EMI April, ASCAP/Desmobile, ASCAP) HL

ASCAF/ DESINGUIRE, ASCAF/ NL
 TOO HOT (Duke Reno, ASCAP/EMI April (Canada) /Sordid, CAPAC) HL
 TOO LATE TO SAY GOODBYE (Chi-Boy, ASCAP/Fee, ACOLOFIC

ASCAP) TWO TO MAKE IT RIGHT (Red Instructional, ASCAP)

WAIT FOR YOU (CBS, ASCAP/Bangs And Crashes,

WAS IT NOTHING AT ALL (St. Cecilia, Bmi) WE CAN'T GO WRONG (Andy Panda, ASCAP/Zomba, ASCAP/Latin Rascals, BMI/Red Instructional, ASCAP/Disco Fever, ASCAP/Salski, BMI) WE DIDN'T START THE FIRE (Joel, BMI) HL

WE DIDN'T START THE FIRE (Joel, BMI) HL WHAT KIND OF MAN WOULD I BE? (Texascity, BMI/Jason Scheff, BMI/CMI Blackwood, BMI/Sin-Drome, BMI/Fallwater, ASCAP) HL WHEN THE NIGHT COMES (Ivrig, ASCAP) WBM WHEN THE NIGHT COMES (Ivrig, ASCAP/Adams Communications, BMI/Calypso Tunes, BMI/Realsongs, ASCAP) CPP/WBM WHOLE WITE WORLD (Virgin, ASCAP/Elliot Wolff

WHOLE WIDE WORLD (Virgin, ASCAP/Elliot Wolff.

BMI) HL 42 WOMAN IN CHAINS (Virgin Songs, BMI) CPP

ASCAP/JOBEL ASCAP) WITH EVERY BEAT OF MY HEART (MCA, ASCAP/Matak, ASCAP/Mygag, ASCAP/Shakin' Baker,

WAS IT NOTHING AT ALL (St. Cecilia, BMI)

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### HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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

- 83 ALL NITE (Deep Sound, ASCAP/Bliss 69.
- ALL MTP (Deep Sound, ASCAP) ASCAP/Vintertainment, ASCAP) ALL OR NOTHING (MCA, ASCAP) HL THE ANGEL SONG (Psycho Bimbos From Hell, ASCAP) 30 72
- WBM ANGELIA (Chi-Boy, ASCAP) CLM 76
- ANOTHER DAY IN PARADISE (Phil Collins, PRS/Hit And Run, ASCAP) WBM
- ANYTHING I WANT (Paige By Paige, BMI/Chrysalis, 82
- BMI) THE ARMS OF ORION (Controversy, ASCAP/Skye Heart, BMI/WB, ASCAP) WBM
- 25 BACK TO LIFE (Virgin, ASCAP/Virgin Songs, BMI/WB, ASCAP/Law Music) CPP/WBM
- 69
- ASLAP/Law Music) CPP/Wom BLACK VELVET (Bluebear Waltzes, CAPAC/EMI Blackwood (Canada), BMI/David Tyson, P.R.O.) HL BLAME IT ON THE RAIN (Realsongs, ASCAP) WBM BUST A MOVE (Varry White, ASCAP/Young Man 34 45
- Moving, ASCAP)
- C'MON AND GET MY LOVE (EMI Blackwood, BMI) HL 43 DANGEROUS (Jimmy Fun, BMI) CLM THE DEEPER THE LOVE (David Coverdale, ASCAP/WB, 26 77
- ASCAP) DIDN'T I (BLOW YOUR MIND) (Mighty Three,
- 100 BMI/Bellboy, BMI) HL
- DON'T CLOSE YOUR EYES (Cookies. 48
- 15
- BMI/Oppernockity Tunes, BMI/ZIIJymax, BMI/Willesden, BMI/Zomba, ASCAP) HL DON'T KNOW MUCH (EMI Blackwood, BMI/ATV, BMI/Mann & Weil, BMI/Snow, BMI/Braintree, BMI)
- DON'T MAKE ME OVER (Blue Seas, ASCAP/Jac, 57 ASCAP) CPP/WBN
- DON'T SHUT ME OUT (Paige By Paige, BMI/Chrysalis, BMI) CLM 78
- BMI) CLM DON'T TAKE IT PERSONAL (Colgems-EMI, ASCAP/CBS, ASCAP/Multi Culler, ASCAP) WBM DOWNTOWN TRAIN (Jalma, ASCAP) ELECTRIC BOOGIE (Solomonic, ASCAP) ESCAPADE (Black Ice, BMI/Flyle Tyme, ASCAP) EVERYTHING (Sizzling Blue, BMI/Newton House, BMI) WBM EVERYTHING COLLEG (MICE)

- EVERYTHING YOU DO (YOU'RE SEXING ME) (Blue 32, 58 95
- 73
- ASCAP/Cosgroove, ASCAP) FIGURE OF EIGHT (MPL, ASCAP) HL FOOL FOR YOUR LOVING (Seabreeze, ASCAP/C.C., ASCAP/Durpeaton, ASCAP) WBM FREE FALLIN' (Gone Gator, ASCAP/EMI April, ASCAP) CPP/HL GET ON YOUR FEFT (Enreign Imported, BMI) CPP
- GET ON YOUR FEET (Foreign Imported, BMI) CPP A GIRL LIKE YOU (Famous Monsters, BMI/Screen Gems-EMI\_BMI) WBM
- Gems-EMI, BMI) WBM GOING HOME (Brenee, BMI/High Tech, BMI/Kuzu, BMI/EMI Blackwood, BMI/Waliyworld, ASCAP) HL HEART (Virgin, ASCAP) CPP HERE AND NOW (Ollie Brown Sugar, ASCAP/EMI April, ASCAP/DLE, ASCAP) HL 61
- 53
- HERE WE ARE (Foreign Imported, BMI) CPP HIDE YOUR HEART (EMI April, ASCAP/Desmobile, 31

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- ASCAP/Immaculate, ASCAP/Mike Chapman, ASCAP/Knighty-Knight, ASCAP/All Nations, ASCAP) HL/WBM
- 87
- HL/WBM HOUSE OF FIRE (S.E.L., BMI/EMI April, ASCAP/Desmobile, ASCAP) HOW AM I SUPPOSED TO LIVE WITHOUT YOU (EMI, ASCAP/IS HOL, ASCAP/EMI Blackwood, BMI) HL I GO TO EXTREMES (Joel, BMI) HL 1
- 93
- I UNE BY THE GROOVE (Plangent Visions, ASCAP/High Frontier, BM/ZEM Blackwood, BMI) HL I REMEMBER YOU (New Jersey Underground, ASCAP) I WANT YOU (Lindseyanne, BMI/Big Fat, BMI/Steve Control BMI nd ASCAP)
- Gordon, BMI) I WILL SURVIVE (FROM "SHE-DEVIL") (PolyGram 56
- 20
- I WILL SURVIVE (FROM "SHE-DEVIL") (PolyGram International, ASCAP/Perren-Vibes, ASCAP) HL IF YOU LEAVE ME NOW (Saja, BMI/Wya-T, BMI) HL I'LL BE GOOD TO YOU (Kidada, BMI/Warner-Tamerlane, BMI) WBM (IT'S JUST) THE WAY THAT YOU LOVE ME (Virgin, ASCAP/OIIver Leiber, ASCAP) CPP JANIE'S GOT A GUN (Swag Song, ASCAP) JUST A FRIEND (Cold Chillin', ASCAP/Biz Markie, ASCAP.AM, ASCAP) 64
- 71 ASCAP/WB ASCAP) 7
- JUST BETWEEN YOU AND ME (Colgems-EMI, ASCAP/Stray Notes, ASCAP/Knighty-Knight, ASCAP)
- 19 JUST LIKE JESSE JAMES (Realsongs, ASCAP/EMI nobile, ASCAP) HL/WBM April, ASCAP/Des
- 28 KICKSTART MY HEART (Motley Crue, BMI/Sikki Nixx,
- THE LAST WORTHLESS EVENING (Cass County, 75
- ASCAP/Grey Hare, ASCAP) WBM LEAVE A LIGHT ON (Future Furniture, 84
- CPP/WRM
- 40 LOVE SHALK (Man Woman Together Now!, BMI/Irving, BMI) CPP LOVE SONG (City Kidd, ASCAP) CLM LULLABY (Fiction, ASCAP) ME SO HORNY (Pac-Jam, BMI) NEVER 2 MUCH OF U (Island, BMI/Onid, BMI) WBM NO MORE LIES (Ruthless Attack, ASCAP) NO MYTH (Liafail, BMI/Careers, BMI) HL NOTHIN'T ONTO (Chine of Eliuke)

- NOTHIN' TO HIDE (Chi-Boy, ASCAP/Edge Of Fluke 39 BMI) CPP/CLM
- OH FATHER (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI) WBM OPPOSITES ATTRACT (Virgin, ASCAP/Ollie Leiber, 44
- 89 PRETENDING (Hamstein, BMI/Urge, BMI/Careers

ASCAP/Shipwreck, BM1/Virgin Songs, BMI) CPP/WBM LISTEN TO YOUR HEART (Screen Gems-EMI, BMI/Jimmy Fun, BMI) CLM LIVING IN SIN (Bon Jovi, ASCAP/Pri, ASCAP) WBM LOVE SHACK (Man Woman Together Now!, 98



# by Michael Ellis

**ICHAEL BOLTON** SCORES THE first No. 1 single of his career as his composition "How Am I Supposed To Live Without You" (Columbia), originally recorded by Laura Branigan, hits No. 1. "Pump Up The Jam" by Technotronic (SBK) is No. 1 by far in sales points, but Bolton's single has a huge lead in airplay—"Pump" is still only No. 6 in airplay despite steady gains with 187 stations on it, while "Supposed" is on 225 stations out of the 249 on the Hot 100 panel. There is no disputing that "Pump Up The Jam" is the No. 1-selling single in the country, but as we've pointed out consistently, the Hot 100 is not a sales chart, but a combination of sales and airplay. "Downtown Train" by Rod Stewart (Warner Bros.) takes a spectacular jump from No. 12 to No. 5 and seems likely to be the next No. 1 single, but it is too far behind to hit No. 1 next week unless both of the top two weaken significantly.

**"E**SCAPADE" BY JANET JACKSON (A&M) is the Hot Shot Debut at No. 37 with 169 adds, which is impressive, but it had a strong head start with extensive play as an album cut. In fact, "Escapade" would have been last week's Hot Shot Debut, but the single just reaches stores this week and so it was ineligible to chart until now. "Escapade" already has seven top 10 radio reports, including 9-6 at Q106 San Diego and 6-1 at Power 92 Phoenix. A similar situation is developing with Linda Ronstadt's next single, "All My Life" (Elektra). The latter has enough points to chart, and is the sixth-most-added record at pop radio, but will not be commercially available as a single until next month. The runner-up for Hot Shot Debut is "Too Late To Say Goodbye" by Richard Marx (EMI), with an outstanding 139 adds, and an early move of 14-12 at KEGL Dallas, fueling a great debut at No. 49.

**T**WO ARTISTS MAKE THEIR first appearances on the Hot 100. Los Angeles-based singer **A'me Lorain** bows with "Whole Wide World" (RCA), a single off the "True Love" soundtrack that is breaking out of Philadelphia (No. 18 at Q102); and New York rapper **Biz Markie** enters at No. 71, helped by a strong sales base, with "Just A Friend" (Cold Chillin"). "Friend" is already No. 4 at KGGI Riverside, Calif., and jumps 23-16 at B104 Baltimore.

QUICK CUTS: "When The Night Comes" by Joe Cocker (Capitol) regains its bullet at No. 11 with an especially strong increase in sales points ... "Love Song" by Tesla (Geffen) gives the California band its first top 10 single, although its point gain is shy of the bullet criteria ... In an even more dramatic example of the discrepancy between airplay and sales mentioned above with "Pump Up The Jam," "Swing The Mood" by Jive Bunny & the Mastermixers (Atco) drops to No. 13 overall while moving up to No. 2 in sales points. The problem is that on the airplay side it drops all the way down to No. 39! Let's end with a question: Are some top 40 radio stations missing the boat on these two singles, or has top 40 radio become so splintered that the holdout stations are correct to ignore such massive sales because the sales figures do not reflect the taste of their particular audience?

HOT	100	SING	LES	5 AC	<b>IOI</b>	N
	RAI	DIO MOS	T ADD	ED		
		PLATINUM/ GOLD	SILVER	BRONZE/ SECONDARY	TOTAL	TOTA

	GOLD ADDS 29 REPORTERS	SILVER ADDS 51 REPORTERS	ADDS 169 REPORTERS	TOTAL ADDS 249 REF	TOTAL ON PORTERS
ESCAPADE					
JANET JACKSON A&M	16	37	116	169	198
TOO LATE TO SAY GOODBYE					
RICHARD MARX EMI	7	29	103	139	160
I GO TO EXTREMES					
BILLY JOEL COLUMBIA	6	15	68	89	162
THE DEEPER THE LOVE					
WHITESNAKE GEFFEN	2	13	55	70	72
SOMETIMES SHE CRIES					3
WARRANT COLUMBIA	3	9	46	58	126
ALL MY LIFE					
LINDA RONSTADT ELEKTRA	4	6	38	48	58
C'MON AND GET MY LOVE					1
D-MOB FFRR	3	10	27	40	123
ANYTHING I WANT					
KEVIN PAIGE CHRYSALIS	3	3	30	36	48
SUMMER RAIN					
BELINDA CARLISLE MCA	4	3	29	36	37
ALL OR NOTHING					10
MILLI VANILLI ARISTA	5	4	25	34	211
Radio Most Added is a weekly nation	al compilatio	n of the ten r	ocords most a	ddod to th	o plauliete

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.



- Quadruple Platinum in Canada!
- In America, phenomenal radio response to "Black Velvet" at AOR, TOP 40 and A/C!
- #1 Most Requested at AOR!
- Video in Active Rotation on MTV!
- Top 5 Sales and Requests in any market giving it serious airplay!
- Single reorders selling out everywhere!
- Billboard Singles: 69







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TOP POP ALBUMS Billboard.

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Ψ	EEK	AGO	V CHART	Compiled from a national sample of r one-stop, and rack sales repo	
THIS WEEK	LAST WEEK	2 WKS.	WKS. ON	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
	-			** NO.1 **	COLUMN STORY
$\bigcirc$	2	1	8	PHIL COLLINS ATLANTIC 82050 (9.98) (CD) 3 weeks at No.	1 BUT SERIOUSLY
2	1	2	44	MILLI VANILLI 15 ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
(3)	5	5	79	PAULA ABDUL A4 VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
4	3	3	12		STORM FRONT
5	4	4	16		ON'S RHYTHM NATION 1814
6	7	7	17	AEROSMITH A GEFFEN 24254 (9.98) (CD)	PUMP
$\overline{(1)}$	8	8	27	THE B-52'S ▲ REPRISE 25854 (9.98) (CD)	COSMIC THING
8	6	6	74	NEW KIDS ON THE BLOCK A7 COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
9	• 9	12	37	TOM PETTY ▲ <sup>2</sup> MCA 6253 (9.98) (CD)	FULL MOON FEVER
(10)	12	15	18	YOUNG M.C. A DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
11	11	9	14	LINDA RONSTADT (FEA. A.NEVILLE) A CRY LIKE A RAINS	
	13	13	14	ELEKTRA 60872 (9.98) (CD) CONTEINE R (CONTEINE R (CONT	DR. FEELGOOD
(12)	15	13	8		DANCE! YA KNOW IT!
14	_			BOBBY BROWN MCA 6342 (9.98) (CD)	
	10	11	19	ROLLING STONES ▲2 COLUMBIA OC 45333 (CD)	STEEL WHEELS
15	15	16	36	RICHARD MARX 43 EMI 90380 (9.98) (CD)	REPEAT OFFENDER
16	21	22	7	QUINCY JONES QWEST 26020/WARNER BROS. (9.98) (CD)	BACK ON THE BLOCK
	17	17	9	ERIC CLAPTON DUCK 26074/REPRISE (9.98) (CD)	JOURNEYMAN
18	20	23	50	SKID ROW A2 ATLANTIC 81936 (9.98) (CD)	SKID ROW
19	14	14	9	WHITESNAKE GEFFEN GHS 24249 (9.98) (CD)	SLIP OF THE TONGUE
(20)	22	21	29	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
21	19	19	27	CHER A GEFFEN GHS 24239 (9.98) (CD)	HEART OF STONE
22	32	34	27	MICHAEL BOLTON  COLUMBIA OC 45012 (CD)	SOUL PROVIDER
23	26	29	7	KENNY G ARISTA AL 13-8613 (13.98) (CD)	
24)	29	30	25	BABYFACE SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER
25	24	20	8	RUSH ATLANTIC 82040 (9.98) (CD)	PRESTO
26	25	25	25	NEW KIDS ON THE BLOCK A COLUMBIA FC 40475 (CD)	NEW KIDS ON THE BLOCK
27	23	24	14	TRACY CHAPMAN A ELEKTRA 60888 (9.98) (CD)	CROSSROADS
28	28	28	24	ALICE COOPER	TRASH
29	36	35	26	THE 2 LIVE CREW A SkyyWalker XR 107 (9.98) (CD) A	S NASTY AS THEY WANNA BE
30	34	33	28	BAD ENGLISH	BAD ENGLISH
31	30	27	16	TEARS FOR FEARS A FONTANA 838 730 1/POLYGRAM (CD)	THE SEEDS OF LOVE
32	27	31	28		THE END OF THE INNOCENCE
33	33	32	12	LUTHER VANDROSS  THE BEST OF	LUTHER: THE BEST OF LOVE
34	31	26	10	JOE SATRIANI RELATIVITY 1015 (9.98) (CD)	FLYING IN A BLUE DREAM
35	37	38	26	GLORIA ESTEFAN ▲ ÉPIC OE 45217/E.P.A. (CD)	CUTS BOTH WAYS
36	38	39	10	TAYLOR DAYNE  ARISTA 8581 (9.98) (CD)	CAN'T FIGHT FATE
37)	59	70	5	TECHNOTRONIC SBK 93422 (9.98) (CD)	PUMP UP THE JAM
38	46	49	40	ROXETTE ● EMI 91098 (9 98) (CD)	LOOK SHARP!
39	41	41	16	BONHAM WTG FP 45009/E.P.A. (CD) THE	DISREGARD OF TIMEKEEPING
(40)	51	67	7	CHICAGO REPRISE 26080 (9.98) (CD)	GREATEST HITS 1982-1989
(41)	72	140	3	JIVE BUNNY AND THE MASTERMIXERS MUSIC FACTORY 91322/ATCO (9.98) (CD)	JIVE BUNNY - THE ALBUM
42	42	48	42	MADONNA A <sup>2</sup> SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
43	35	36	14	BARBRA STREISAND ● A COLLECTION: G	REATEST HITS AND MORE
44	52	51	8	60000010010	ST OF ROCKERS N' BALLADS
(45)	49	57	44		GREAT RADIO CONTROVERSY
46	39	37	17	EURYTHMICS ARISTA AL 8606 (9.98) (CD)	WE TOO ARE ONE
(47)	47	52	14	NEIL YOUNG REPRISE 25899 (9.98) (CD)	FREEDOM
11	44	45	12	KATE BUSH COLUMBIA OC 44164 (CD)	THE SENSUAL WORLD
47	44		-	SOUNDTRACK • WALT DISNEY 64038* (8.98) (CD)	THE LITTLE MERMAID
	61	61	6		THE LITTLE WERWAID
48	-	61 56	6 7	<b>ROB BASE</b> PROFILE 1285 (9.98) (CD)	THE INCREDIBLE BASE
48 (49)	61		-	ROB BASE PROFILE 1285 (9.98) (CD) D.J. JAZZY JEFF & THE FRESH PRINCE ●	
48 (49) (50) 51	61 57	56	7	ROB BASE PROFILE 1285 (9.98) (CD)           D.J. JAZZY JEFF & THE FRESH PRINCE ●           JIVE.1188-1-J/RCA (9.98) (CD)	THE INCREDIBLE BASE
48 (49) (50)	61 57 40	56 40	7	ROB BASE PROFILE 1285 (9.98) (CD)           D.J. JAZZY JEFF & THE FRESH PRINCE ●           JIVE.1188-1-J/RCA (9.98) (CD)	THE INCREDIBLE BASE AND IN THIS CORNER

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	тітц
55	48	47	46	FINE YOUNG CANNIBALS ▲ <sup>2</sup> (R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
(56)	64	66	30	HEAVY D. & THE BOYZ ▲ MCA 42302 (8.98) (CD)	BIG TYME
57	55	50	51	KIX • ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
58	60	64	19	RED HOT CHILI PEPPERS EMI 92152 (9.98) (CD)	MOTHER'S MIL
59	74	78	13		
<b>60</b>	69	72	19	JOE COCKER CAPITOL 92861 (9.98) (CD)	ONE NIGHT OF SIN
<b>61</b> )	67		79		
-	-	69		BOBBY BROWN ▲ <sup>5</sup> MCA 42185 (9.98) (CD) ROD STEWART	DON'T BE CRUEI
62	54	63	8	WARNER BROS. 4-25987 (39.98) (CD)	PLETE ANTHOLOGY: 1964-1990
63	45	42	14	BELINDA CARLISLE  MCA 6339 (9.98) (CD)	RUNAWAY HORSES
64	. 18	10	15	NEW KIDS ON THE BLOCK ▲ <sup>2</sup> COLUMBIA FC 45280 (CD)	MERRY MERRY CHRISTMAS
65	56	53	15	RICKIE LEE JONES GEFFEN GHS 24246 (9.98) (CD)	FLYING COWBOYS
(66)	77	84	8	EDDIE MONEY COLUMBIA OC 45381 (CD) GREAT	TEST HITS SOUND OF MONEY
67	75	81	7	DURAN DURAN CAPITOL 93178 (9.98) (CD)	DECADE
68	62	59	12	KISS • MERCURY 838 913 1/POLYGRAM (CD)	HOT IN THE SHADE
69	65	68	68	BON JOVI 15 MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
70	70	73	36	THE CURE A ELEKTRA 60855 (9.98) (CD)	DISINTEGRATION
71	73	77	6	CHUNKY A MCA 6354 (9.98) (CD)	LARGE AND IN CHARGE
72	53	62	15	RANDY TRAVIS • WARNER BROS 25988 (9.98) (CD)	NO HOLDIN' BACK
73	92	76	8	3RD BASS COLUMBIA FC 45415 (CD)	THE CACTUS ALBUN
74	95	107	10	THE SMITHEREENS ENIGMA 91194/CAPITOL (9.98) (CD)	SMITHEREENS 11
75	71	71	16	TINA TURNER   CAPITOL 9:1873 (9.98) (CD)	FOREIGN AFFAIF
76	66	65	11	VARIOUS ARTISTS GRP 9596 (9 98) (CD) HAPPY	ANNIVERSARY, CHARLIE BROWN
$\mathcal{D}$	90	96	9	LENNY KRAVITZ VIRGIN 91290 (9.98) (CD)	LET LOVE RULE
78)	80	87	19	ELTON JOHN   MCA 6321 (9.98) (CD)	SLEEPING WITH THE PAST
79	79	80	9	PAT BENATAR CHRYSALIS 21715 (9.98) (CD)	BEST SHOTS
80	82	79	9	ROBERT PALMER ISLAND 91318/ATLANTIC (9.98) (CD)	ADDICTIONS VOL.
81	76	75	38	GREAT WHITE ▲2 CAPITOL C1-90640 (9.98) (CD)	TWICE SHY
82	84	89	9	THE CHARLIE DANIELS BAND EPIC FE 45316/E.P.A. (CD)	SIMPLE MAN
83	83	90	33	CLINT BLACK • RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
84	63	58	10	GRATEFUL DEAD • ARISTA 8575 (9.98) (CD)	BUILT TO LAST
85	78	74	29	PRINCE ▲ <sup>2</sup> WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN
(86)	101	92	10	SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD)	SEMINAF
87	88	109	23	HARRY CONNICK, JR. MUSIC FROM	"WHEN HARRY MET SALLY*
(88)	102	104	6	COLUMBIA 45319 (CD) MOSIC FROM THE KENTUCKY HEADHUNTERS MERCURY 838 744 1/POLYC	
(89)	120	116	30	EXPOSE • ARISTA AL 8532 (9.98) (CD)	WHAT YOU DON'T KNOW
(90)	98	98	9	MICHAEL PENN RCA 9692-1-R (8.98) (CD)	MARCH
(91)	112	93	19	REGINA BELLE COLUMBIA FC 44367 (CD)	STAY WITH ME
(92)	106	100	6		
93	86	82	9	TERENCE TRENT D'ARBY COLUMBIA OC 45351 (CD)	NEITHER FISH NOR FLESH
94	96	97	13		BERG/FREEDOM OF SPEECH
95	90	86	8		
				JODY WATLEY MCA 6343 (9.98) (CD)	YOU WANNA DANCE WITH ME
96	91	91	9	BRITNY FOX COLUMBIA FC 45300 (CD)	
97	89	83	31	PAUL MCCARTNEY  CAPITOL C1-91653 (9 98) (CD)	FLOWERS IN THE DIRT
(98) (00)	103	95	. 6	GIPSY KINGS ELEKTRA 60892 (9.98) (CD)	MOSAIQUE
99	109	121	11	ERASURE SIRE 26026/REPRISE (9.98) (CD)	WILD
100	87	94	53	SOUNDTRACK A ATLANTIC 81933 (9.98) (CD)	BEACHES
	138		2	UB40 VIRGIN 91324 (9.98) (CD)	LABOUR OF LOVE I
102)	108	103	44	DINO • 4TH & B'WAY BWAY 4011/ISLAND (8.98) (CD)	24/7
103	105	108	41	BONNIE RAITT  CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
104	94	110	126	GUNS N' ROSES A8 GEFFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
105	110	132	16	BIG DADDY KANE COLD CHILLIN' 25941/REPRISE (9.98) (CD)	IT'S A BIG DADDY THING
106	97	105	16	BOB DYLAN COLUMBIA OC 45281 (CD)	OH MERCY
107	118	118	23	THE D.O.C.   RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
(108)	114	122	11	LOU GRAMM ATLANTIC 81915 (9.98) (CD)	LONG HARD LOOK
100					

Albums with the greatest sales gains this week. (CD) Compact disk available. • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. CBS Records and PolyGram Records do not issue a suggested list price for their product. Catalog no. is for vinyl album. \*Asterisk indicates catalog no. is for cassette album; vinyl unavailable.

# TOP POP. ALBUMS m continued Billboard.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	113	111	16	JOHN LEE HOOKER CHAMELEON D1-74808 (8.98) (CD)	THE HEALER
111	107	102	17	ENUFF Z'NUFF ATCO 91262 (9.98) (CD)	ENUFF Z'NUFF
(112)	126	143	47	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
(113)	140	144	6	XYZ ENIGMA 73525 (9.98) (CD)	XYZ
114	125	126	11	MICHELLE SHOCKED MERCURY 838 878 1/POLYGRAM (CD)	CAPTAIN SWING
115	124	125	73	LIVING COLOUR A EPIC BFE 44099/E.P.A. (CD)	VIVID
116	117	128	30	VAN MORRISON MERCURY 839 262 1/POLYGRAM (CD)	AVALON SUNSET
117	119	112	12	BILLY OCEAN JIVE 1271-1-J/RCA (9.98) (CD) BI	LLY OCEAN'S GREATEST HITS
118	122	129	39	ANDREW DICE CLAY DEF AMERICAN DEF 24214/GEFFEN (9.98) (CD)	DICE
119	116	127	7	THE MOODY BLUES THRESHOLD 840 659 1/POLYGRAM (CD)	GREATEST HITS
(120)	135	141	8	BABYLON A.D. ARISTA AL 8580 (9.98) (CD)	BABYLON A.D.
121	130	120	8	HOOTERS COLUMBIA OC 45058 (CD)	ZIG ZAG
(122)	144	148	13	BIZ MARKIE COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
(123)	185	_	2	WRECKS-N-EFFECT SOUND OF NEW YORK 6281/MOTOWN (8.98) (CD)	WRECKS-N-EFFECT
124	123	142	60	M.C. HAMMER ▲ CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
125	127	113	14	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
(126)	194		2	ALANNAH MYLES ATLANTIC 81956 (9.98) (CD)	ALANNAH MYLES
127	137	154	70	METALLICA ▲ <sup>2</sup> ELEKTRA 60812 (9.98) (CD)	AND JUSTICE FOR ALL
(128)	197	_	2	MICHEL'LE RUTHLESS 91282/ATCO (9.98) (CD)	MICHEL'LE
129	157	161	59	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
(130)	158	174	6	QUEEN LATIFAH TOMMY BOY 1022 (9.98) (CD)	ALL HAIL THE QUEEN
(131)	150	160	48	TOO SHORT ▲ JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS TOO SHORT
132	154	170	5	THE PRIMITIVES RCA 9934-1-R (9.98) (CD)	PURE
133	161	164	68	<b>ROB BASE &amp; D.J. E-Z ROCK ▲</b> PROFILE 1267 (8.98) (CD)	IT TAKES TWO
134	99	114	101	ORIGINAL LONDON CAST A POLYDOR 831 273-1/POLYGRAM (CD	
135	100	85	10	SOUNDTRACK GRP GR2-002 (10.98) (CD)	THE FABULOUS BAKER BOYS
136	131	115	8	JERMAINE JACKSON ARISTA AL 8493 (9.98) (CD)	DON'T TAKE IT PERSONAL
137	147	135	15	GIANT A&M SP 5272 (8.98) (CD)	LAST OF THE RUNAWAYS
137	129	106	10	SHOTGUN MESSIAH RELATIVITY 1012/IMPORTANT (8.98) (CD)	SHOTGUN MESSIAH
139	167	165	6	SHAWN COLVIN COLUMBIA FC 45209 (CD)	
(140)	156	168	6	VOIVOD MCA/MECHANIC 6326/MCA (9.98) (CD)	STEADY ON NOTHING FACE
141	143	136	27		
(142)	145	136	32	STEPHANIE MILLS   MCA 6312 (9.98) (CD)  DANGEPOUS TOYS COLUMPLY CO (50.21 (CD)	
142	100	137	32 10	DANGEROUS TOYS COLUMBIA FC 45031 (CD)	DANGEROUS TOYS
145	141	137	10	NUCLEAR ASSAULT IN-EFFECT 3010/RELATIVITY (8.98) (CD) THE DEL FUEGOS RCA 9860-1-R (9.98) (CD)	SMOKING IN THE FIELDS
144	146		13		
145	146	158 130	20	DEF LEPPARD ▲9 MERCURY 830 675 1/POLYGRAM (CD) ROLLING STONES	
				ABKCO 1218-1 (CD) SINGLES COLLE	CTION - THE LONDON YEARS
147	128	131	30	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC OF 45024	
148 149	152 145	147 124	7 8	ANIMAL LOGIC I.R.S. 82020/MCA (9.98) (CD)	
(150)	145	124	8 9	OLIVIA NEWTON-JOHN GEFFEN GHS 24257 (9.98) (CD)	
151	134	132	9 14	FIONA ATLANTIC 81903 (9.98) (CD)	HEART LIKE A GUN
151	134		14	DAVID BYRNE SIRE 25990/WARNER BROS. (9.98) (CD) JEFF BECK WITH TERRY BOZZIO & TONY HYMAS	
		117		EPIC OE 44313/E.P.A. (CD)	JEFF BECK'S GUITAR SHOP
153	142	123	8	ROY ORBISON VIRGIN 91295 (9.98) (CD)	A BLACK AND WHITE NIGHT
154	133	139	50		ELECTRIC YOUTH
155	151	145	18	MAZE FEATURING FRANKIE BEVERLY   WARNER BROS. 2580	2 (9.98) (CD) SILKY SOUL

	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	180	197	21	MICHAEL DAMIAN CYPRESS YL 90130/A&M (9.98) (CD)	WHERE DO WE GO FROM HERE
(157)	166	157	13	IAN HUNTER/MICK RONSON MERCURY 838 973 1/POLYGRA	M (CD) Y U I ORTA
158	163	153	12	7 SECONDS RESTLESS 72344 (8.98) (CD)	SOULFORCE REVOLUTION
(159)	173	178	30	BANG TANGO MCA/MECHANIC 6300/MCA (9.98) (CD)	PSYCHO CAFE
160	149	138	17	JETHRO TULL CHRYSALIS 21708 (9.98) (CD)	ROCK ISLAND
(61)	NE\	<b>N</b>	1	THE STONE ROSES SILVERTONE 1184-1-J/RCA (8.98) (CD)	THE STONE ROSES
162	153	149	15	THE ALARM I.R.S. 82018/MCA (9.98) (CD)	CHANGE
163	169	180	5	D.R.I. METAL BLADE 73407/ENIGMA (9.98) (CD)	THRASH ZONE
164	162	159	10	RANDY CRAWFORD WARNER BROS. 26002 (9.98) (CD)	RICH AND POOR
165	164	167	11	ANGELA WINBUSH MERCURY 838 866 1/POLYGRAM (CD)	THE REAL THING
(166)	NE\	NÞ	1	DANIEL LANOIS OPAL 25969/WARNER BROS. (9.98) (CD)	ACADIE
167	168	169	14	M C LYTE FIRST PRIORITY 91304/ATLANTIC (9.98) (CD)	EYES ON THIS
168	155	151	18	KEVIN PAIGE CHRYSALIS 21683 (9.98) (CD)	KEVIN PAIGE
169	159	173	9	INDIGO GIRLS EPIC FE 45427/E.P.A. (CD)	STRANGE FIRE
1 <b>70</b>	170	_	52	JOURNEY ▲2 COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
(171)	196	_	2	TROOP ATLANTIC 82035 (9.98) (CD)	ATTITUDE
(172)	174	171	31	NENEH CHERRY VIRGIN 91252 (9.98) (CD)	RAW LIKE SUSHI
(173)	RE-EI	NTRY	7	THE COVER GIRLS CAPITOL 91041 (8.98) (CD)	WE CAN'T GO WRONG
174	139	133	19	THE BEACH BOYS • CAPITOL 92639 (9.98) (CD)	STILL CRUISIN'
(175)	179	177	28	TORA TORA A&M SP 5261 (8.98) (CD)	SURPRISE ATTACK
(176)	RE-EI	NTRY	14	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
(17)	183	196	5	DIONNE WARWICK ARISTA 8540 (9.98) (CD)	GREATEST HITS 1979-1990
(178)	184	183	23	DANGER DANGER IMAGINE FZ 44342/E.P.A. (CD)	DANGER DANGER
179	172	155	- 11	PAUL CARRACK CHRYSALIS 21709 (9.98) (CD)	GROOVE APPROVED
180	187	200	9	JESUS AND MARY CHAIN WARNER BROS. 26015 (9.98) (CD)	AUTOMATIC
181	178	172	19	L.A. GUNS VERTIGO 838 592 1/POLYGRAM (CD)	COCKED & LOADED
1 <b>82</b>	175	175	13	RAGING SLAB RCA 9680-1-R (8.98) (CD)	RAGING SLAB
(183)	189	186	7	MARY CHAPIN CARPENTER COLUMBIA 44228 (CD)	STATE OF THE HEART
184	177	150	10	SOUNDTRACK SBK 93233 (9.98) (CD)	SHOCKER - THE MUSIC
185	171	_	52	GUNS N' ROSES ▲3 GEFFEN GHS 24198 (8.98) (CD)	G N' R LIES
186	111	101	169	GEORGE WINSTON WINDHAM HILL WH 1025/A&M (9.98) (CD)	DECEMBER
1 <b>87</b>	136	119	6	KENNY ROGERS REPRISE 25973 (9.98) (CD)	CHRISTMAS IN AMERICA
(188)	RE-Ef	VTRY	9	LAURIE ANDERSON WARNER BROS. 25900 (9.98) (CD)	STRANGE ANGELS
189	193	190	38	SARAYA POLYDOR 837-764-1/POLYGRAM (CD)	SARAYA
190	181	163	7		D IS A TERRIBLE THING TO TASTE
191	191	188	20	GORKY PARK MERCURY 838 628 1/POLYGRAM (CD)	GORKY PARK
(192)	NE\		1	BY ALL MEANS ISLAND 91319/ATLANTIC (9.98) (CD)	BEYOND A DREAM
	NE	N 🅨	1	SOUNDTRACK MCA 6340 (9.98) (CD)	BORN ON THE FOURTH OF JULY
(193)	188	194	68	THE JEFF HEALEY BAND ● ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
194		_	243	ROLLING STONES ▲ <sup>5</sup> ABKCO 6667-1 (CD)	HOT ROCKS 1964-1971
	192				
194	192 182	185	15	DAVID BOWIE RYKODISC 90120 (59.99) (CD)	SOUND + VISION
194 195		185 191	15 11	THE GEORGIA SATELLITES	SOUND + VISION HE LAND OF SALVATION AND SIN
194 195 196	182		-	THE GEORGIA SATELLITES ELEKTRA 60887 (9.98) (CD) IN T MANNHEIM STEAMROLLER	
194 195 196 197	182 195	191	11	THE GEORGIA SATELLITES       IN T         ELEKTRA 60887 (9.98) (CD)       IN T         MANNHEIM STEAMROLLER       AMERICAN GRAMAPHONE AG 1988 (9.98) (CD)         MANNHEIM STEAMROLLER       IN T	HE LAND OF SALVATION AND SIN

# TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

The 2 Live Crew 29 3rd Bass 73 7 Seconds 158 Areconds 158 Paula Abdul 3 Aerosmith 6 After 7 176 The Alarm 162 Laurie Anderson 188 Animal Logic 148 Animal Logic 148 Animal Logic 148 The B-52's 7 Babylace 24 Babylon A.D. 120 Bad English 30 Bang Tango 159 Rob Base 50 Rob For 50 R

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Danger Danger 178 Dangerous Toys 142 The Charlie Daniels Band 82 Taylor Dayne 36 Def Leppard 145 The Del Fuegos 144 Dino 102 Duran Uran 67 Bob Dylan 106 Bobby Brown 13, 61 Kate Bush 48 By All Means 192 David Byrne 151 David Byrne 151 Belinda Carlisle 63 Mary Chapin Carpenter 183 Paul Carrack 179 Tracy Chapman 27 Cher 21 Neneh Cherry 172 Chicago 40 Chunky A 71 Eric Clapton 17 Andrew Dice Clay 118 Joe Cocker 60 Phil Collins 1 Shawn Colvin 139 Harry Connick, Jr. 87 Alice Cooper 28 The Cover Girls 173 Randy Crawford 164 The Cure 70 Terence Trent D'Arby 93 Bob Dylan 106 Eazy-E 129 Enuff Z'Nuff 111 Erasure 99 Gloria Estefan 35 Melissa Etheridge 53 Eurythmics 46 Expose 89 Fine Young Cannibals 55 Fiona 150 riona 150 Kenny G 23 The Georgia Satellites 197 Giant 137 Debbie Gibson 154 Gipsy Kings 98 Gorky Park 191 Lou Gramm 108 Terence Trent D'Arby 93 D.J. Jazzy Jeff/Fresh Prince 51 The D.O.C. 107 Michael Damian 156

Grateful Dead 84 Great White 81 Guns N' Roses 104, 185 Guns N' Roses 104, 185 M.C. Hammer 124 The Jeff Healey Band 194 Heavy D. & The Boyz 56 Don Henley 32 John Lee Hooker 110 Hooters 121 Ian Hunter/Mick Ronson 157 lce-T 94 Indigo Girls 169 Indigo Girls 169 Janet Jackson 5 Jermaine Jackson 136 Jesus And Mary Chain 180 Jethro Tull 160 Jive Bunny And The Mastermixers 41 Billy Joel 4 Elton John 78 Quincy Jones 16 Rickie Lee Jones 65 Journey 170 Bie Dadtk Kane 105 Big Daddy Kane 105

The Kentucky Headhunters 88 Kiss 68 Kix 57 Lenny Kravitz 77 L.A. Guns 181 K.D. Lang & The Reclines 109 Daniel Lanois 166 Living Colour 115 M C Lyte 167 M C Lyte 167 Madonna 42 Mannheim Steamroller 198, 199 Biz Markie 122 Richard Marx 15 Maze Featuring Frankie Beverly 155 Paul McCartney 97 Metallica 127 Michel'le 128 Milli Vanilli 2 Stephanie Mills 141 Ministry 190 Stephanie Mills 141 Ministry 190 Eddie Money 66 The Moody Blues 119 Van Morrison 116 Motley Crue 12 Alannah Myles 126

N.W.A. 112 New Kids On The Block 8, 64, 26 Olivia Newton-John 149 Nuclear Assault 143 Billy Ocean 117 Roy Orbison 153 Original London Cast/ Phantom 134 rnatorn 134 Kevin Paige 168 Robert Palmer 80 Michael Penn 90 Tom Petty 9 Poco 54 The Primitives 132 Prince 85 Queen Latifah 130 Queen Latiran 130 Raging Slab 182 Bonnie Raitt 103 Red Hot Chili Peppers 58 Kenny Rogers 187 Rolling Stones 195, 146, 14 Linda Ronstadt 11 Roxette 38

Rush25Tora Tora175Saraya189Troop171Joe Satriani34Troop171Scorpions44Troa Turner75Seduction59UB40101Michelle Shocked114Luther Vandross33Shotgun Messiah138VARIOUS ARTISTSSkid Row18Happy Anniv., CharlieSoul II Soul 20Soul 20A Very Special ChristnSoul NDTRACKSUB40101Beaches100Born On The Fourth Of July193Bocker - The Music184Warrant52The Eabulous Baker Boys135Jony Wartey52Shocker - The Music184Wintesnake19Rod Stewart62Rogela Winbush165Barbra Streisand43Wrecks-N-Effect123Sybil 125XYZ113Tag Rush 25 Tears For Fears 31 Technotronic 37 Tesla 45 Too Short 131

Tora Tora 175 Randy Travis 72 Troop 171 Tina Turner 75 Uther Vandross 33 VARIOUS ARTISTS Happy Anniv., Charlie Brown 76 Make A Difference 92 A Very Special Christmas 200 Stevie Ray Vaughan & Double 147 Voivod 140 Neil Young 47 Young M.C. 10

# UPDATE

# LIFELINES

#### BIRTHS

Boy, Julian Kawika, to Amy Latelevision, Sept. 11 in Honolulu. She is a songwriter.

Boy, Charlie Perrett, to Mark and Judi Stuart-Wood, Sept. 24 in Dublin, Ireland. He is product manager for Virgin Retail (Ireland) Ltd.

Girl. Chloe Manchester, to Michael C. and Tracy Mann Hill, Oct. 4 in Los Angeles. She is director of publicity at Rhino Records.

Girl, Callista Marie, to Tim and Lori Thiele, Oct. 19 in Rock Island, Ill. She is manager of Disc Jockey No. 3 in Davenport, Iowa.

Boy, Dylan Michael, to Sean and Kym Burke, Nov. 16 in Atlanta. He is the drummer of Atlanta Rhythm Section.

Girl. Nola. to Michael and Debbie Barackman, Dec. 3 in New York. He is VP of A&R, East Coast for EMI Records.

Boy, Michael Anthony, to Denis and Jan Handlin, Dec. 15 in Sydney, Australia. He is managing director of CBS Records, Australia.

Company

Company

Boy, Jonathan Michael, to Steve Canavan and Kathy Kitchens-Canavan, Dec. 20 in Atlanta. She is secretary treasurer with Brusco-Barr Presents, a concert promoter there.

Girl, Allison Claire, to Greg and Leigh Anne Brodsky, Dec. 20 in Ridgewood, N.J. He is director of product development at Atlantic Records. She is VP of licensing for Media International.

Girl, Vanessa Claire, to Larry and Claudia Vallon, Dec. 21 in Los Angeles. He is executive VP of MCA Concerts and Universal Amphitheatre.

Girl, Rachel Elana, to Steve and Pauline Scherer, Dec. 23 in Mount Kisco, N.Y. He is account executive for the Rascoff/Zysblatt Organization Inc.

Girl, Gia Maria, to Dennis and Lynn Wakil, Dec. 25 in New York. They are the owners of Decadance Inc., a record store there.

Girl, Shaine Nicole, to Richard K. and Arleen J. Weinstein Weinman. Dec. 26 in New York. He is president/CEO and she is VP/chief financial officer of Best Performances Inc.

Girl, Krista Jyvonne, to Maris and Gail Sky King, Dec. 31 in New York.

Close 1/8

16<sup>7</sup>/ 184<sup>3</sup>/

562<sup>1</sup>/<sub>2</sub> 10<sup>7</sup>/<sub>8</sub> 77<sup>1</sup>/<sub>2</sub>

 $\begin{array}{c} 116 \frac{7}{8} \\ 43 \\ 20 \frac{1}{2} \\ 63 \frac{1}{8} \\ 15 \frac{1}{4} \\ 22 \\ 51 \frac{3}{8} \\ 3 \frac{1}{2} \\ 59 \frac{3}{8} \\ 39 \frac{3}{8} \\ 1 \frac{1}{8} \\ 62 \frac{7}{8} \\ 74 \frac{1}{2} \end{array}$ 

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1%

Close

6<sup>3</sup>/<sub>6</sub> 1<sup>3</sup>/<sub>6</sub> 6<sup>3</sup>/<sub>4</sub> 117<sup>1</sup>/<sub>8</sub>

16 3½ 6½ 2¼

64 24¾

8<sup>3</sup>/<sub>4</sub> 3/<sub>8</sub> 27<sup>1</sup>/<sub>4</sub> 8<sup>5</sup>/<sub>8</sub> 3<sup>1</sup>/<sub>4</sub> 9

Close 1/8

142 248 230

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Change

 $-\frac{1}{8}$  $-3\frac{1}{4}$  $-1\frac{3}{8}$  $-1\frac{1}{4}$  $+\frac{1}{4}$ 

 $\begin{array}{c} & & & & \\ & + 4^{7} /_{8} \\ & + 1^{7} /_{8} \\ & + 1^{7} /_{8} \\ & - 2^{1} /_{4} \\ & + 1^{1} /_{2} \\ & + 1^{1} /_{4} \\ & + 1^{1} /_{8} \\ & - 1^{1} /_{8} \\ & - 3^{1} /_{4} \end{array}$ 

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**MARKET ACTION** 

**BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS** 

COURTESY OF

NEW YORK STOCK EXCHANGE

AMERICAN STOCK EXCHANGE

OVER THE COUNTER

6.3

41.3

138.3 2.7 .2

Sale/

1000's

PAINE WEBBER RESEARCH, 1285 Ave. of the Ave. New York, N.Y. 10019, (212) 713-2000

 Company
 1000's

 NEW YORK STOCK EXCHAN

 Blockbuster Entertainment
 1140.4

 CBS Inc.
 408.1

 Capital Cities Communications
 113.2

 Carolco Pictures
 111.5

 Coa-Cola
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 Columbia Pictures
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 Columbia Pictures
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 Handleman
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 MCA Inc.
 872

 MGM/UA
 358.5

 Orion Pictures Corp.
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 Paramount Communications Inc.
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 Pathe Communications Inc.
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 Pathe Communications Inc.
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 Warner Communications Inc.
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 Warner Communications Inc.
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 Warner Communications Inc.
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 Dick Clark Productions
 67

 LIN Broadcasting
 118

 LIVE Entertainment
 16

 Recoton Corp.
 39

 Reeves Communications
 67

 Rentrak
 27

 Satellite Music Network. Inc.
 27

 Satellite Music Network. Inc.
 24

 Scripps Howard Broadcasting
 64

 Shorewood Packaging
 24.3

 Sound Warehouse
 84

 Starstream Communications Group. Inc.
 76

 Trans World Music
 26

 Video Jukebox Network
 84

 Wall To Wall Sound And Video
 34

Westwood One

She is a producer/remixer. Girl, Jenna Helene, to Ron and Lau-

rie Sacks, Dec. 31 in New York. He is director of A&R of Columbia House/ CBS Records. Boy, Daniel Maxwell, to Larry Gins-

berg and Lisa Kanengeiser, Jan. 2 in New York. He is co-owner of Roseland Ballroom

Boy. Justin Matthew, to Keith Leroux and Michelle Wong, Jan. 4 in

# **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. 15, NARM Regional Meeting: Seattle, Red Lion Hotel Seattle 609-596-2221

Jan. 16. NARM Regional Meeting: Los Angeles. Radisson Hotel, City of Commerce, Los Angeles. 609-596-2221

Jan. 17, NARM Regional Meeting: San Francisco, Holiday Inn Bay Bridge, Emeryville, Calif. 609-596-2221

Jan. 17, Rock and Roll Hall of Fame Induction Dinner, Waldorf-Astoria Hotel, New York. 212-484-6427.

Jan. 19-21, National Assn. of Music Merchants Inc. Convention, Anaheim Convention Center, Anaheim. Calif. 619-438-8001.

Jan. 20. Winter Conference, presented by Music Business Monthly, World Trade Center, Boston 617-426-8078.

Jan. 21-25, MIDEM Convention, Festival des Palais, Cannes. 212-689-4220.

Jan. 25-28, American Women in Radio and Television 15th Annual National Commendation Awards Judging, Embassy Suites Hotel, Washington, D.C. Christine Murphy, 202-429-5102.

Jan. 27-31, National Religious Broadcasters Convention, Sheraton Washington and Omni Shoreham hotels, Washington, D.C. 201-428-5400.

#### FEBRUARY

Feb. 5-7, Nightclub, Bar, And Restaurant Expo. sponsored by Nightclub & Bar magazine, Rosemont /O'Hare Expocenter, Chicago. 601-236-5510.

Feb. 8-10, Second International New Age Music Conference, presented by the New Age Music Network in association with Music Connection magazine, Hollywood Roosevelt Hotel, Los Angeles. 800-234-7027.

Feb. 10. Radio 1990, presented by Music Business Monthly, World Trade Center, Boston, Joseph Viglione 617-935-5386

Feb. 12, Songwriters Guild of America 17th Annual Aggie Awards, Coronet Theater, Los Angeles, Calif. 213-462-1108.

Feb. 15-17, Gavin Seminar, location to be announced, San Francisco. 415-495-1990.

Feb. 15-18, Concert Touring In The 1990s: 10th Annual Performance Summit Conference, presented by Performance magazine, Radisson Palm Springs Resort, Palm Beach, Calif, Don Waitt, 817-338-9444.

# FOR THE RECORD

Daryl Dragon's Dec. 16 Billboard Commentary, "Record Wherever You Feel Comfortable," was adapted from an article by the same author that appeared in the November 1989 issue of Recording Engineer/ Producer.

www.americanradiohistory.com

Worcester, Mass. He is president of Rock Hard Records Inc.

#### MARRIAGES

Ned P. Bernadin to Dawn L. Beeler, Dec. 18 in Los Angeles. He is a partner/writer for Renegade Radio. She is executive assistant to the president/CEO of Westwood One Inc.

Bob Divney to Mary Klinedinst, Dec. 22 in Washington, D.C. He is promotion marketing manager, D.C., of Reprise Records. She is promotion

Feb. 21, 32nd Annual Grammy Awards, presented by the National Academy of Recording Arts and Sciences, the Shrine Auditorium, Los Angeles. 213-849-1313

Feb. 28-March 3, 21st Annual Country Radio Seminar, Opryland Hotel and Convention Center, Nashville, 615-327-4487.

(IBS) National Convention for College Radio Broadcasters, New York Penta Hotel, New York. Jeff Tellis. 914-565-6710.

marketing manager, D.C., of Warner

DEATHS

Cramer Haas, 46, of a heart attack,

Jan. 6 in Miami. He was middav man at WPOW Miami and a local radio

veteran (see Vox Jox, page 15). Dona-

tions may be made to the American

Send information to Lifelines. Bill-

board, 1515 Broadway, New York,

Bros. Records.

Heart Assn.

N.Y. 10036.

March 10-13, 32nd Annual NARM Convention. Century Plaza Hotel, Los Angeles, 609-596-2221. March 13-16, Audio Engineering Society Inc. Con-

vention, Congress Center, Montreux, Switzerland. 212-661-8528

March 13-17. Winter Music Conference, Marriott Hotel & Marina, Fort Lauderdale, Fla. 305-563-4444.

# COMMENTARY

(Continued from page 13)

liefs and rights to express them, some of the things you will be exposed to are going to conflict with your beliefs. The purpose of labeling is seemingly innocent, but its very existence can serve those with more insidious purposes. Once you have labeled something, you are implying that it is to be treated by a different set of rules.

At a time when nations throughout the globe are embracing freedom and democracy, it seems incongruous that some Americans want to restrict the marketplace of our music and video industries. The rest of the world wants our records and movies, which have been a force for fostering world peace. I find it hard to believe we do not have more important issues to face than that of whether warning stickers are "essential." Our society seems to have done fine without them to date, and we appear to be on the threshold of an era in which governments worldwide are finally recognizing the benefits of our free society.

Perhaps groups like the PMRC should have greater faith in democracy, and stop blaming the record and video industries for their own incompetence in bringing up their children. Sure, there is offensive stuff out there, but no one is forcing anyone to listen to it, watch it, or buy it.

Our democratic society faces greater dangers than those posed by pop music or video, and warning stickers for audio product is one more bogus issue, a solution in search of a problem.

Hennessey is correct when he says, "The issue is common courtesy and, simply, good business practice." So it is. Most of the retailers I know show good taste and judgment when it comes to displaying material that could be deemed offensive. If there are any that do not, parents can simply exercise their authority and make that store off-limits to their children.

Let's stop talking about problems that don't need solving, and get on with more important things.

# SYKES NAMED CHRYSALIS PRESIDENT

(Continued from page 6)

and. on Chrysalis/Ensign, Blue Aeroplanes (March-April).

Also, Chrysalis has signed a production deal with Young M.C., who will produce a new rap act named G Love E. That record will come out either on Chrysalis' Stateside extension of its Cooltempo label or on a new rap imprint.

Sykes notes that Chrysalis' release schedule "is a nice balance of U.S. acts and talent we have coming from England." While continuing to emphasize that balance, he says, he also wants Chrysalis' roster to include many kinds of music.

"I think it's very important, over the next couple of years, for this label to create its own identity, much as Geffen and Elektra have done so successfully," he says. "This company was based on a very powerful image and identity. When Chris Wright and Terry Ellis founded Chrysalis, there was a real style and form to the label.

and this is what we want to recreate. And we want to be home to a diverse group of artists, because this is what music in America is really about today."

Sykes adds that he is pleased to be heading "a boutique label with tremendous distribution clout [through CEMA]. I think that's what artists of the '90s will be looking for, because it has become a very fragmented business, and you need labels who understand particular artists with particu-lar strengths." KEN TERRY

The Carolinas and the Bay area, two markets recently hit by natural disasters, are getting back on their feet ... see page 32

 London Stock Exchange (In Pence)
 1/1

 Chrysalis
 136

 Pickwick
 238

 Really Useful Group
 230

 Thorn EMI
 777

Company

MARCH March 2-4, Intercollegiate Broadcasting System

# VIDEO GAME MARKET LEADER NINTENDO FACES GROWING COMPETITION

(Continued from page 4)

16, respectively) were heavily on display here. The major selling points of their 16-bit systems are power and capabilities that outclass Nintendo's 8bit best-seller. On the other hand, the Sega and NEC systems cost more than Nintendo's \$79.95 base price: Sega's Genesis system retails for \$189, while NEC's system, officially listed at \$199, can be purchased under a \$50 rebate offer that brings the price point down to \$149.

Yet another market victory for Nintendo has been its recently introduced Gameboy system, a handheld unit retailing for \$89.95. Highly prominent here, the game sold "about a million" units since it emerged last fall, according to a company official, and is expected to move about 5 million more pieces in 1990.

Similarly, competition in the portable market is expected to become increasingly more fierce this year. Atari's handheld Lynx, already in the New York marketplace, was on display at CES and drawing many admirers. Unlike Nintendo's Gameboy, which utilizes a small monochrome liquid crystal display, the Lynx offers a 3.5-inch color LCD screen; the system retails for \$189, twice the price of the Gameboy.

Further competition for the Gameboy is expected from both Sega, which plans to introduce its own handheld unit in the second half of the year, according to a company executive, and NEC, which was rumored to be privately showing a working model of its own handheld game at CES. Like the Atari Lynx, both the Sega and NEC handhelds are expected to utilize color, rather than monochrome, LCD screens—

# OMANSKY, BMG START MARKETING VENTURE

**COPY-PROTECTED DAT PLAYERS DEBUT AT CES** 

#### (Continued from page 6)

goods," says Omansky. "There seems to be a void of people who understand how the packaging people think."

Omansky regards other music industry product ties, such as tour sponsorship, as a poor way to measure success. "Many deals in this industry appear to me to be superficial in that they don't relate directly to shelf movement of product. An artist can move package goods and at the same time keep his integrity as an artist and make some money."

Omansky says that the new company will also incorporate a new au-

down. More optimistic observers

forecasted that DAT will soon re-

place the analog cassette, as CD has

replaced the LP. The general con-

sensus is that, after its introduction,

the format has at least five years of

growth before it becomes widely ac-

**OTHER DEVELOPMENTS** 

ments, Sega and NEC struggled to

establish their video games in the

face of Nintendo's market domi-

nance (see story, page 4); Taiyo-yu-

den showed a write-once recordable

CD system; more than 20 electron-

ics suppliers unveiled plans to ship

laserdisk and/or combiplayers; CD

car players dipped to a new low price point; high-end cassette decks

with Dolby S-type noise reduction

circuitry were displayed for the

first time; and innovations were fea-

tured in the areas of home theater.

digital signal processing, Pro Logic,

Surround Sound, and bit-stream

system was presented by That's

America, a wholly owned subsidiary

of the Japanese Taiyo-yuden firm.

That's America makes WORM disks

while Taiyo-yuden, in a joint ven-

ture with Sony, manufactures the

recordable technology. Introduced

at the show as a prototype, the sys-

tem is currently geared for the in-

CD hardware aimed at the CD-ROM

market at last year's CES, did not

bring a unit to this year's show. Bri-

an Williams, the company's assis-

tant VP of audio/video marketing.

expects to see erasable optical disks

on the market by late 1991 or early

**NEW CASSETTE DECKS, CD UNITS** 

Meanwhile, a new generation of

NEC, which presented recordable

The write-once-read-many CD

In other notable CES develop-

(Continued from page 4)

cepted.

technology.

dustrial market.

1992

dio and video label, WEM, that will produce a line of software that, in the case of audio projects, can succeed although it is "not dependent on airplay." He adds that he will elaborate at a later time on the nature of such product.

At RCA, Omansky was credited with establishing the first "900" phone lines in the record industry; one of the projects was a DJ Jazzy Jeff & the Fresh Prince phone line that is in its 17th month with 4 million paid consumer calls.

Already lined up by the new company is a promotion starting this

month offering the sale of special Starship audio- and videotapes to teens who buy Totino's Pizza. More than 30 million Totino's packages are making the sale offer. The Starship video consists of four clips. running just under 25 minutes, that will be sold for \$8.50 with five proofs of purchase, with another dollar off if four more proofs of purchase are included. The audio offer consists of six tracks, including a previously unreleased dance-floor version of the group's hit "We Built This City." The audiocassette will sell for \$3.95 with five proofs of purchase, and for \$1 less with five additional proofs of purchase. Another deal for consumers, previously arranged by the pizza company, involves the Oak Ridge Boys. Omansky sees the latter as a way of drawing parents who buy Totino's pizza for their children.

Other offerings by Worldwide Entertainment Marketing include a songwriter's contest with the Video Jukebox Network utilizing MCA performer Patty Loveless as a spokeswoman; a national promotion to support the release of the next Restless Heart album; and on-package midyear promotions with several major consumer products targeted to teens and children, utilizing artists and music and sell-through videos created by the new company.

Before joining RCA, Omansky provided similar services for General Foods and Nabisco. and both are expected to be priced accordingly.

If anything, the challenges Nintendo now faces have resulted in the company assuming a slightly defensive posture regarding the quality of its best-selling items.

Typically, Nintendo maintains that its 8-bit game system still has much to offer, and that upcoming games for the system—such as the longawaited "Super Mario Bros. 3," on display at CES—utilize more memory than do current Nintendo games.

"The real focus for Nintendo is the games," says Donald Coyner, advertising manager, "making the best games that we can, and finding the best people in the world to make good games. And as long as we can make good games with the 8-bit system, we don't see any reason to move to 16bit. And we've got a lot of games on the market in Japan that are 8-bit games and are fabulous." Coyner adds that the "Super Mario

Coyner adds that the "Super Mario Bros. 3" game, due for release in late February, is a 3-megabit game. "It's the largest memory game Nintendo of America has introduced; graphics are great and play value is wonderful. And that's really what's driving the decision. When we need to move to a 16-bit system to increase play value, then we'll do so."

Coyner points to the increased demand Nintendo's original games system faced in fourth-quarter 1989— 28% above the same quarter in 1988—as another reason why the company is certain it need not immediately shift over to a 16-bit system in the U.S. Because of that demand, he says, Nintendo announced here that it was increasing its planned shipping allotment of game systems from 6 million to 7.5 million in 1990.

On the portable game front, Nintendo also seems certain it has a winner. Coyner says the Atari's Lynx system is "significantly larger" than the Gameboy.

"Battery life is the real issue on the Atari system," he says. "With six batteries, you can get about five hours' life, and Gameboy runs 30 hours with four. And that was really the issue. We had a chance on that technology, when it was sold to Atari, and decided it didn't make sense, from our point of view—for the size of the equipment and the battery life, the energy consumption needs. It wouldn't really fit the need of someone who wants a portable video games system to take with them."

Over at Sega, Robert Harris, director of marketing services, acknowledges its so-called "war" on Nintendo was "a little blatant, but we think we can make some claims."

Because Sega recently reduced its 8-bit Master System's price point to less than \$80, he says, and because the company will introduce its own handheld game later this year, Nintendo now faces competition in the marketplace on three fronts.

Harris maintains that the Gameboy's ongoing sales are a major reason he wants a Sega handheld game on the market as quickly as possible. "The thing that concerns me about it is, when you make a handheld purchase, you're out of the marketplace for a minimum of six months—even if it goes from monochrome to color. So that takes that franchise away from us if they make a sale—and they're making a lot of sales. So the major thing on the handheld area is: get the sucker *out* there."

Though the CES video game exhibition was a whir of noise and lights, the ongoing legal disputes between various companies were relatively muted and not much discussed. Nintendo, which has been enmeshed in various lawsuits with other software manufacturers as well as video rental giant Blockbuster Entertainment, had little to say about the litigation with which it is involved. "It's in the courts," said Nintendo's Coyner, "and we'll have to wait to see what happens there."

Aside from Nintendo's "Super Mario Bros. 3," other hot software introduced at CES included Sega's Michael Jackson video game, "Moonwalker"—based on his "Smooth Criminal" music video, featuring Jackson songs "Beat It," "Bad," and "Smooth Criminal" and set to ship in July—and NEC's 'It Came From The Desert." The latter, a game featuring actual live actors on screen and utilizing the TurboGrafx-16's highly-touted CD capability, is slated to arrive in the fall.

# **CONVENTION CAPSULES**

**A** DAT HARDWARE store is slated to open in New York in February. Nathaniel Gurien, managing director of International Product Service Inc., announced at the Consumer Electronics Show in Las Vegas that he is launching the outlet, DAT's Incredible, which will carry most brands of DAT recorders. "Most models we'll sell for under \$1,000. We sell to



leading retailers and discounters who want to get involved in the market now," says Gurien. Gurien plans to promote DAT awareness with a radio campaign; he says he is meeting with D.J. **Howard Stern** soon to loan him a DAT machine and encour-

age him to use the product and discuss its advantages on the air.

**N**EC INTRODUCED A CD player compatible with its **TurboGrafx** video game system. In addition to playing music and CD+G disks, the player serves as an accessory to its TurboGrafx system, enhancing the audio tracks on its video games. The CD player has a suggested retail price of \$399 and CD games will retail for approximately \$50-\$60. The CD player operates via an interface unit and system control card that inserts into the TurboGrafx system. **PIONEER LASER ENTERTAINMENT**, established in May 1988, exhibited as an autonomous company for the first time at CES this year. The company handles Pioneer's laser karaoke products in the U.S. and introduced three new laser karaoke products at the show.

**J**VC HAS DEVELOPED a new digital audio technology for its Super-VHS decks. The new technology, depth-multiplexed signal bias recording, permits audio and video signals to be recorded on different layers of the tape's magnetic medium. It offers two-channel stereo sound at 48 kilohertz sampling. Current S-VHS and S-VHS-C cassettes can be used.

**S**ONY TEAMED WITH Las Vegas' National Public Radio station KNPR-FM for a CES-related documentary on Jan. 7. The one-hour broadcast explored the relationships between classical recording activity and the latest audio and video product breakthroughs.

**SHARP** INTRODUCED a combi-player, the NVD100, designed to accommodate 12-, 8-, 5-, and 3-inch optical disks. In addition, the unit serves as a carousel changer for 3- and 5-inch disks. It has a suggested list price of \$1,499 and is available now.

sophisticated cassette decks is making its way into both the home and automotive markets. Pioneer introduced a home deck, due in March, that features a six-cassette well at a list price of \$440. In addition, stereo cassette receivers designed to serve as controllers for car CD changers were presented by a number of manufacturers, including Sony, Kenwood, Yamaha, and Alpine, in the \$400-\$600 range.

Sony became the first brandname supplier to break the \$400 price point in in-dash CD players with its CDX-6020. Lower prices on most car units were announced, with Kenwood's line starting at \$399 for a cassette receiver/CD changer/controller. Changers were being introduced in the \$600-\$900 range.

A number of new CD units were presented at the show. Pricing on single-disk units ranged from \$190 to \$500, while multidisk units started at \$300. New carousel changers were announced by Sony, Onkyo, RCA, Sharp, and others.

#### HEAVY LASERDISK ACTION

The major home video action at CES focused on laserdisk hardware and software. Electronics Industries Assn. data released at the show indicates that the format continued to make steady gains in 1989, racking up sales of 160,000 hardware units, compared with 1988's 120,000. The EIA forecasts 1990 sales of 215,000 players.

With Panasonic showing a line of players privately in its suite and NEC displaying, for the first time, more than 20 suppliers—including Sharp, Magnavox, Toshiba, Sanyo, Yamaha, Hitachi, Philips, and others, in addition to Pioneer and Sony—are expected to be shipping at least one laserdisk player or combination CD/laser player this summer.

# **32nd Annual Grammy Awards Final Nominations**

Following is the complete list of Grammy nominees outside the classical music categories. The latter group of nominees will be listed in next week's issue.

#### **RECORD OF THE YEAR**

The End Of The Innocence—Don Henley, Geffen. Producers: Don Henley, Bruce Hornsby; The Living Years-Mike + the Mechanics, Atlantic. Producers: Christopher Neil, Mike Rutherford; She Drives Me Crazy—Fine Young Cannibals, I.R.S./MCA. Producers: David Z., Fine Young Cannibals. We Didn't Start The Fire-Billy Joel, Columbia. Producers: Mick Jones, Billy Joel; Wind Beneath My Wings-Bette Midler, Atlantic, Producer: Arif Mardin,

#### ALBUM OF THE YEAR

The End Of The Innocence-Don Henley, Geffen, Producers: Don Henley, Danny Kortchmar; Full Moon Fever—Tom Petty, MCA. Producers: Jeff Lynne with Tom Petty, Mike Campbell; Nick Of Time-Bonnie Raitt, Capitol. Producer: Don Was; The Raw And The Cooked-Fine Young Cannibals, I.R.S./MCA. Producers: Fine Young Cannibals; Traveling Wilburys Volume One-Traveling Wilburys, Wilbury. Producers: Jeff Lynne, George Harrison.

#### SONG OF THE YEAR

Don't Know Much-Barry Mann, Cynthia Weil, Tom Snow; The End Of The Innocence-Don Henley, Bruce Hornsby; The Living Years-Mike Rutherford, Brian A. Robertson; We Didn't Start The Fire—Billy Joel; Wind Beneath My Wings— Larry Henley, Jeff Silbar.

#### **BEST NEW ARTIST**

Neneh Cherry, Virgin; Indigo Girls, Epic; Milli Vanilli, Arista; Soul II Soul, Virgin; Tone Loc, Delicious Vinyl. POP

BEST POP VOCAL PERFORMANCE, FEMALE Cry Like A Rainstorm, Howl Like The Wind (Album)—Linda Ronstadt, Elektra: Don't Wanna Lose You (Single)—Gloria Estefan, Epic; Nick Of Time (Single)-Bonnie Raitt, Capitol; Straight Up (Single)-Paula Abdul, Virgin; Wind Beneath My Wings (Single)-Bette Midler, Atlantic.

BEST POP VOCAL PERFORMANCE, MALE Batman, Motion Picture Soundtrack (Album)-Prince, Warner Bros.; How Am I Supposed To Live Without You (Single)-Michael Bolton, Columbia; Right Here Waiting (Single)-Richard Marx, EMI; We Didn't Start The Fire (Single)-Billy Joel, Columbia; You Got It (Single)-Roy Orbison, Virgin,

#### BEST POP PERFORMANCE BY A DUO OR **GROUP WITH VOCAL**

Don't Know Much (Single)-Linda Ronstadt & Aaron Neville, Elektra; If You Don't Know Me By Now (Single)-Simply Red, Elektra; Love Shack (Single)-B-52's, Reprise; She Drives Me Crazy (Single)—Fine Young Cannibals, I.R.S./MCA; The Living Years (Single)—Mike + the Mechanics, Atlantic.

### BEST POP INSTRUMENTAL PERFORMANCE

Breadline Blues (Track from "Happy Anniversary Charlie Brown")-Kenny G, GRP; Dancing With The Lion (Single)-Andreas Vollenweider, Columbia; Healing Chant (Track from "Yellow Moon")-Neville Brothers, A&M; Late Night (Track from "Coast To Coast")-Paul Shaffer, Capitol; Whispers And Promises (Album)-Earl Klugh, Warner Bros. ROCK

#### BEST ROCK VOCAL PERFORMANCE, FEMALE

Brave & Crazy (Album)-Melissa Etheridge, Island; Foreign Affair (Album)-Tina Turner, Capitol; I Drove All Night (Single)-Cyndi Lauper, Epic; Let's Stay Together (Single)-Pat Benatar, Chrysalis; Nick Of Time (Album)-Bonnie Raitt, Capitol.

#### BEST ROCK ¥OCAL PERFORMANCE, MALE The End Of The Innocence (Album)-Don Henley, Geffen; Free Fallin' (Single)-Tom Petty, MCA; Freedom (Album)-Neil Young, Reprise; New York (Album)-Lou Reed, Sire;

When The Night Comes (Single)-Joe Cocker, Capitol. **BEST ROCK PERFORMANCE BY A DUO OR GROUP WITH VOCAL** 

Glamour Boys (Single)—Living Colour, Epic;

Mixed Emotions (Single)-Rolling Stones. Rolling Stones/Columbia; Rattle And Hum (Album)-U2, Island; Traveling Wilburys Volume One (Album)-Traveling Wilburys, Wilbury; When Love Comes To Town (Single)-U2 with B.B. King.

#### **BEST ROCK INSTRUMENTAL** PERFORMANCE

The Crush Of Love (Track from "Dreaming #11")—Joe Satriani, Relativity; High Tension Blues (Album)-Steve Morse, MCA; Jeff Beck's Guitar Shop With Terry Bozzio And Tony Hymas (Album)—Jeff Beck with Terry Bozzio and Tony Hymas, Epic; A Piece Of Time (Track from "The Golden Wire")-Andy Summers, Private Music; Travis Walk (Track from "In Step")-Stevie Ray Vaughan & Double Trouble, Epic

#### **BEST HARD ROCK PERFORMANCE** (VOCAL OR INSTRUMENTAL)

Cult Of Personality (Single)-Living Colour, Epic; Dr. Feelgood (Single)-Motley Crue, Elektra; G N' R Lies (Album)-Guns N' Roses, Geffen; Love In An Elevator (Single)-Aerosmith, Geffen; Once Bitten, Twice Shy (Single)-Great White, Capitol. **BEST METAL PERFORMANCE** (VOCAL OR INSTRUMENTAL)

Beast From The East (Album)-Dokken, Elektra; I Don't Believe In Love (Single)-Queensryche, EMI; One (Single)-Metallica, Elektra; The Real Thing (Album)-Faith No More, Slash/Reprise; Ultramega O.K. (Album)—Soundgarden, SST. R&B

#### BEST R&B VOCAL PERFORMANCE, FEMALE

Dreamin' (Single)-Vanessa Williams, Wing/PolyGram; Giving You The Best That I Got (Album)—Anita Baker, Elektra; Good To Be Back (Album)-Natalie Cole, EM1; Miss You Much (Single)-Janet Jackson, A&M; Through The Storm (Album)-Aretha Franklin, Arista, BEST R&B VOCAL PERFORMANCE, MALE Batdance (Single)-Prince, Warner Bros.; Every Little Step (Single)-Bobby Brown, MCA; Heart's Solution (Album)-Al Jarreau, Reprise; She Won't Talk To Me (Single)-Luther Vandross, Epic; We've Saved The Best For Last -Smokey Robinson, Arista (Single)-BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCAL

Back To Life (Single)—Soul II Soul, Virgin; Celebrate New Life (Single)-BeBe & CeCe Winans, Capitol: Gimme Your Love (Single)-Aretha Franklin & James Brown, Arista: It Isn't. It Wasn't, It Ain't Never Gonna Be (Single)-Aretha Franklin & Whitney Houston, Arista; We Sing Praises (Track from "Special Love")-Deniece Williams & Natalie Cole, Sparrow. **BEST R&B INSTRUMENTAL** PERFORMANCE African Dance (Track from "Keep Dn

Movin' ")---Soul II Soul, Virgin; Bermuda Nights (Album)—Gerald Albright, Atlantic; Constructive Criticism (Track from "Rhythm Deep")-Dmar Hakim, GRP; I Can't Get Enough Of Your Love (Track from "Lav It Dn The Line")-Stix Hooper, Artful Balance: It's No Crime (Instrumental) (Single)-Babyface, Solar/Epic. BEST R&B SONG

Every Little Step-L.A. Reid, Babyface; If You Don't Know Me By Now-Kenny Gamble, Leon Huff; Miss You Much-James Harris III, Terry Lewis; Superwoman-L.A. Reid, Babyface, Daryl Simmons; When A Man Loves A Woman-Calvin Lewis, Andrew Wright. REST RAP PERFORMANCE

Bust A Move (Single)—Young M.C., Delicious Vinyl: Fight The Power (Single)-Public Enemy, Motown; Funky Cold Medina (Single)-Tone Loc, Delicious Vinyl; | Think | Can Beat Mike Tyson (Single)-D.J. Jazzy Jeff & the Fresh Prince, Jive/RCA; Me Myself And I (Single)---De La Soul, Tommy Boy.

## FUSION

**BEST NEW AGE PERFORMANCE** Dancing With The Lion (Album)—Andreas Vollenweider, Columbia; Icarus (Track from "Wolf Eyes")—Paul Winter, Living Music; Orinoco Flow (Sail Away) (Single)-Enya, Geffen: Passion-Music For The Last Temptation Of Christ (Album)-Peter Gabriel, Geffen; Tibet (Album)-Mark Isham, Windham Hill.

**BEST JAZZ FUSION PERFORMANCE** Amandla (Album)-Miles Davis, Warner Bros.;

Letter From Home (Album)-Pat Metheny Group, Geffen; On Solid Ground (Album)-Larry Carlton, MCA; On The Corner (Album)-John Patitucci, GRP; Real Life Story (Album)-Terri Lyne Carrington, Verve Forecast; Spellbound (Album)-Joe Sample, Warner Bros. JAZZ

#### BEST JAZZ VOCAL PERFORMANCE, FEMALE

Blues On Broadway (Album)-Ruth Brown, Fantasy; The Christmas Song (Track from "GRP Christmas Collection")-Diane Schuur, GRP; In A Mellow Tone (Album)-Anita D'Day, DRG; Live In Paris (Album)-Dee Dee Bridgewater. Impulse; Short Stories (Album)-Janis Siegel, Atlantic.

#### **BEST JAZZ VOCAL PERFORMANCE, MALE**

At Last (Album)-Lou Rawls, Blue Notes/Capitol; In A Sentimental Mood (Album)-Dr. John, Warner Bros.; In Good Company (Album)-Joe Williams, Verve; Tenderly (Album)-George Benson, Warner Bros.; When Harry Met Sally ... (Album)-Harry Connick Jr., Columbia. **BEST JAZZ VOCAL PERFORMANCE, DUO OR GROUP** 

Get The Booty (Track from "Sweet & Lovely")-James Moody & Dizzy Gillespie, Novus/RCA; Is You Is Or Is You Ain't My Baby (Track from "In Good Company")-Joe Williams & Marlene Shaw, Verve; Like The Whole World's Watching (Track from "Steve Dorff & Friends")-Take 6, Reprise; Makin' Whoopee (Single)-Dr. John & Rickie Lee Jones, Warner Bros.: Save The Bones For Henry Jones (Track from "Just Between Us")-Ray Charles & Lou Rawls, Columbia.

#### **BEST JAZZ INSTRUMENTAL** PERFORMANCE, SOLOIST (ON A JAZZ **RECORDING**)

After Hours (Album)-Andre Previn, Telarc; Aura (Album)-Miles Davis, Columbia; Bessie's Blues (Track from "Chick Corea Akoustic Band")-John Patitucci, GRP; The Majesty Of The Blues (Album)-Wynton Marsalis, Columbia; Sophisticated Lady (Track from "Chick Corea Akoustic Band")-Chick Corea, GRP

#### **BEST JAZZ INSTRUMENTAL** PERFORMANCE, GROUP

After Hours (Album)-Andre Previn, Joe Pass, & Ray Brown, Telarc; Chick Corea Akoustic Band (Album)-Chick Corea Akoustic Band, GRP; The Majesty Of The Blues (Album)-Wynton Marsalis, Columbia; The Spin (Album)-Yellowjackets, MCA; Trio Jeepy (Album)-Branford Marsalis, Columbia **BEST JAZZ INSTRUMENTAL** PERFORMANCE, BIG BAND Aura (Album)-Miles Davis, Columbia/CBS; The

Definitive Thad Jones (Album)-Mel Lewis Jazz Drchestra, Musicmasters: The Legend, The Legacy (Album)-The Count Basie Drchestra directed by Frank Foster, Denon; Music Is My Mistress (Album)-The Duke Ellington Drchestra, conducted by Mercer Ellington, Musicmasters; Uptown/Downton (Album) McCoy Tyner Big Band, Milestone

#### COUNTRY BEST COUNTRY VOCAL PERFORMANCE, FEMALE

Absolute Torch And Twang (Album)—k.d. lang, Sire: Bluebird (Album)—Emmylou Harris. Reprise; I Don't Want To Spoil The Party (Single)-Rosanne Cash, Columbia; Why'd You Come In Here Looking Like That (Single)-Dolly Parton, Columbia; Willow In The Wind (Album)-Kathy Mattea, Mercury. **BEST COUNTRY VOCAL PERFORMANCE,** MALE

After All This Time (Single)-Rodney Crowell, Columbia; I'm No Stranger To The Rain (Single)-Keith Whitley, RCA; It's Just A Matter Of Time (Single)—Randy Travis, Warner Bros.; Killin' Time (Album)-Clint Black, RCA; Lyle Lovett & His Large Band (Album)-Lyle Lovett, MCA

**BEST COUNTRY PERFORMANCE BY A DUO OR GROUP WITH VOCAL** (Drganized duos are eligible here.)

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Big Dreams In A Small Town (Single)-Restless Heart, RCA; Honky Tonk Heart (Single)-Highway 101, Warner Bros.; She Don't Love Nobody (Single)-Desert Rose Band, MCA/ Curb; Will The Circle Be Unbroken Vol. Two (Album)-the Nitty Gritty Dirt Band, Universal; Young Love (Single)-the Judds, RCA **BEST COUNTRY VOCAL COLLABORATION** (Duos, trios, etc. of artists who do not normally sing together are eligible here.) Act Naturally (Single)—Buck Dwens & Ringo Starr, Capitol; Sin City (Track from "Just Lookin' For A Hit'')—Dwight Yoakam & k.d. lang, Reprise: There's A Tear In My Beer (Single)-Hank Williams Jr. & Hank Williams Sr., Curb; Will The Circle Be Unbroken (Track from "Will The Circle Be Unbroken Vol.

Two")-the Nitty Gritty Dirt Band with Johnny Cash, Roy Acuff, Ricky Skaggs, Levon Helm & Emmylou Harris, Universal; You Ain't Goin' Nowhere (Single)-Chris Hillman & Roger McGuinn, Universal.

#### **BEST COUNTRY INSTRUMENTAL** PERFORMANCE

All I Got Is Gone Away (Track from "Down Dn The River")—John Hartford, Flying Fish; Amazing Grace (Track from "Will The Circle Be Unbroken Vol. Two")-Randy Scruggs (on the Nitty Gritty Dirt Band recording), Universal; Big Foot (Track from "Friday Night In America")-New Grass Revival, Capitol; Black And White Rag (Single)—Asleep At The Wheel, Asleep At The Wheel Music: If You've Got The Money (Honey, I've Got The Time) (Track from "Plant Early")-Jerry Douglas, MCA Master Series. BEST BLUEGRASS RECORDING

At The Old Schoolhouse (Album)-The Johnson Mountain Boys, Rounder; Bill Monroe & the

Bluegrass Boys Live At The Opry (Album)-Bill Monroe & the Bluegrass Boys, MCA; Heartbreak Hotel (Album)-the Doug Dillard Band, Flying Fish; The Masters (Album)-Eddie Adcock, Kenny Baker, Josh Graves, Jesse McReynolds, CMH; Two Highways (Album)—Alison Kraus & Union Station, Rounder; The Valley Road (Track from "Will The Circle Be Unbroken Vol. Two")---Bruce Hornsby & the Nitty Gritty Dirt Band, Universal,

#### BEST COUNTRY SONG

(A songwriters award-Artists' names appear in parentheses merely for identification.) After All This Time-Rodney Crowell, songwriter (Rodney Crowell), Columbia; A Better Man-Clint Black & Hayden Nicholas, songwriters (Clint Black), RCA; Luck In My Eyes-k.d. lang & Ben Mink, songwriters (k.d. lang), Sire; She Don't Love Nobody-John Hiatt, songwriter (Desert Rose Band), MCA/Curb; There's A Tear In My Beer-Hank Williams Sr., songwriter (Hank Williams Jr. & Hank Williams Sr.), Curb. GOSPEL

#### **BEST GOSPEL VOCAL PERFORMANCE,** FEMALE

Be Thou My Vision (Album)-Debby Boone, Lamb & Lion/Benson; Don't Cry (Track from 'Heaven")-CeCe Winans, Capitol/Sparrow; Forever Friends (Single)—Sandi Patti, Word; Healing (Track from "Special Love")-Deniece Williams, Sparrow; Immigrant's Daughter (Album)-Margaret Becker, Sparrow; 'Tis So Sweet To Trust In Jesus (Track from "Dur Hymns/Various Artists")—Amy Grant, Word. BEST GOSPEL VOCAL PERFORMANCE, MALE

Farther On (Track from "The Way Home")-Russ Taff, Myrrh/Word; Feels Good To Be Forgiven (Album)-Eddie DeGarmo, Forefront/ Benson; Holy, Holy, Holy (Track from "Dur Hymns/Various Artists")-Michael W. Smith, Word; I Can Begin Again (Album)---Larnelle Harris, Benson; A Love Like This (Album)-Wintley Phipps, Coral/Word; Meantime (Track from "Heaven")-BeBe Winans, Capitol **BEST GOSPEL VOCAL PERFORMANCE BY** A DUO, GROUP, CHOIR, OR CHORUS Big World (Album)-Mylon & Broken Heart,

Star Song; Heaven (Single)—BeBe & CeCe Winans, Capitol; O Sacred Head Now Wounded (Track from "Dur Hymns/Various Artists)-First Call, Word; On Fire! (Album)-Petra, Star Song; The Savior Is Waiting (Track from "Dur Hymns/Various Artists")---Take 6, Word.

#### **BEST SOUL GOSPEL VOCAL** PERFORMANCE, FEMALE, MALE

(Note: This year the female and male categories have been combined.) As Long As We're Together (Single)-Al Green, A&M; My Time Is Not Over (Album)-Albertina Walker, Word; Total Victory (Album)-Vickie Winans, Light; Wonderful (Album)-Beau Williams, Light; You Got A Choice To Make

#### (Track from "Brotherly Love")-Daniel Winans, Reinice/Word **BEST SOUL GOSPEL VOCAL** PERFORMANCE BY A DUO, GROUP, CHOIR,

**OR CHORUS** And They Sang A Hymn (Album)-Minister Thomas Whitfield & the Thomas Whitfield Company, Sound of Gospel/King James; Available To You (Album)-Rev. Milton Brunson & the Thompson Community Singers, Rejoice; Can't Hold Back (Album)-L.A. Mass Choir, Light; Let Brotherly Love Continue (Track from "Brotherly Love")-Daniel Winans & Choir, Rejoice; Will You Be Ready? (Album)-Commissioned, Light.

## LATIN

**BEST LATIN POP PERFORMANCE** America (Album)-Miguel Gallardo, Philips/ PolyGram Latino; Baila Mi Rumba (Single)-Jose Luis Rodriguez, Mercury; Chayanne (Album)-Chayanne. CBS Discos International: Cielito Lindo (Single)—José Feliciano, EMI; Suspiros (Album)—Dyango, Capitol EMI Latin. **BEST TROPICAL LATIN PERFORMANCE** Animation (Album)—Wilfrido Vargas, Sonotone Music Corp.; Azucar (Track from "Sueño")-Eddie Palmieri, Intuition/Capitol; Irresistible (Album)-Ray Barretto, Fania; Ritmo En El Corazón (Album)-Celia Cruz & Ray Barretto, Fania; Top Secrets/Altos Secretos (Album)-Willie Colon, Fania.

#### **BEST MEXICAN/AMERICAN** PERFORMANCE

Amanecer (Album)-Peter Rubalcava, NALR; Corridos Prohibidos (Album)-Los Tigres Del Norte, Fonovisa Inc.; Emilio Navaira & Rio Band (Album)-Emilio Navaira & Rio Band, CBS **Discos International; The Father Of Tex-Mex** Conjunto (Album)-Narciso Martinez, Folklyric; La Pistola Y El Corazón (Album)-Los Lobos, Warner Bros./Slash.

#### BLUES

#### **BEST TRADITIONAL BLUES RECORDING** Ginger Ale Afternoon (Album)-Willie Dixon,

Varese Sarabande; The Healer (Album)-John Lee Hooker, Chameleon Music Group; If I Can't Sell It, I'll Keep Sittin' On It (Track from "Blues Dn Broadway")—Ruth Brown, Fantasy; I'm In The Mood (Track from "The Healer")-John Lee Hooker & Bonnie Raitt, Chameleon Music Group; Memphis Blues The Paris Sessions (Album)-Memohis Slim Stash

#### **BEST CONTEMPORARY BLUES RECORDING** In Step (Album)-Stevie Ray Vaughan & Double

Trouble, Epic; King Of The Blues: 1989 (Album)-B.B. King, MCA; Live From Austin (Album)-Delbert McClinton, Alligator; Midnight Run (Album)-Bobby Blue Bland, Malaco; Wang Dang Doodle (Track from "Coast To Coast"/ Paul Shaffer)-Koko Taylor, Capitol.

#### FOLK

BEST TRADITIONAL FOLK RECORDING A La Veille Façon (Album)-The Cajun Tradition, Swallow; American Indian Dance Theatre (Album)-(Various American Indian Tribes) Barbara Schwei, Album Producer, Broadway Limited Records; Blind Dog (Album)—Norman & Nancy Blake, Rounder; Le Mystere Des Voix Bulgares, Vol. II (Album)-Bulgarian State Female Vocal Choir, Elektra/ Nonesuch; Now That's A Good Tune (Album)-Masters Df Traditional Missouri Fiddling, Grey Eagle Records.

#### **BEST CONTEMPORARY FOLK RECORDING** Bamboleo (Single)—Gipsy Kings, Elektra; Bayou Cadillac (Album)—Beausoleil, Rounder; Crossroads (Album)-Tracy Chapman, Elektra: Indigo Girls (Album)-Indigo Girls, Epic; Old Friends (Album)-Guy Clark, Sugar Hill. POLKA

## **BEST POLKA RECORDING**

All In My Love For You (Album)-Jimmy Sturr (Continued on next page)

## **GRAMMY AWARDS NOMINATIONS**

(Continued from preceding page)

& His Orchestra, Starr; Any Time Is Polka Time (Album)—Walter Ostanek & His Band, World Renowned Sounds; Moldie Oldie Golden Goodies (Album)—Gene Mendalski & The G-Men, Starr; Penn Ohio Polka Pals Souvenir Edition (Album)—Penn Ohio Polka Pals, Marjon; Polkaholic (Album)—Gordon Hartmann, HG Records.

#### REGGAE BEST REGGAE RECORDING

I.D. (Album)—The Wailers Band, Atlantic; Liberation (Album)—Bunny Wailer, Shanachie; Live In Paris (Album)—Ziggy Marley & the Melody Makers, Slash; One Bright Day (Album)—Ziggy Marley & the Melody Makers, Virgin; Serious Business (Album)—Third World, Mercury

#### CHILDREN'S BEST RECORDING FOR CHILDREN

Bullfrogs & Butterflies—I've Been Born Again (Album)—Various, Producers: Tony Salerno/Ron Kreuger/Frank Hernandez, Anthony Paul Productions; A Disney Spectacular (48 Favorite Disney Songs) (Album)—Conductor: Eric Kunzel, Cincinnati Pops Orchestra, Telarc; Oliver & Company/Story & Songs From The Motion Picture (Album)—Various, Producer: Ted Kryczko, Walt Disney Records; Raffi In Concert with the Rise And Shine Band (Album)—Raffi, Shoreline/A&M; The Rock-A-Bye Collection Vol. 1 (Album)—Tanya Goodman, Jaba Records; Thumbelina (Album)—Read by Kelly McGillis, Music by Mark Isham, Windham Hill

#### COMEDY BEST COMEDY RECORDING

Dice (Album)—Andrew Dice Clay, Geffen; Motherhood: The Second Oldest Profession (Album)—Erma Bombeck, McGraw-Hill—Areille Prod. Intl.; P.D.Q. Bach: 1712 Overture & Other Musical Assaults (Album)—Professor Peter Schickele—The Greater Hoople Area Off-Season Philharmonic, Telarc; Wild Thing (Single)—Sam Kinison, Warner Bros.; Without You I'm Nothing (Album)—Sandra Bernhard, Enigma

#### SPOKEN-DOCUMENTARY BEST SPOKEN WORD OR NONMUSICAL RECORDING

All I Really Need To Know I Learned in Kindergarten (Album)—Robert Fulghum, Sound Editions; I Want To Grow Hair, I Want To Grow Up, I Want To Go To Boise (Album)—Erma Bombeck, Caedmon; It's Always Something (Album)—Gilda Radner, Simon & Schuster Audio; Sir John Gielgud Reads Alice In Wonderland (Album)—Sir John Gielgud, Narrator, Nimbus; The War Of The Worlds 50th Anniversary Production (Album)—Jason Robards/Steve Allen/Douglas Edwards & Cast, Otherworld Media

MUSICAL CAST SHOW BEST MUSICAL CAST SHOW ALBUM Aspects Of Love (Original London Cast with Ann Crumb, Michael Ball, Kevin Olson, Kathleen Rowe McAllen)—Producer: Andrew Lloyd Webber, Composer: Andrew Lloyd Webber, Lyricists: Don Black & Charles Hart, Polydor; Broadway The Hard Way—Frank Zappa, Producer: Frank Zappa, Composer & Lyricist: Frank Zappa, Barkign Pumpkin; Jerome Robbins' Broadway (Jason Alexander, Debbie Shapiro, Robert La Fosse & Others—Producer: Jay David Saks, RCA Victor; Sarafina! The Music Of Liberation (Broadway Cast)—Producer: Mbongeni Ngema, Composers & Lyricists: Mbongeni Ngema & Hugh Masekela, RCA Victor; Sondheim: Pacific Overtures (The English National Opera/James Holmes, Conductor)— Producer: John Yap, RCA Victor

#### Producer: John Yap, RCA Victor COMPOSING BEST INSTRUMENTAL COMPOSITION The Batman Theme (Single)---Composer: Danny

Elfman (The Sinfonia of London Orchestra), Warner Bros.; Field Of Dreams (Track from "Field Of Dreams" soundtrack)--Composer: James Horner (James Horner), Novus; Letter From Home (Track from "Letter From Home")-Composer: Pat Metheny (Pat Metheny Group), Geffen; Morning Sprite (Track from "Chick Corea Akoustic Band")-Composer: Chick Corea (Chick Corea Akoustic Band), GRP; Suite From "The Milagro Beanfield War" (Track. from "Migration")—Composer: Dave Grusin (Dave Grusin), GRP; Who Framed Roger Rabbit Suite (Track from "Screen Themes [Original Soundtracks and Themes]")-Composer: Alan Silvestri (John Scott), Varese Sarabande **BEST ALBUM OF ORIGINAL** 

#### INSTRUMENTAL BACKGROUND SCORE WRITTEN FOR A MOTION PICTURE OR FOR TELEVISION

Batman—Composer: Danny Elfman, Warner Bros.; The Fabulous Baker Boys—Composer: Dave Grusin, GRP; Field Of Dreams—Composer: James Horner, Novus; Indiana Jones And The Last Crusade—Composer: John Williams, Warner Bros.; Passion—(Music for "The Last Temptation Of Christ")—Composer: Peter Gabriel. Geffen

#### BEST SONG WRITTEN SPECIFICALLY FOR A MOTION PICTURE OR FOR TELEVISION Angel Of Harlem (Track from the motion picture

"UZ Rattle & Hum")—Songwriter: Bono & U2, (U2) Island; The Girl Who Used To Be Me (Single from the motion picture "Shirley Valentine")—Songwriters: Alan and Marilyn Bergman, Marvin Hamlisch (Patti Austin), GRP; I Love To See You Smile (Single from the motion picture "Parenthood")—Songwriter: Randy Newman (Randy Newman), Reprise; Let The River Run (Single from the motion picture "Working Girl")—Songwriter: Carly Simon (Carly Simon), Arista; Partyman (Track from the motion picture "Batman")—Songwriter: Prince (Prince), Warner Bros.

#### VIDEO BEST MUSIC VIDEO—SHORTFORM

Leave It To Me—Michael Jackson, Video Director: Jim Blashfield, Video Producers: Frank DiLeo/Michael Jackson/Jim Blashfield/Jerry Kramer, Epic; The Living Years—Mike + The Mechanics, Atlantic; Orinoco Flow (Sail Away)— Enya, Video Director: Michael Georghegan, Video Producer: Paul McNally, Geffen; Something To Hold On To—Trevor Rabin, Video Director: Jeff Stein, Video Producer: Julio Flores, Elektra Entertainment; There's A Tear In My Beer— Hank Williams Jr. & Hank Williams Sr., Video Director: Ethan Russell, Video Producers: Ethan Russell/Joanne Gardner, Warner Bros./Curb Records

#### BEST MUSIC VIDEO-LONGFORM

Hangin' Tough—New Kids On The Block, Video Director: Doug Nichol, Video Producer: Bryan Johnson, CBS Music Video; In Concert— Delicate Sound Of Thunder—Pink Floyd, Video Director: Wayne Isham, Video Producer: Curt Marvis, CBS Music Video; Moonwalker—Michael Jackson, Video Directors: Colin Chilvers/Jerry Kramer, Video Producers: Dennis Jones/Michael Jackson/Jerry Kramer/Frank DiLeo, CBS Music Video; Rhythm Nation—Janet Jackson, Video Directors: Dominic Sena/Jonathan Dayton/ Valerie Faris, Video Producers: Avis McGarry/ Jonathan Dayton/Valerie Faris, A&M; Savage— Eurythmics, Video Director: Sophie Muller, Video Producers: John Stewart/Billy Poveda

### ARRANGING

#### BEST ARRANGEMENT ON AN INSTRUMENTAL

Anything Goes (Track from "Anything Goes")— Arranger: Les Hooper (Les Hooper), ITI; The Count Basie Remembrance Suite (Track from "The Legend, The Legacy")—Arranger: Frank Foster (The Count Basie Orchestra), Denon; Extensions (Track from "Max Roach Presents The Uptown String Quartet")—Arranger: Maxine Roach (The Uptown String Quartet), Philips; Suite From "The Milagro Beanfield War" (Track from "Migration")—Arranger: Dave Grusin (Dave Grusin), GRP; Three In One (Track from "The Definitive Thad Jones")—Arranger: Thad Jones (Mel Lewis Jazz Orchestra), MusicMasters

#### BEST INSTRUMENTAL ARRANGEMENT ACCOMPANYING VOCAL(S)

Bring On The Raindrops (Track from "The Legend, The Legacy")—Carmen Bradford, Arranger: Frank Foster, Denon; Carlotta's Heart (Track from "Working Girl" motion picture soundtrack)—Carly Simon, Arranger: Don Sebesky, Arista; It Had To Be You (Track from "When Harry Met Sally . . .")—Harry Connick Jr., Arranger: Marc Shaiman, Columbia/CBS; My Funny Valentine (Track from "The Fabulous Baker Boys" motion picture soundtrack)— Michelle Pfeiffer, Arranger: Dave Grusin, GRP; Rhythm Nation (Track from "Rhythm Nation 1814")—Janet Jackson, Arrangers: Janet Jackson/Terry Lewis/Jimmy Jam, A&M ALBUM PACKAGE

## BEST ALBUM PACKAGE

Batman (Limited Edition)—Prince, Art Director: Tom Recchion, Warner Bros; Foreign Affair (Special Limited Edition)—Tina Turner, Art Directors: Bill Burks/Tommy Steele, Capitol; Monster—Fetchin Bones, Art Director: Tommy Steele, Capitol; Sound + Vision—David Bowie, Art Director: Roger Gorman, Rykodisc; World In Motion—Jackson Browne, Art Director: Jimmy Wachtel, Elektra

#### ALBUM NOTES BEST ALBUM NOTES

American Musical Theater—Shows, Songs And Stars (Various)—Dwight Blocker Bowers, Smithsonian Collection of Recordings; Bird: The Complete Charlie Parker On Verve (Charlie Parker)—Phil Schapp, Verve; The Complete Fantasy Recordings (Bill Evans)—Gene Lees, Fantasy; Jazz Piano (Various Artists 1898-1964)—Martin Williams/Dick Katz/Francis Davis, Smithsonian Collection of Recordings; Now That's A Good Tune (Masters of Traditional Missouri Fiddling)—Howard Wright Marshall/ Amy E. Skillman, Grey Eagle Records

#### HISTORICAL BEST HISTORICAL ALBUM

American Musical Theater—Shows, Songs And Stars (Various)—Dwight Blocker Bowers, Smithsonian Collection of Recordings; Blue Note 50th Anniversary Collection Volumes 1-5 1939-1989 (Various Jazz Artists)—Producer: Michael Cuscuna, Blue Note; Chuck Berry—The Chess

#### **VETS TOP GRAMMY NOMS** (Continued from page 6)

the year and album of the year, only Henley, Joel, and Midler have previously won Grammys.

Among other longtime performers nominated are Joe Cocker, the Rolling Stones, Jeff Beck, George Harrison, Neil Young, Lou Reed, Bob Dylan, Aretha Franklin, Smokey Robinson, Tina Turner, Willie Dixon, John Lee Hooker, Lou Rawls, Ray Charles, Ruth Brown, and James Brown.

New acts were not forgotten, however. The best-new-artist nominees include Milli Vanilli (Arista), Tone Loc (Delicious Vinyl), Indigo Girls (Epic), Neneh Cherry (Virgin), and Soul II Soul (Virgin).

Other first-time nominees this year include Aerosmith, Fine Young Cannibals, Aaron Neville, the Neville Brothers, Paula Abdul, Michael Bolton, Guns N' Roses, B-52's, Living Colour, Harry Connick Jr., Bobby Brown, Public Enemy, Motley Crue, Young M.C., Great White, Dokken, De La Soul, Keith Whitley, Clint Black, Queensryche, Soundgarden, and Faith No More.

NARAS also announced the induction of Chuck Berry's "Roll Over Beethoven" and Ray Charles' "I Got A Woman" into the Recording Academy's Hall of Fame, which annually honors recordings of last-

#### Collection of Recordings; Nat King Cole & the King Cole Trio (Nat King Cole & the King Cole Trio)—Producer: Will-Freidwald, Savoy Jazz ENGINEERING BEST ENGINEERED RECORDING (NONCLASSICAL) Cry Like A Rainstorm—Howt Like The Wind

Box (Chuck Berry)-Producer: Andy McKaie,

Chess-MCA: Jazz Piano (Various Artists 1898-

1964)-Producer: Martin Williams, Smithsonian

Cry Like A Rainstorm—Howl Like The Wind (Album)—Linda Ronstadt, Engineer: George Massenburg, Elektra; Flowers In The Dirt (Album)—Paul McCartney, Engineer: Neil Dorfsman, Capitol; Full Moon Fever (Album)— Tom Petty, Engineers: Mike Campbell/Don Smith/Bill Botrell, MCA; Happy Anniversary, Charlie Brown (Album)—Patti Austin/Dave Brubeck/Dave Grusin/Lee Ritenour & Others, Engineer: Josiah Gluck, GRP; Like A Prayer (Album)—Madonna, Engineer: Bill Bottrell, Sire; Migration (Album)—Dave Grusin, Engineers: Don Murray/Ed Rak, GRP PRODUCER OF THE YEAR

(NONCLASSICAL)

Peter Asher, Emilio Estefan Jr./Jorge Casas/Clay Ostwald, L.A. & Babyface, Prince, Tears For Fears & David Bascombe

#### ing, qualitative, or historical significance released before the 1958 advent of the Grammys. Also inducted are: George Gershwin's "Porgy And Bess" and "Rhapsody In Blue," Duke Ellington's "Black, Brown And Beige," and Alban Berg's "Wozzeck."

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# RYKO OFFERS PRICE-INCENTIVE PLAN ON JEWEL BOX

(Continued from page 4)

even those in favor of having the longbox that its days are numbered."

Most major retailers, however, remain staunch supporters of the 6-by-12 box. "It's very shortsighted of people like Rykodisc to try to force this on retailers," says Larry Rosenbaum, treasurer of the Flip Side, a 19store Chicago-based chain. "Picture yourself walking into a record store and seeing it filled with those ugly plastic keepers."

"It is absolutely ridiculous to eliminate the 6-by-12 box," says Walter McNeer, executive VP of retail operations for the 117-store Hastings chain, operated by the Amarillo, Texas-based Western Merchandisers. "Rykodisc seems to be taking the right approach in giving the customer an option, but it concerns me that in the long term other labels may eliminate the option." McNeer, who calls the plastic frame used in merchandising prerecorded audiocassettes "one of the ugliest forms of merchandising in any industry," says the labels should look for a better package instead of eliminating it.

"It is very disturbing that in this very creative business, the people selling dry cereal do a better job of packaging than we do," McNeer says.

Michael Lang, president of the CDonly Boston Compact Disc, is one retailer who applauds the move. At his outlet, the booklets of CD titles are displayed in a resealable plastic envelope, which is backed by a piece of plexiglass. The disks and jewelboxes are stored behind the counter. "Any time we can we try not to have our CDs shipped in longboxes," he says. "It not only saves money, it saves waste." Lang adds that if distributors pass on the discount on the Rykodisc titles, he will in turn pass it on to consumers.

A&M senior VP/sales and distribution David Steffen acknowledges that his label is in "a similar position to Rykodisc." Steffen says he has written letters to the National Assn. of Recording Merchandisers' retail advisory and manufacturers advisory committees, highlighting "compelling arguments to do away with the 6-by-12 box." By eliminating the longbox, Steffen argues, the industry can save money on shipping and warehousing costs.

Steffen adds that, if the longbox is phased out, retailers would eventually be able to display more titles. But he acknowledges that the labels would have to give retailers "a reasonable time to refixture." Steffen also cites the "environmental factor. As an industry," he says, "we are making 100 [million]-200 million of these boxes a year. Making that quantity of simply exterior packaging that is going to be thrown away, we have to at least acknowledge that there might be a better way to do it."

BMG Distribution president Pete Jones says, "There is no question that we need answers on how to handle CD packaging as it relates to security, fixtures, merchandising, and environmental issues." He stresses that the matter needs to be resolved through industry consensus.

If other labels abandon the box, Steffen says, consumers could see a price cut of as much as 20 cents per CD.

Assistance in preparing this story was provided by Ed Christman.

## **MIDEM '90 READY TO ROLL**

(Continued from page 11)

(SCPP). From the U.S., ASCAP has taken a stand for the first time, and Tower Records is the first major retail company to do the same.

West Germany is organizing its German Day on Jan. 22 at the Palais des Festivals. The German Music Publishers Assn. (DMV) will hold a reception at 4 p.m. at its joint stand representing 23 major German publishing companies. Reinhold Kraile, the new president of German rights society GEMA, will be in attendance.

Some East German company representatives will be present, providing an opportunity for guests to inquire about the possibilities for trade in the future now that the frontier is open.

London's Capital Radio FM Breakfast Show will broadcast live Jan. 2223 from the Sony studio in the Palais des Festivals presented by Chris Tarrant. The operation is being backed by Telstar Records, the specialist TVpromoted compilation-album company, in an integrated sponsorship and advertising deal worth more than \$165.000.

It is Capital Radio's first time at MIDEM, and the two shows are intended to convey the atmosphere, glamour, and excitement of the event to its London listeners and those tuning to its French sister station, Riviera Radio.

As usual, MIDEM will be presenting a varied array of live entertainment at the Palais and other venues during the course of the five days.

World Music will be in the limelight at the opening-night concert in the Grand Auditorium of the Palais. Topping the bill is Youssou N'Dour from Senegal, who has been working on various projects with Peter Gabriel since 1985 and was a headliner in the Amnesty International "Human Rights Now" tour last year.

Also on the bill will be Amina, a Tunisian-born singer: South Africa's Mahlathini, accompanied by the three. Mahotella Queens; and Daniel Lanois, who has produced albums for U2, Bob Dylan, the Neville Brothers, and Brian Eno over the last 10 years, and last year released his first solo album, 'Acadie," on which he sings in both English and French. The World Music concert will be telefilmed for worldwide distribution.

Jan. 21 will be Australian Rock Night, featuring Noiseworks, the Black Sorrows, and Kate Ceberano in a showcase organized with Export Music of Australia.

The following evening will witness a Warehouse Party in the truck garage below the Palais, with the trucks temporarily removed. Euro dance bands appearing are Black Box, Jovanotti, Technotronic, Delegation, Ice MC, Sybil, and FPI Project. The DJs hosting the event will be Frankie Bones and Tommy Musto from the U.S. and Mauro Fiorucci from Italy.

On Jan. 23, the well-known Argentine-born film composer Lalo Schifrin will conduct the Orchestre National de Lyons in a program of film music and some jazz from guests Dizzy Gillespie, Ray Brown, and Grady Tate. The concert will act as a curtain raiser for the Jan. 24 conference at the

Palais on "Music In The Cinema."

There will be a Russian Rock Night at the Martinez Hotel Jan. 24 featuring Rockstad and Dieti. The same evening at the Palais will be R&B Night starring Booker T & the MGs, the Memphis Horns, Sam Moore of Sam & Dave, Carla Thomas, and Phil Upchurch.

Jan. 25 is Jazz Night at the Palais, tagged "Homage To Charlie Parker' and featuring Phil Woods, Red Rodney, Frank Morgan, Roy Haynes, and Jon Hendricks. The show will be filmed for worldwide distribution by U.K. producer Clive Woods, who is also the organizer of the R&B Night.

Finally, Quincy Jones will be feted as Man Of The Year Jan. 21 at a gala dinner at the world-famous Moulin de Mougins restaurant.

carefully, in a way which allows the

local community to develop their

own thoughts, their own music. On

the other hand, we have to-espe-

cially in East Germany-help them

learn how the Western economic system works."

considering a management ex-

change program. "If there are label

managers in East Berlin, for exam-

ple, I'd like to have them go to Mu-

nich for four weeks. The same is

true of accountants: I'd like to send

them to Hamburg or Guetersloh, to

to go there, to talk marketing,

A&R, recording philosophy-to try

and tell them how we do it without

trying to tell them all we do is the

best. Then they have to find their

own way of accomplishing what's

'I also expect some of my people

find out how things work.

right for their needs."

To this end, Gassner says BMG is

# **VSDA Allays Concerns Over Nat'l Control Of Trade Shows**

BY EARL PAIGE

LAS VEGAS-The conflict within the Video Software Dealers Assn. about the national organization's takeover of regional trade shows was muted at the VSDA regional leaders' conference here Jan. 9-11.

Early reports that many chapters are agitated because VSDA has set limits on the number of trade shows and that it would dominate the gathering were described as "blown out of proportion" by William Patterson, a Georgia chapter president and operator of the Columbus Tape & Video chain.

"It was just poor communication," said Elaine Zizas, Chicago chapter president and head of Illinois-based Orland Video, who described this year's gathering as "harmonious."

Rick Karpel, regional director for national VSDA, said the trade group is making no adjustments in taking on the originally planned five shows (Billboard, Jan. 13). He lauded what he called "all the dialog" here on the topic.

Distributors have expressed concern about not being involved in VSDA's decision-making process in regard to the trade shows;

but a dozen of them had representatives at the leadership conference this year, a sign that VSDA wants them to participate in the dialog. Tellingly, Pam Horovitz, VSDA's administrative chief, pointed out the new recognition this year for distributors.

Meanwhile, the handling of "Batman" and other big sell-through titles drew fire in a VSDA panel discussion.

In one of the more pointed exchanges, Jim Salzer, a VSDA di-rector and Ventura, Calif., store owner, charged the handling of "Batman" is "prostituting" home video product "in stores that sell toothpaste, dog food, and milk" without regard to the "Hollywood mystique" fostered by video stores.

But mass merchandisers are going to be "not so happy" with sales results on "Batman," either, pre-dicted panelist Paul Pasquarelli, president of Video Channels, and a VSDA director. "When all the dust settles in February and March," mass merchandisers, Pasquarelli said, will realize their hopes of big sell-through numbers were exaggerated, based on what happened with "É.T. The Extra-Terrestrial."

**BMG INTERNATIONAL OPENS EAST BERLIN A&R OFFICE** (Continued from page 6) East German book club center in

Dresden. This center, if successful, may expand to include records, tapes, and other merchandise in the future, according to Gassner.

There are substantial obstacles to doing business in the GDR, the BMG executive acknowledges. Among the unanswered questions: "How good is the copyright protection, how well are our trademarks protected, and what amount of royalties can they afford to pay to us and to the artists?" Gassner says he is looking to establish certain principles in East Germany in the next few weeks and to explore the key issues in ongoing talks with government officials and business leaders.

The BMG unit in East Berlin, which is being set up by the multinational's West German company, will have a staff of three. Gassner has allocated approximately \$3 million to cover its first-year operating

of America, and Hall parent the National Academy Of

Popular Music, are April Higuera, Nancy Magarill, H.

Sefus Henderson, Thomas Kjellberg, Emil Trombino,

Sal Trombino, and Walter Zelinski. Hall president Sam-

my Cahn made the presentations at ceremonies in New

GEFFEN GOSSIP: On Jan. 10-11, rumors were circulat-

ing that Geffen Records, one of the few surviving inde-

pendent labels, was on the sales block, with one published

report identifying Paramount Communications as a

suitor. However, Geffen president Ed Rosenblatt called

the story about talks with Paramount "totally untrue,"

while a Paramount spokesperson said that the company

BIG O BENEFIT TRIBUTE: The late rock'n'roll pioneer

Roy Orbison will be the subject of an all-star tribute con-

cert at the Universal Amphitheatre in Los Angeles on

Feb. 24 to benefit the nation's homeless. Performers al-

ready announced for the event include three original Byrds (David Crosby, Chris Hillman, and Roger

McGuinn), Bruce Hornsby, Don and David Was of Was

(Not Was), k.d. lang, Dwight Yoakam, Gary Busey, B.B.

King, and Bernie Taupin. Barbara Orbison, the singer's

widow, is executive producer of the concert; Royal Crown

Cola, which has already raised more than \$600,000 in char-

ity programs for the homeless, is corporate contributor.

Proceeds from the show will be distributed to the nonprof-

it National Coalition For The Homeless and to various

Southern California homeless programs. Pete Town-

shend is spearheading a group of London talent that will contribute to the concert and TV show. For ticket info, call

does not comment on "rumor and speculation."



York Jan. 9.

costs and those of a Munich office that deals with other Eastern Bloc countries. The latter was formed about six months ago, he says.

Like its competitors, BMG has made licensing agreements with VEB in the past. "In our case, those were never fully fledged catalog deals, just one-offs," states Gassner. "We would look at how much they could afford, then license the repertoire album by album.' Among BMG artists released in East Germany this way were Whitnev Houston and Elvis Preslev.

The company's move in East Berlin does not preclude further licensing deals with VEB. Gassner says, "What you could not do before is sign an East German artist directly; you had to sign them via an institution which was representing everybody. Now you can talk, sign, do everything you want. "Obviously, we have to do all this

(Continued from page 86)

WHAT'S IN A NAME? Three members of Dokken have filed suit against the group's former vocalist and namesake Don Dokken, claiming that he has no right to use the heavy metal band's name. In an action filed in Superior Court in Los Angeles, George Lynch, Mick Brown, and Jeff Pilson claim that Dokken is prohibited from using the name under a 1984 partnership agreement, which states that any member who left the group gave up rights to the moniker. The David Geffen Co., which is in the running to release Don Dokken's next album, is also named in the suit.

DOUBLE DUTY: Ed Bennett, president of VH-1, has also been named president of MTV Networks' Ha! comedy channel. In addition to continuing to oversee the 24hour-a-day music channel, Bennett will have full financial, responsibility for all facets of the comedy channel, which launches April 1. Bennett says there is no truth to the rumor that VH-1 and Ha! will share a cable channel.

A LABEL WITH HEART: Cathy Jacobson has left her post as VP of indie distribution at Island Records to become president of New York-based Cardiac Records, a new unit of the Virgin-owned Caroline Trading Co. At Island, she earned her stripes with Delicious Vinyl successes Tone Loc and Young M.C.

BACK TO BASICS: MGM/UA Communications Co., having run out of buyout offers, says through spokeswoman Mary Hardy that it is taking a breather from acquisition talks to roar like an MGM Lion-that is. to concentrate on making pictures. But even Hardy admits offers are still a matter to be weighed.

#### **I.R.S. HAS RECEIVED OFFERS** (Continued from page 11)

And The Cooked" was released jointly by I.R.S. and MCA-the act's future albums will go directly to MCA. Other major acts that have left the label in recent years include R.E.M., which went to Warner Bros., and Belinda Carlisle, who is now on MCA.

Acts that remain with I.R.S. include The Alarm, Animal Logic, Timbuk 3, and Show Of Hands.

Meanwhile, I.R.S. has signed a distribution agreement with Vancouver, British Columbia-based Nettwerk Records, which will piggyback on I.R.S.' MCA distribution.

The Nettwerk pact, Boberg says, is "a big step. It brings in another source of repertoire, mechanics, expertise, and another vision that is not ours, but meshes with the I.R.S. philosophy.'

The deal with the Canadian label may be a model for other pacts to come, Boberg says: "I would not be surprised if somewhere along the way we signed a deal with another label that specializes in another niche, possibly hard rock.'

The first release under the I.R.S./ Nettwerk deal is Bill Pritchard's "Three Months, Three Weeks & Two Days." February release is slated for titles by MC 900 Ft. Jesus with DJ Zero, and Bel Canto.

The Nettwerk deal, which calls for I.R.S. to release at least six titles a year, excludes albums by Nettwerk acts that have existing deals with other major labels, such as the Grapes Of Wrath, Skinny Puppy, Lava Hay, and Sarah McLachlan.

Judy Levy at 213-386-8014.

# STUDIOS FACE NEW SELL-THROUGH REALITY

(Continued from page 1)

their credibility," says one source who claims to have been told of the possibility by Warner executives. "How are we to believe them the next time they announce a sell-through title?"

The consensus among sources who claim to have discussed the matter with Warner, however, is that the studio will not make such a move. A Warner spokesman declined comment on the matter.

Paramount seems to be faring somewhat better on "Indiana Jones," with prebook estimates in the range of 5 million-5.5 million units. Nonetheless, that figure is as much as 3 million units short of the studio's early projections. Disney is likely to be in the best shape, according to racks and distributors, given the comparatively broad family appeal of "Honey, I Shrunk The Kids." While "Honey" does not prebook until next month, wholesalers expect Disney to come closest to, although not quite reach, early expectations of 8 million units.

None of the three studios will comment on the prebook numbers.

Wholesalers attribute the apparently disappointing results to several factors, including excessive studio expectations resulting from a mistaken attempt to apply fourth-quarter dynamics to a slower sales period. They also cite retailer caution deriving from lingering concern over how well some of the big fourth-quarter titles actually sold through to consumers.

Other factors include mass merchant concerns about the levels of violence, sex, and strong language in "Lethal Weapon 2" and the specific pricing, returns allowances, and discount schedules of the particular titles.

"All these studios want 8-10 million each on these titles, but that's absurd. It just won't happen," one major retail executive says.

"Overall, [the studios'] expectations were more in line with what similar titles would do in the fourth quarter," one major rackjobbing executive adds. "That may have caused the studios to be too aggressive. The kind of numbers you see on a couple of titles in the fourth quarter clouds people's perspectives on what is successful."

While this source expects that the studios will be disappointed in initial shipments for the three titles, he argues that those shipments will be right around where they should be. "I think everybody's lost perspective," he says. "A record that does 3 million units is a very good seller. How many records go double or triple platinum in a year? Not too many. Now we're looking at three titles within two months and they all want to go four or five times platinum. It just doesn't make sense."

Of course, all three titles could probably ship close to 400,000 units at a rental price. Using the standard rule of thumb for converting to sellthrough, and given the higher marketing costs associated with sellthrough titles, the studios have to sell 2.5 million-3 million copies to generate the same amount of revenue as they would had they released the titles to the rental market.

#### SALES PATTERNS DIFFERENT

Contributing to the problem, another wholesaler executive says, is the studios' failure to anticipate the different sales patterns seen in the fourth and first quarters. "Perhaps the studios forgot the sales pattern this time of year is different than in the fourth quarter," the source says. "In the fourth quarter you have a deadline. Sales generally stop on Dec. 24. Titles released in the first and second quarters have a much longer selling window."

As with most wholesalers interviewed by Billboard, this source believes the studios placed too much emphasis on initial shipments of the three titles. "I think we forget what "Top Gun' did and what the sales pattern is," he says, referring to an earlier Paramount title released in the first quarter. "With 'Top Gun' we bought only 65% or 70% of our total upfront, but we kept ordering it through the fall. There's no reason 'Indiana Jones' and the others shouldn't follow that pattern."

As evidence of the studios' "obsession" with initial shipment numbers, one source notes that distributor programs for the three titles, including rebates, incentives, and co-op allowances, were all pegged to initial orders. "I think there is too much emphasis placed on the numbers at preorder," the source says. "It would make more sense to give people an incentive to keep selling these titles throughout the year, rather than have a drop-dead date."

#### **'BATMAN' ORDERS CUT**

The excessive emphasis on prebook numbers, many wholesalers note, caused problems in the fourth quarter and may be leading to a backlash now. "The retail industry is wary of these titles based on the performance of 'Batman,'" one rackjobber source says. "It didn't sell through in the 90%-95% range that we're accustomed to."

Warner, of course, tried to impose some degree of caution on retailers and rackjobbers by unilaterally cutting orders on "Batman." Nonetheless, there are sporadic reports of significant quantities of unsold "Batman" tapes still sitting on shelves. The same is true, although to a lesser degree, of Disney's "Bambi."

"I understand that if Warner had it to do over again with 'Batman,' they would have shipped only 4-5 million and then let re-orders take it to 8-9 million," one major retailer says. "While 'Batman' did well, the perception was that it stiffed. The studios should be content to ship a more modest amount and then let re-orders excite the pipeline. A re-order situation is much healthier."

The "Batman" experience, however, has also made some wholesalers reluctant to build in too much cushion for re-orders, leading them to hold down orders on some of the current sell-through titles. "With Disney, if you hit your goal, they give you 50% return, so you can take some chances," one distributor executive says. "Warner gives you 20% flat. That means I don't want a lot of extra copies sitting in my warehouse."

Some retailers also complain of changes in the studios' programs late in the game, particularly on "Lethal Weapon 2." Late last month, for example, Warner announced a minimum-advertised-price policy on the title, but not until some retailers had already made plans to package it to offer a net price below Warner's \$17.88 minimum. "We were ticked off by that," one major retailer says. "They changed the rules in midstream. I think that caused a lot of people to jump back on that title."

**MORE STATES CONSIDERING RECORD-LABELING LAWS** 

#### (Continued from page 1)

that they will soon introduce such measures, and three others said they were still researching the issue.

According to Dixon, legislators in nearly one-third of the states have been in communication with her about the purported need to do something about record lyrics that supposedly condone or advocate violence, racism, sexism, occult practices, suicide, sodomy, incest, drug and alcohol use, are sexually explicit, or are otherwise inappropriate for minors.

Dixon says she has talked to teen murderers and parents of suicide victims who have told her that particular rock songs were "in part responsible" for the behavior. She also says the 1985 voluntary accord between the Recording Industry Assn. of America and the Parents' Music Resource Center has "failed" and that much of record companies' attempts at labeling "is a joke. They're on the shrink-wrap or they're in eight-point type in dark colors on black; you can't even see them."

PMRC spokeswoman Jennifer Norwood says that the group does not endorse any of the state lyric-labeling bills. National Parent-Teachers Assn. spokesperson Terry Marshall also says that "we do not endorse or recommend any kind of legislation to force labeling. We feel a voluntary agreement is the way to go."

In recent weeks, Dixon says she has sent copies of her bill to legislators in 35 states, and lawmakers in 15 of them have corresponded further. Dixon's bill targets retailers who sell albums with lyrics in most of the above-mentioned categories; it provides civil penalties of one year in jail and \$1,000 in fines for the first of fense. The penalties in the Florida and Pennsylvania drafts are less severe, but the Florida bill also calls for confiscation of unlabeled product.

The tally of 15 states comes from a list of lawmakers with whom the Missouri Republican has corresponded since sending her bill to legislators in other states. Dixon said she had met the legislators at national conferences and "they had all been very concerned and interested in the issue."

Besides the Maryland, Kansas, and Delaware legislators who said they were planning to introduce labeling bills, Billboard spoke to two lawmakers who have decided not to sponsor a bill but were "looking further" into the issue (Washington Sen. Ellen Craswell and Nebraska Sen. Richard Peterson), and Sen. Jen Brewer of Arizona, who is still "researching the matter" and faces a late-January filing date. Michigan Sen. John Schwartz said he would not be introducing such a bill but there was "interest on the part of others" in his state to do so. Louisiana Rep. Ted Haik introduced a bill last year, but has no plans to reintroduce one this session.

Billboard was unable to contact seven other legislators (in New Mexico, North Carolina, Oklahoma, Iowa, Illinois, Ohio, and Hawaii) who are said to be interested in the Missouri bill; the status of possible legislation in those states is not known.

Informed of the latest developments on the state legislative front, RIAA spokeswoman Trish Heimers comments, "This is the very domino effect were were worried about; if this passes in Pennsylvania, it most certainly looks like we're going to have to fight this in most every state."

In Maryland, Democrat Judith Toth, who represents a section of liberal Montgomery County, has said she will put "a new angle" on her lyrics bill—anti-defamation. Recently there has been an outbreak of anti-Semitism and defamation-oriented vandalism in the country, she says. "We have been contacted by the [B'nai B'rith] Anti-Defamation League," says Toth, "and they are interested in this bill because I plan to downplay the obscenity part and put the emphasis on racist and anti-Semitic lyrics."

Toth says such a measure "would tie in to several laws already on the books," adding that "it wouldn't be a big deal" for the record industry to sticker product headed for Maryland.

"Right now, every video in the state must carry a rating, and products from berries to insecticides all require special labeling," she says.

The RIAA held a meeting Jan. 4 to discuss the threat posed by the legislation in Missouri, Pennsylvania, and Florida. Those attending included representatives from the National Assn. of Recording Merchandisers, the National Music Publishers Assn., and NARAS, the recording academy. A longtime government affairs expert who attended the meeting later commented that the legislation, and the potential domino effect, pose "a very, very serious threat—the record industry is in for a very rough time."



(Sommad from puge 4)

the early '80s. Such reductions, criticized by many union members at the time, were said to have played a key role in the change of union leadership, including the election of Emerson as president two years ago. He replaced Victor Fuentealba.

For the MPTF, fiscal year 1988-89 saw contributions of \$6,935,216--compared with a high of \$18,719,000 in 1980. The Special Payments Fund in fiscal 1988-89 was \$8,751,381--compared with a high of \$17,425,000 in 1981.

Emerson notes that labels now contribute  $1^{1/4}$  cents on an \$8.98-list album, or slightly more than  $^{1/10}$  of 1%. "This is a drop in the bucket when one considers the huge promotional budgets, executive salaries, and the bonuses and perks lavished by these companies on their executives," Emerson says.

Emerson claims that CBS Records, which paid a total of \$1,810,266 to the fund in its most recent payment, "is reportedly spearheading the campaign to eliminate the MPTF ... CBS is owned by Sony, the Japanese conglomerate, which just announced a record profit—a profit increase, by the way, of 68.1% for the six months ending Sept. 30." At press time, CBS did not reply to a request for comment.

In his letter, Emerson also puts the music industry on notice that his union's traditional support of the recording industry's legislative initiatives are in jeopardy. "If the industry persists in its demands ... continued cooperation will no longer be possible," he writes.

In fact, a spokesman for the union says the AFM recently received a letter from Hillary Rosen, lobbyist for the Recording Industry Assn. of America, that urges AFM support on legislation requiring digital audiotape machines imported into the U.S. to contain the Serial Copy Management System anticopying chip.

AFM members are urged by Emerson to write to key players in the music industry, including heads of foreign-owned companies, and Jay Berman, president of the RIAA.

Clemon Williams, associate general counsel for the RIAA, says the association leaves it to individual members to comment on negotiations with the union.



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THAT'S MAKING



Edited by Irv Lichtman

FILMTRAX PUBS TO CBS/Sony? Track hears that the board of directors of U.K.'s Filmtrax has OK'd a CBS/Sony offer to acquire most of Filmtrax's music publishing holdings, greatly enlarged via U.S. buyouts over the last few years. CBS/Sony is said to have won out over offers from EMI-SBK and Virgin, offering about \$135 million-\$140 million for the catalogs of Belwin-Mills, Al Gallico Music, and Ivan Mogull Music plus soundtrack rights (existing and four years down the line) to films made by Columbia Pictures and Tri-Star. Not involved, Track hears, are two labels, U.K.'s Trax and Australia's J&B. Look for finalization of the deal in February. With Columbia/Tri-Star film music, Sony locks in another facet of its recently acquired Columbia Pictures. CBS adds considerable catalog weight to its publishing buildup, too.

SUMMER SWIM FOR DISNEY? According to one wholesaler source, Disney Home Video is "deadly serious" about releasing "The Little Mermaid" on cassette this summer. If so, it would mark a significant departure from the studio's usual handling of animated classics. Typically, such fare has been stored away in the vaults for theatrical rerelease at five- to seven-year intervals before showing up in ancillary markets. A Disney spokesperson says the company plans to be "very aggressive" in sell-through throughout 1990, but won't discuss specific titles. According to our source, the release of "Mermaid" may be accompanied by the release of last year's theatrical "Oliver And Company."

**UICK ASHER HAS SETTLED his exit as head of the** U.S. operation of PolyGram Records, a post he left in late November (Billboard, Dec. 2). In addition to time remaining on his contract, Asher and the label had to deal with overrides on product success under Asher's stewardship. Settlement calls for Asher to perform consultancy duties when called upon. Rumors had persisted that Asher might bring legal action against PolyGram if certain contractual items were not settled.

TIME-WARNER plans to cross-promote the laserdisk repertoire of its Warner Bros. and HBO video subsidiaries with certain hardware manufacturers later in the year, according to Geoff Holmes, senior VP of Time-Warner. He says details will be revealed toward the end of next month, after the initial meeting of the revived videodisk trade group, Laserdisk Associates, which will include electronics, film, and record companies.

ADD BMG TO THE SHORT LIST of possible distributors of the new Walt Disney pop label, Hollywood. WEA and CEMA were thought to have been the main choices before

LOATING ARTISTS: Though rumors have been floating that Island is preparing to cut its roster, new president Mike Bone says he knows nothing about such a move. "I've been here a week and no one's said anything about a wholesale slaughter. I've gotten five option memos since I've been here, and I've picked up four and am waiting on the fifth one." Bone did say that every artist on the roster is being reviewed, but termed that a normal process.

**D**UAL ACTION: Atlantic Records has released a record simultaneously to country and pop radio, but by dif-ferent artists. Alannah Myles' version of "Black Velvet," written by her band mates **David Tyson** and **Christopher Ward**, is climbing the Hot 100 Singles chart. The song, which is about Elvis Presley, was released to country radio on the King's birthday, Jan. 7, in a version by Robin Lee.

ESSON IN STEREO: Coca-Cola, the Wall Street Journal reported in its Jan. 10 issue, will have a 3D audio commercial utilizing the QSound system of Archer Communications Inc., the Canadian firm that recently made a deal with Nintendo to use its system for its video games. The jingle? An update of Coke's famed "I'd Like To Teach The World To Sing," one of the few jingles to make a chart hit.

WO HIT MUSICALS are being recorded for release soon. "City Of Angels" is being produced by Mike Berniker and Cy Coleman, who wrote the score, with lyrics by David Zippel and book by Larry Gelbart. It's likely to be a CBS album. Elektra will also release the revival of "Gypsy," starring Tyne Daly.

APPY CERTIFICATION! Bonham's "The Disregard Of Timekeeping" is the WTG label's first gold album, as officially certified by the **Recording Industry Assn. of America** on Jan. 5. As noted by WTG's director of na-tional top 40, Steve Brack, WTG's first precious metal seller also happened to be parent CBS' first gold album of the year, not to mention its first of the new decade.

RECOGNITION: Two veteran members of the Zomba organization have graduated to "senior" status. Barry Weiss, with Zomba for almost eight years, becomes senior VP of Zomba's record group, comprised of the BMG-distributed Jive and Silvertone labels. Weiss, son of legendary record man Hy Weiss, was formerly VP of marketing and operation for the label setup. Also, Ann Carli, with the company for five years, becomes senior VP of artist development ... A post yet to be filled is that of president of Zomba's music publishing unit. David Renzer ran the division (though not as president), but has left to become VP and GM (a new post) at MCA Music

WORDS & MUSIC OF PRAISE: Seven budding songwriters share the fourth annual Abe Olman Scholarship awards presented by the Songwriters Hall of Fame. Winners, drawn from students attending workshops hosted by ASCAP, BMI, the Songwriters Guild (Continued on page 84)

# Yetnikoff Memo Addresses Lyrics Content

#### BY PHYLLIS STARK

NEW YORK-An in-house memo issued on Jan. 10 by CBS Records Inc. president Walter Yetnikoff has apparently satisfied the Anti-Defamation League of the B'nai B'rith, which, just two weeks earlier, had expressed strong concerns over CBS' distribution of a Public Enemy album containing the song "Welcome To The Terrordome."

Although Public Enemy is not spe-cifically mentioned in Yetnikoff's memo, the document was apparently written in response to a Dec. 26 letter that the ADL sent to Tommy Mottola, president of CBS Records' domestic division. In the letter, the ADL calls the song "a hate-filled recording [that] contains blatantly anti-Semitic lyrics." The ADL letter also expresses concern that CBS Records.

which distributes Public Enemy recordings on the Def Jam label, was 'lending [its] considerable resources and prestige to the group's bigotry.'

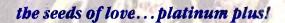
Yetnikoff's memo says, "It is essential for us to encourage constructive messages that challenge people to recognize the evils of racism, bigotry, anti-Semitism, and intolerance in any and all forms ... Our company is committed to making sure that none of our recordings promote bigotry.

In a letter to Yetnikoff dated Jan 10, ADL national director Abraham Foxman says, "We believe your memo effectively addresses the concerns raised in our letter ... We are gratified at your forthright action, which reflects the highest standards of professional responsibility.'

In an earlier prepared statement, Def Jam founder and chairman Rus-

sell Simmons also addresses the ADL's concerns (see story, page 24). We believe that the Jewish community has misconstrued the meaning of the lines referring to them in the song," the statement says. "Specifically, we don't agree that Public Enemy is referring exclusively to the Jews in the line 'Still they got me like Jesus.'" The disputed lyric is part of the verse "Crucifixion ain't no fiction/So-called chosen frozen/Apology made to whoever pleases/Still they got me like Jesus.

This is not the first time the ADL has criticized Public Enemy's music. Last summer, after a controversial interview with band member Professor Griff was published in the Washington Post, the ADL sent a similar letter to CBS but received no reply.



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Produced by Tears for Fears and David Bascombe Management: Paul King for Outlaw Management, Ltd.

Look for TEARS FOR FEARS on tour wherever the sun shines! JANUARY: 31-Miami, FL FEBRUARY: 1-St Petersburg, FL 2-Atlanta, GA 4-Houston, TX 5-Dallas, TX 7-St Louis, MO 8-Chicago, IL 10-Detroit, MI 11-Toronto, ONT 12-Cleveland, OH 13-Pittsburgh, PA 15-New Haven, CT 17-Rairfax, VA 18-Meadowlands, NJ 22-Los Angeles, CA 23/24-Bay Area, CA 25-Sacramento, CA

She comes from the cradle of civilization, but these days Ofra Haza is rocking the entire world. Her wailing wall of sound has made her an international favorite, from the dance clubs of the U.S. to the Tokyo Music Festival.
Her 1988 Sire debut, Shaday, brought her reams of critical acclaim and an unprecedented global popularity. Now, on Desert Wind, Ofra Haza remains true to her musical roots, at the same time creating a completely contemporary and innovative sound.

Desert Wind. A World Beat bridge between East and West. Proving that music is a universal language, and a tongue no one speaks more fluently than Ofra Haza.

OFRA HAZA desert wind

The New Album. Produced by Arif Mardin and Joe Mardin, Thomas Dolby, Ofra Haza and Bezalel Aloni. Fezturing the Single "YA BA YE" (4-19931). Produced by Arif Mardin and Joe Mardin. Management: Bezelel Aloni. Available Now on

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