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30th Anniversary

FOLLOWS PAGE 44

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

March 3, 1990/\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

WEA Cuts 40% Of Its Catalog Titles On Vinyl

BY CHRIS MORRIS and KEN TERRY

LOS ANGELES—Joining the ranks of other major labels drastically paring their vinyl catalogs, WEA this week slashed 1,205 LP titles from its list.

The catalog cuts, which represent more than 40% of WEA's existing titles on vinyl, were announced in a recall letter mailed to accounts on Feb. 21. The cutout titles reportedly include LPs by many of the most popular artists in the Warner-Elektra-Atlantic family, from AC/DC to Warren Zevon.

According to WEA president Henry Droz, the company will be accepting return authorizations on the product through Sept. 1, while returns are due at branches by Dec. 1.

The move by WEA, which until now offered one of the deepest vinyl catalogs in the industry, is not unusual. (Continued on page 73)

WaxWorks Drops All Stickered Albums

BY SUSAN NUNZIATA

NEW YORK—Frightened by proposed legislation in seven states that would hold retailers liable for selling certain kinds of unstickered product, WaxWorks has decided to stop carrying manufacturer-stickered album titles in its one-stop wholesale outlets and its 119-store Disc Jockey retail chain.

The Owensboro, Ky.-based Disc Jockey web is believed to be the first record retail chain to institute such a policy, and WaxWorks, the first one-stop to do it, although leading rack-

• Music Biz Brass In Summit To Discuss Labeling Bills... see pg. 8.

jobbers have refused to carry some stickered product in the past. While Disc Jockey is not pulling product off its shelves, it will not purchase replacements for its existing stickered inventory.

In related news, the 450-store Trans World chain has enacted an 18-to-purchase rule in all of its outlets. An internal memo issued to outlets in mid-February reportedly listed 28 rap albums and a number of comedy re-

cordings that would require proof of age to purchase.

A growing number of states are exploring legislation that prohibits the sale of records containing lyrics that are violent, sexually explicit or perverse, or promote rape or the use of illegal drugs or alcohol unless they bear a parental advisory warning label and the lyrics are printed on the cover. Bills in Missouri, Iowa, and Oklahoma would also prohibit promoters from allowing minors to attend performances of any group that "presents, depicts, advertises, per-

(Continued on page 81)

'89 Chart Share: It's WEA By A Mile

BY BRUCE HARING

NEW YORK—The WEA-distributed labels continue to grab the lion's share of the Billboard Top Pop Albums chart, capturing an impressive 40.4% in 1989, a 6% gain over 1988.

WEA also captured the biggest share in 1989 of the Top Black Al-

bums chart (26.4%) and Top Country Albums chart (23.6%), repeating its 1988 sweep of the key categories.

Other pop chart increases for 1989 were turned in by the combined independent distributors, which posted an impressive 2.5% gain, and by MCA, which gained 0.9% over 1988.

Losing ground on the 1989 pop dis-

tributor chart share from 1988 were CBS (down 1.7%), BMG (down 4.2%), CEMA (down 0.9%), and PolyGram (down 2.4%).

While WEA's leading 26.4% share of the black albums chart reflects a slight slump from 1988, the figure handily beat the second-place finish by independent distributors, who grabbed 18.0% of the market.

But the real story in black music distributorship was MCA. Clocking in last in the 1988 distributor race with a minuscule 1.9% of the Top Black Albums chart, MCA rocketed to third place in 1989, grabbing a healthy 17% (Continued on page 70)

Bonnie Rates Top Honors At Grammys

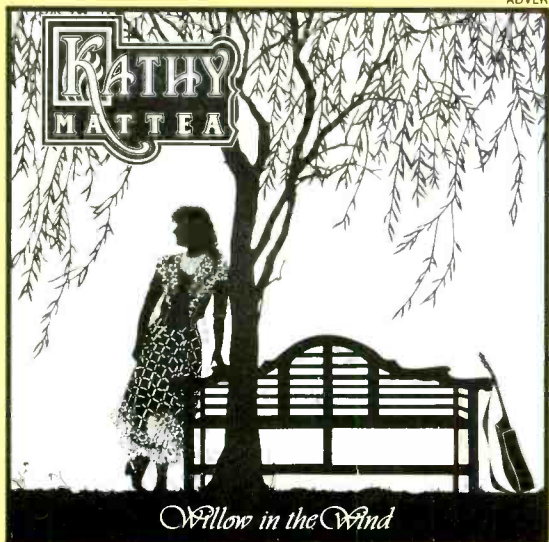
BY PAUL GREIN

LOS ANGELES—Bonnie Raitt and Bette Midler, a pair of fortysomething pop veterans who made convincing comebacks last year, dominated the 32nd annual Grammy Awards, presented Feb. 21 at the Shrine Auditorium here. Raitt swept four awards, including album of the year for her Capitol debut release, "Nick Of Time." Midler took the record-of-the-year Grammy for her chart-topping version of Larry Henley and Jeff Silbar's "Wind Beneath My Wings," which was also named song of the year.

It is the first time that two over-40 artists—or two female soloists—have walked off with (Continued on page 82)

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★ ESCAPADE	(A&M)
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HOT BLACK SINGLES	
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TOP BLACK ALBUMS	
★ BACK ON THE BLOCK	(QWEST)
HOT COUNTRY SINGLES	
★ NO MATTER HOW HIGH	(MCA)
TOP COUNTRY ALBUMS	
★ RVS III	(COLUMBIA)
TOP VIDEO SALES	
★ INDIANA JONES & THE LAST CRUSADE	(PARAMOUNT HOME VIDEO)
TOP VIDEO RENTALS	
★ TURNER & HOOC	(TOUCHSTONE HOME VIDEO)



KATHY MATTEA, Grammy nominee and Country Music Association Female Vocalist of the Year explodes on A/C radio with "WHERE'VE YOU BEEN" the song of the year from **WILLOW IN THE WIND**. Check stock now on Mercury 836 950-1/2/4.



Epic Nashville has left no Stone unturned in its search for the perfect new artist of the 90's. The Winner: **DOUG STONE**. His first single, "I'd Be Better Off (In A Pine Box)," is knocking 'em dead at radio and video. Watch for the debut album, "DOUG STONE."

Western Superstars Reap Big Bucks On Japanese Tours

BY THOM DUFFY

PALM SPRINGS, Calif.—The Land of the Rising Sun has become the land of rising tour guarantees, with Japan's strength as a live-concert market reaching "phenomenal" levels, agents and managers say.

The Rolling Stones, who recently (Continued on page 84)



BOINGO

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OUT OF CONTROL
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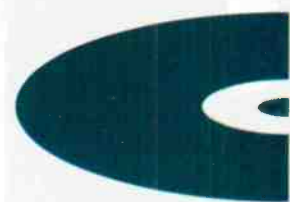
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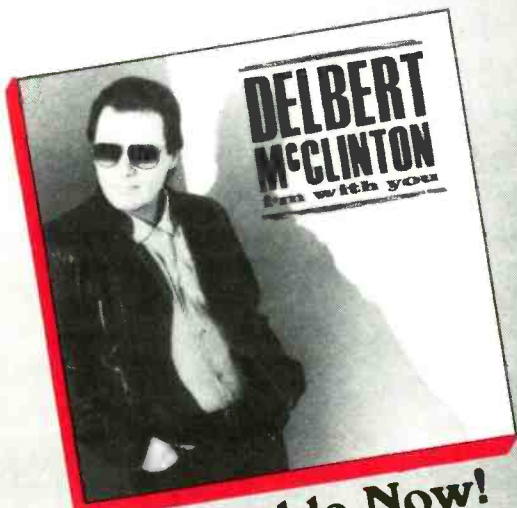
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March 16, 17	Los Angeles, CA

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MARCH 3, 1990

GAVIN CONFRONTS REAL-WORLD ISSUES

Undercut by a lack of major radio-programming issues, the Feb. 15-17 Gavin Report Seminar brought forth an increased preoccupation with real-world causes like homelessness, missing children, and the specter of censorship. Radio editor Sean Ross and reporter Craig Rosen covered the event. **Page 12**

MCA A&R VP SILAS SPEAKS OUT

Louil Silas Jr., executive VP of A&R and artist development, black music, at MCA Records, attributes the label's top-dog status in the genre of black music to its insistence on breaking quality artists. **Page 24**

ALBUM PROJECTS BLOW INTO WINDY CITY

A proliferation of local signings to major labels has generated an influx of album work into Chicago-area studios, say operators of several professional facilities. Moira McCormick reports. **Page 56**

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LIVE Buying Into W. German Vid Firm Plans Expansion Into Europe Via VCL Deal

BY PAUL SWEETING

NEW YORK—LIVE Entertainment has signed a letter of intent to acquire a majority interest in VCL Communications GmbH, a vertically integrated video supplier and distributor based in West Germany. If consummated, the deal would mark LIVE's first foray into the European market.

Meanwhile, discussions continue between LIVE and Vestron, which could give LIVE operations in the U.K. and Japan via Vestron International. LIVE has made what the companies describe as a "complex, noncash offer" for Vestron, though neither will comment on the terms of that offer, or on how successfully the discussions are proceeding.

LIVE's overseas expansion could have a number of aspects, considering its diversification: Besides owning Lieberman Enterprises, a leading U.S. rackjobber, LIVE encompasses International Video Entertainment, an indie video supplier, and New England combo chain Strawberries.

In addition to distributing product under its own label in German-speaking territories, VCL owns Rainbow Distribution Services, which handles 3,200 direct accounts in West Germany. Rainbow also distributes LIVE's Media Home Entertainment catalog in German-speaking territories (including Austria, Switzerland, and parts of Luxem-

Vid dealers judge
\$15 price a plus
... see page 45

bourg), as well as the Orion and Lorimar catalogs.

VCL also owns a video duplication plant, a mail-order business, and telemarketing services.

VCL generated sales of \$25 million last year. LIVE executives will not discuss the financial terms of the proposed deal.

LIVE president and chief operating officer Davendra Mishra pegs VCL's share of the West German market at 6%. The market leader, Warner Home Video, claims a 12% share of the market, according to *(Continued on page 85)*

DAT Bill Already Mired In Jurisdiction Dispute

BY BILL HOLLAND

WASHINGTON, D.C.—Legislation mandating that imported consumer-oriented DAT recorders contain the Serial Copy Management System was introduced in the House of Representatives Feb. 22. Even at this early stage, the bill may encounter a jurisdictional dispute between ranking House committee members.

Introduction of the legislation comes seven months after the recording industry and the hardware manufacturers hammered out their compromise agreement on DAT (Billboard, Aug. 5). It will be heard first by the Commerce Committee,

which oversees foreign commerce matters, and then by the Judiciary Committee, which deals with copyright matters.

The bill deals only with digital home taping. It does not cover analog tape copying and does not contain a royalty provision to compensate copyright owners for losses due to home copying.

Violators of the proposed law would be socked with fines ranging up to \$10,000 for each unencoded machine, or, in another case, \$100,000 for every digital format sound recording with a bogus copyright status that results from use of the DAT machine. Damage suits from *(Continued on page 83)*

BPI Stats: Vinyl Down, CDs Up, Cassettes Flat Total U.K. Music Sales Rose 11% In '89 To \$1.09 Bil

LONDON—An accelerating decline in vinyl albums, the possible peaking of cassette albums, another major advance for the CD, and a steady performance by the singles market are the key points emerging from the 1989 British Phonographic Industry statistics on U.K. music shipments.

Total music sales were up 11% for 1989 over the previous year, rising to \$1.16 billion from \$1.047 billion, using the current exchange rate of \$1.71 to the pound.

Vinyl LPs dropped by 25% to 37.9 million units shipped in 1989 from the 1988 total of 50.2 million, a sharp contrast to the more gentle decline of previous years. The value of LP shipments dropped 18% in 1989 to \$201.78 million from \$246.41 million in '88.

Prerecorded cassette shipments increase just 3% to 83 million units from 80.9 million the previous year. In dollar terms, the value rose 12% to \$430.58 million from \$384.41 million.

"I think people will look back on

1989 as the year when the cassette album peaked," says Peter Scaping, BPI GM. "It's shown only modest growth to December 1989, mostly due to the growing influence of the CD. Portable players aren't really sustaining it because a sizable proportion of tapes used on them have been copied at home."

The CD surged ahead by 43% with a total of 41.7 million units, compared with 29.2 million for 1988. Dollar value was up 37% to \$394.5 million from \$287.11 million.

The CD single format and the cassette single are maintaining the singles market at a steady level. Singles shipments in 1989 advanced 2% to 61.2 million units compared with the 1988 figure of 60.1 million. Sales were up 6% to \$137.31 million from \$129.11 million.

"Singles have held up well despite a contraction in the 7-inch sector," says Scaping. "This is due not to any particular loss of interest by the consumer, but to the fact that the jukebox operators are switching to CDs at a rapid rate. There's no evidence of any collapse in consumer demand for the 7-inch, the 12-inch format is strong, cassette singles are gaining ground noticeably, and there is a solid core demand for CD singles."

John Pinder, charts manager at Gallup, which compiles the official U.K. industry charts, says Gallup's figures for vinyl are not as dire as the BPI numbers. He notes that BPI figures are based on shipments while Gallup statistics represent actual *(Continued on page 85)*

Sony Reports Record Sales Of \$1 Bil For Its 3rd Quarter

BY DON JEFFREY

NEW YORK—Sony Corp. reports that its quarterly worldwide record sales reached the \$1 billion plateau for the first time.

For the company's fiscal third quarter, which ended Dec. 31, Sony's recorded music division—which includes CBS Records—posted revenues totaling \$1.008 billion, a 71.5% increase from the same period the year before. Sony does not break out operating profits for its divisions.

Total music revenues for the first nine months of the fiscal year amounted to \$2.35 billion, a 36.8% rise over the year-earlier figure.

The company attributes the impressive third-quarter gains to expanded sales of compact disks and new albums. The top-selling albums in the period, according to a Sony representative, were New Kids On The Block's "Hangin' Tough" and Billy Joel's "Storm Front."

Sony's third-quarter music division revenues were significantly higher than the second quarter's because of traditionally higher sales during the holiday season. Second-quarter music revenues totaled \$719.9 million.

Sony's records group includes CBS Records Inc., CBS/Sony Records, Digital Audio Disc Corp. *(Continued on page 84)*

Canada Deep-Sixes 6-By-12 CD Box April 1 Cutoff Set, Despite Retail Protest

■ BY KIRK LaPOINTE

OTTAWA—Canadian record companies will eliminate the 6-by-12-inch packages for compact disks by April 1, despite concerns from retailers that the unprotected jewel boxes will be easy prey for thieves.

After nearly a year of negotiations between record firms and retailers, the Canadian Recording Industry Assn. confirmed speculation Feb. 20 that its members would ditch the 6-by-12 package. After April 1, CDs sold in Canada will be encased only in the standard jewel box.

In making the announcement, CRIA chose not to focus on the economics of the move or the possible criminal acts that may follow in warehouses and stores across the land.

Instead, it went green. It said that "environmental concerns" about the polyvinyl chloride blister pack prompted the move. Not only was a blister pack difficult for consumers to open, but it was "an immediately disposable item that served no further useful purpose than to clutter up garbage sites for years to come."

The association even got an endorsement from the federal Environment Minister, Lucien Bouchard, who said in the news release of the announcement that record companies had made a "laudable decision that will encourage others in the business community to look for ways in their production processes to reduce waste."

No mention was made about any plans the industry might have to eliminate plastic shrink-wrap on albums or cellophane on cassette pack-

ages (CBS Canada now uses recycled paper for its album jackets and recyclable plastic for its CD jewel boxes).

Jason Sniderman, of Roblan's Distributors and the Sam The Record Man retail chain, dismisses the environmental concerns expressed by CRIA. Plain and simple, he says, the decision to jettison the 6-by-12 box "was a cost-cutting move."

Sniderman says retailers will have to spend money to change their rack displays and that, as a result, any savings realized from the changed packaging probably will not be passed on to consumers.

Last year, the industry announced a Jan. 1 cutoff date of the blister

pack; no mention was made at that time about environmental concerns. Instead, companies said the package added cost to the product and was not a very effective display mode. Accounts were offered discounts on CDs by many companies, an incentive to redirect savings to anti-theft devices.

But retailers fought hard to fend off the elimination of the 6-by-12; a big reason they formed the Retail Music Assn. of Canada was the proposed blister-pack phase-out. They were pushing for a fall 1990 cutoff date at the earliest, but that now appears to be a moot point.

CD-5 Picks Up Steam As Labels Boost Commitment

■ BY ED CHRISTMAN

NEW YORK—After a slow start, things are picking up for the five-inch CD single. Some labels are accelerating their interest in the configuration, while others are joining the race for the first time.

But while a consumer market is beginning to emerge, questions still remain concerning the role the CD-5 has in the overall product mix and how successful the format might ultimately prove to be.

The most aggressive push has come from WEA, whose family of labels is offering about 35 CD-5 ti-

tles, while PolyGram has about 10 releases in the format. In total, about 50-60 titles, many from alternative music artists, are available to retailers.

Although most labels are supplying CD-5 product, they demonstrate varying degrees of commitment, much to the consternation of some retailers.

Bob Delaney, VP of retail operations for 55-unit Tower Records, says his chain has been at the forefront of the format's campaign, encouraging labels to get on the CD-5 bandwagon. "We are having to

(Continued on page 84)



Baby Talk. Executives from Epic, CBS, and Solar Records help Epic recording artist Babyface celebrate the platinum certification of his album "Tender Lover." Shown, from left, are Peter Van Brunt, VP/GM, Solar Records; Kayo, songwriter/producer and member of recording group the Deele; Virgil Roberts, president, Solar Records and Dick Griffey Productions; Darryl Simmons, songwriter/producer and member of recording group the Deele; Dave Glew, president, Epic Records; Hank Caldwell, senior VP of black music, Epic Records; Babyface; Tommy Mottola, president, CBS Records Division; Dick Griffey, chairman, Solar Records; L.A. Reid, co-producer of the album; and Myron Roth, senior VP/GM, CBS Records, West Coast.

EXECUTIVE TURNTABLE

BILLBOARD. Andy Myers is named Eastern advertising manager, music. He was director of advertising sales at Testa Communications.

RECORD COMPANIES. CBS Records appoints Bunny Freidus senior VP of creative development, film and television. She was senior VP of creative operations and talent for the label (see story, this page).

EMI Records in New York makes the following appointments: Jean-Pierre Bommel, VP, international; Tim Mandelbaum, VP of business affairs; and Cathy Watson, national director of publicity. They were, respectively, director of international marketing and promotion; director and se-



MYERS

FREIDUS

BOMMEL

BRENNER

nior attorney, business affairs; and director of West Coast publicity for the label.

J.B. Brenner is promoted to VP of album promotion at A&M Records in Los Angeles. He was director of national album promotion for the label.

Charisma Records makes the following appointments: Danny Goodwin, VP of A&R in Los Angeles; Jeff Fenster, VP of A&R in New York; and Shona Scott, director, finance & administration, in New York. They were, respectively, VP of A&R, Virgin Music; director of A&R, Geffen; and con-



GOODWIN

FENSTER

LeMUNYON

GARTENBERG

troller, Virgin Records.

Ken LeMunyon is appointed VP/controller at Warner Bros. Records in Los Angeles. He was controller for the label.

Joe McEwen is named VP of A&R at Sire Records in New York. He was director of A&R at CBS Records.

Michael Mitchell is promoted to VP of Motown Records in Los Angeles. He was national director of publicity for the label.

Mark Gartenberg is named associate director of A&R at Epic Records in London. He was executive, international A&R, for CBS Records.

Deborah Surdi is appointed associate director of A&R for Sony Classical in New York. She was manager of A&R for CBS Masterworks.

WEA International in New York makes the following appointments: Midge Stathis, director of operations; Cathy Ward, manager of Canadian operations; and Melissa Sibbison, manager of business affairs. They were, respectively, manager of Canadian operations; assistant to the operations manager; and assistant, business and legal affairs, for the label.

MCA Records makes the following appointments: Susan Hendler, product manager, West Coast, in Los Angeles; Byron Phillips, product manager, West Coast, in Los Angeles; Renee Givens, product manager, East Coast/black music, in Washington, D.C.; and Pam Marcello, product manager, East Coast, in New York. They were, respectively, manager of product development, MCA; economic consultant at Rand Corp.; a field promo-

(Continued on page 84)

Alternative Releases Come March-ing In Platinum Veterans Are Also On This Month's Slate

■ BY MELINDA NEWMAN

NEW YORK—March is coming in like an alternative-music lion with releases from gold-plated acts Sinead O'Connor, Depeche Mode, and Cowboy Junkies; near-gold act the Church; and past platinum performers Robert Plant, Carly Simon, Mark Knopfler, and the Who.

O'Connor's second Chrysalis release, "I Do Not Want What I Haven't Got" (a rare sentiment), is due in stores March 20. There's already a mighty buzz about the first single, the Prince-penned "Nothing Compares 2 U," which went to No. 1 in the U.K.

Cowboy Junkies follow their gold debut, "The Trinity Session," with

"The Caution Horses," due March 13 on RCA. After the Toronto band's debut became a hit, the group rushed back into the church where "Session" was recorded to cut new material. The band did not use any of those takes, however, choosing instead to recut some of those tunes as well as record a batch of new ones. The first single is "Sun Comes Up, It's Tuesday Morning."

Depeche Mode, which is riding the charts with a gold single in "Personal Jesus," comes out with "Violator," due March 20. From Sire, the next single is "Enjoy The Silence."

The Church, which began crossing over into the mainstream with its most recent album, "Starfish," strikes out March 13 with "Gold Afternoon Fix," produced by Waddy Wachtel on Arista. The first single, "Metropolis," has already shipped to radio, and a compilation video long-form will hit stores April 3, preceding a summer tour.

Plant will also be hitting the road later this year in support of his new "Manic Nirvana" record, expected March 12 on Atlantic. Featuring the same band that played on Plant's platinum "Now And Zen" disk, the record contains 11 songs, all but one written or co-written by the former Led Zeppelin vocalist. Atlantic is releasing a limited-edition CD encased in a 6-by-12-inch die-cut box. The

(Continued on page 73)

New CBS Records Division Geared To Film, TV Projects

NEW YORK—CBS Records has started a new division that will be responsible for developing film and television projects for its artists.

Bunny Freidus, formerly CBS Records International's VP of creative operations and talent, has been named to the newly created position of senior VP, creative development, film and TV, CBS Records Inc., and will report directly to CBS Records Inc. president and CEO Walter Yetnikoff. There are no immediate plans for Freidus to hire a staff, although that possibility has not been ruled out. No successor has been named in her previous post.

Freidus, who will maintain offices on both coasts, will act as the direct liaison between the label and the film and television communities, including Columbia Pictures, which is owned by CBS Records' parent company, Sony Corp.

"We have created this new position in recognition of the ever-increasing interaction that exists in the creation of films, television programs, and music," says Yetnikoff. "With CBS Records' diverse roster of talent in all areas of music, it is essential that we assist our artists in finding projects that will expand their participation in related areas of entertainment."

The third gold single "Escapade" from the multi-platinum album Janet Jackson's Rhythm Nation 1814 is

#1.

Janet has been named the top video artist ever, with more #1 videos than any other artist. What better time to announce her latest coup:

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- 6 Columbia SC
- 7 Knoxville
- 9 Louisville
- 10 Cincinnati
- 12 Cleveland
- 13 Pittsburgh
- 15/16 New York
- 19 Montreal
- 20 Toronto
- 22 Washington DC
- 23 Hartford
- 25 Philadelphia
- 26/27 Worcester MA
- 29 Washington DC
- 31 Hampton VA

A P R I L

- 2/3 Detroit
- 5/6 Minneapolis
- 8/9 Chicago
- 11 Kansas City MO
- 13 Fort Worth
- 15/16 Houston
- 18 Phoenix
- 20/21 Los Angeles
- 23 Sacramento
- 24/25 Oakland
- 27 Tacoma
- 29 Vancouver

Janet Jackson's Rhythm Nation 1814 [SP.3920]
Also available as a home video on VHS and laser disc.

Produced by Jimmy Jam and Terry Lewis for Flyte Tyme Productions, Inc.
Co-Producer: Janet Jackson
"Black Cat" produced by Janet Jackson and Jellybean Johnson
Executive Producer: John McClain



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TOUR DE FORCE.



Music Bigwigs In Labeling Powwow

Execs Get Update On Censorship Issues

■ BY DAVE DIMARTINO
and THOM DUFFY

LOS ANGELES—A conclave of music industry leaders met at Warner Bros. Records' Burbank, Calif., headquarters Feb. 20 for a "planning and strategies session" regarding record-labeling bills and music censorship issues confronting various state legislatures across the country. The meeting was held the day before the Grammy Awards show, for which many top executives had flown into town.

Among those in attendance were

record label heads, music publishers, Recording Industry Assn. of America officials, and Mike Greene, president of the National Academy of Recording Arts and Sciences.

According to Trish Heimers, RIAA VP of public relations, the meet was "an informational session to let people know what's happening with lyric-labeling and the status of [legislation in] all the various states, and to continue garnering support and to continue mobilizing the troops." The overall atmosphere at the session was of "serious concern," she adds. "People are blown

away by this."

Record-labeling bills have already been introduced in seven states—Pennsylvania, Missouri, Oklahoma, Arizona, Maryland, Iowa, and Tennessee (see story, page 81). They are scheduled to be introduced in Florida, Delaware, and Alaska by the end of this year, and in New Mexico and Illinois in 1991.

Although there are individual variations among the different state bills, all would hold retailers liable for selling unstickered product with lyrics addressing such subjects as drug or alcohol abuse, explicit sexuality, and excessive or morbid violence.

Retailer reaction to the bills has ranged from calls for united industry action against them to equally urgent calls for labels to "clean up their act." One major retailer, the Owensboro, Ky.-based Disc Jockey chain, has announced it will stop carrying stickered product entirely (see story, page 1).

Present at the war council of industry leaders were several Warner Bros. executives, including chairman Mo Ostin, president Lenny Waronker, senior VP legal/business

(Continued on page 71)

Promoters Express Concern Over Labeling Bills, Too

■ BY THOM DUFFY

PALM SPRINGS, Calif.—Alarm over lyric-labeling bills has moved from the retail front to the concert industry, since laws proposed in three states would hold promoters criminally liable for the lyric content of live performances.

"This situation affects us in a profound way," Ben Liss, executive director of the North American Concert Promoters Assn., told a gathering of promoters, agents, managers, and building operators here for the Performance Magazine Summit conference, Feb. 15-18.

Liss noted that bills in Missouri, Iowa, and Oklahoma, though aimed primarily at the sale and labeling of albums with lyrics deemed indecent, also call for criminal penalties for those involved with live performances of objectionable material attended by minors. Generally, the lyric-labeling bills target songs that depict or advocate violence, explicit sexual behavior, suicide, incest, murder, the illegal use of drugs or alcohol, and other actions.

"Will promoters be forced to pass on questionable acts?" Liss asked. "Should promoters assume criminal

(Continued on page 81)

Riley Sues Ex-Partner Griffin

Production Firms Also Named

■ BY JANINE McADAMS

NEW YORK—After months of industry speculation, superstar producer Teddy Riley filed a \$10 million suit in U.S. district court in New York Feb. 15 against former manager/partner Gene Griffin. The suit charges Griffin, G.U.Y. Productions, and GR Productions with fraud, extortion, breach of fiduciary duty, and racketeering. Riley is seeking \$2 million in compensatory damages, \$4 million in punitive damages, and treble damages of not less than \$6 million.

The lawsuit also seeks to nullify

Riley's contracts with Griffin as well as with G.U.Y. Productions, the group's management and production company, and GR Productions, the firm Riley and Griffin began in 1988 for the production and management of other groups.

In the suit, Riley, 23, claims that he was not paid all monies due him—an estimated \$2 million—from his work with the MCA act Guy, of which he is a member, or from his work as a prolific writer/producer over the past two years. The suit claims he was paid \$400,000 during that period, de-

(Continued on page 77)

Clubs Don't Like The Sound Of New NYC Noise Rules

NEW YORK—New rules adopted by city officials will make it tougher for some new nightclubs to open in New York by restricting their presence in residential areas and requiring large indoor waiting areas.

The regulations adopted by the city Board of Estimate are aimed at balancing the health of the nightclub business in New York with the desire of local residents for quiet neighborhoods at a time when conflicts between club owners and residents have been on the rise.

The board dropped plans to re-

strict operations of existing clubs, but new establishments with a capacity of more than 200 must obtain a new special permit by proving they will not alter the character of their neighborhoods or cause congestion in surrounding streets. The rules took effect when the board passed them Feb. 8.

"We can make a reasonably educated guess that [the new regulations] will result in a significantly reduced number of nightclubs that offer dancing in New York City in the near future," says Robert S. Bookman, attorney for the New

(Continued on page 85)



A Thousand Points Of Light. In recognition of his pledged assistance to fight blindness, President George Bush, right, is presented with the first pressing of the Motown single "Forgotten Eyes" by Helen Harris, president of Retinitis Pigmentosa, International. The single features performances by 100 artists, including Smokey Robinson, the Boys, George Burns, Andre Crouch, Herbie Hancock, Sammy Davis Jr., Bob Hope, Jack Jones, Patti LaBelle, Marilyn McCoo, and Dionne Warwick. All proceeds from the recording will go to benefit Retinitis Pigmentosa, International. RP is a degenerative eye disease that afflicts one in 80 people. Shown, from left, are Richard Harris, director, administration, Retinitis Pigmentosa, Int'l; poster child Michelle Burke; Helen Harris; and President Bush.

Janet Dethrones Paula For Singles Crown, As Women Reign Supreme In The Top 10

THE DUELING DANCE DIVAS divide the chart spoils this week. **Janet Jackson's** "Escapade" dethrones **Paula Abdul's** "Opposites Attract" on the Hot 100, though Abdul's "Forever Your Girl" continues to rule the Top Pop Albums chart, keeping Jackson's "Rhythm Nation 1814" in the runner-up spot for the second straight week.

"Escapade" is Jackson's third No. 1 single on the Hot 100, following "When I Think Of You" and "Miss You Much." The smash also holds at No. 1 on the Hot Dance Club Play chart and leaps from No. 7 to No. 2 on the Hot Black Singles chart. "Escapade" is thus a cinch to become Jackson's second single—following "Miss You Much"—to top all three charts.

Abdul's "Forever Your Girl" logs its sixth week at No. 1 on the pop albums chart. Only three other albums by female soloists logged six weeks at No. 1 in the past 10 years. **Whitney Houston's** debut album spent 14 weeks on top in 1986 and her follow-up had 11 weeks at No. 1 in 1987. And **Madonna's** "Like A Prayer" logged six weeks on top last year.

WHOEVER CALLED women the weaker sex? Six of the top 10 hits on the Hot 100 are by female artists—and two others are by mixed groups whose membership is half female.

In addition to the aforementioned hits by Jackson and Abdul, we have **Gloria Estefan's** "Here We Are" at No. 6, the **Cover Girls'** "We Can't Go Wrong" at No. 8, **Alannah Myles'** "Black Velvet" at No. 9, and **Michelle's** "No More Lies" at No. 10. Add to that the two mixed groups with equal numbers of female and male members: **Roxette** at No. 2 with "Dangerous" and the **B-52's** at No. 4 with "Roam."

FAST FACTS: Columbia Records couldn't have hoped for better timing on the new **Michael Bolton** single, "How Can We Be Lovers," which enters the Hot 100 (at a potent No. 68) just as Bolton won his first Grammy for

best male pop vocal performance for his No. 1 smash, "How Am I Supposed To Live Without You." Both songs are from Bolton's "Soul Provider" album, which holds tight in the top 10 for the second week.

Lisa Stansfield's "All Around The World" this week becomes the fastest-breaking hit on the black singles chart by a white artist since **Herb Alpert's** "Diamonds" nearly three years ago. Stansfield's hit leaps from No. 15 to No. 8 in its sixth week; Alpert's smash took just five weeks to crack the top 10. Of course, Alpert had some high-powered assistance from producers **Jimmy Jam & Terry Lewis** and a backup vocalist named **Janet Jackson**.

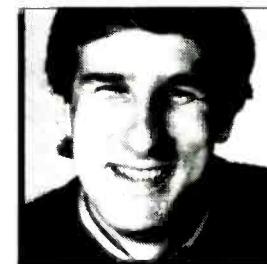
Restless Heart's "Fast Movin' Train" is the most aptly named album of the month. It entered the pop and country charts simultaneously last week, and this week strides to No. 96 on the pop chart. This out-of-the-box crossover success contrasts with **Kathy Mattea's** "Willow In The Wind," which finally enters the pop chart this week after 45 weeks on the country chart. It's Mattea's first appearance on the pop albums chart, but Restless Heart is an old pro at this sort of thing, having reached No. 73 in 1987 with "Wheels."

Ozzy Osbourne's latest album, "Just Say Ozzy," bows at No. 159, surprisingly low for an artist with his track record. Indeed, Osbourne has been one of the most consistently successful rockers of the past 20 years, landing 11 platinum albums. He scored six platinum albums with **Black Sabbath** from 1970-76, and has landed five more as a solo artist.

Basia's "London Warsaw New York" enters the pop albums chart at No. 149. Basia is just slightly less well-traveled than **M**, who had a charted album a decade ago with "New York-London-Paris-Munich." Basia, back to the passport office.

WE GET LETTERS: Dan Kraft of Tower Records in Boston notes that **Kaoma's** international dance sensation "Lambada," which enters the Hot 100 at No. 71, is the first chart hit sung entirely in Portuguese.

**CHART
BEAT**



by Paul Grein

SUMMIT MEETING



ROOM AT THE TOP. . . pictured above, Charles Koppelman, Chairman of EMI Music Publishing, (far right) and Vice Chairman, Martin Baner, (far left) meet with EMI songwriter Maurice Starr, (center left) of 'New Kids On The Block' fame, at EMI Headquarters, to receive #1 accolades from Billboard Magazine's Gene Smith, as 1989 Publisher Of The Year and 1989 Songwriter Of The Year!

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Radio

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PD Of The Week: KS95's Chuck Knapp 20

Gavin Showcases Real-World Issues Environment, Sticker Making Rounds

BY SEAN ROSS
and CRAIG ROSEN

SAN FRANCISCO—The best metaphor for this year's Gavin Report Seminar, held here Feb. 15-17, was probably the bag that attendees were given at registration. The Gavin bag featured some of the things one usually receives at conventions—cassette samplers, ads for hospitality suites and label showcases, etc. It also contained something you might not expect at an industry meet—a slew of pamphlets asking PDs to go on the air with various causes ranging from missing children to Jazz For The Homeless to the Sea Turtle Restoration Project to this year's plethora of record-labeling bills.

Compared with your average radio and record industry conventions of recent years, this year's Gavin Report definitely had a stronger political/sociological flavor than most. Some of that stemmed from the presence of environmentalist/author Jeremy Rifkin and novelist Harlan Ellison as keynote speakers. Some of it may have been the threat of labeling bills. A lot of it, however, may have just been due to the fact that there were not as many radio programming issues to talk about. The two issues that fired last year's Gavin—back-announcing and the COLRAM diary—were far more muted this year and no internal issues had emerged to replace them.

Instead, attendees heard opening speaker Rifkin offer a nightmare vision of the year 2030, after another generation's worth of damage to the ozone layer, and call on broadcasters to take charge of the "new green movement" he expected to see in the '90s. "You reach the young people... Whether it succeeds or fails depends on a substantial change in our world view... Radio will play one of the essential roles [in deciding] how we spend the decade."

Specifically, Rifkin asked broadcasters to celebrate the Earth Day holiday's 20th anniversary this year by going on-air with environmental tips and by giving away a pamphlet, "101 Ways To Help Heal The Earth," from his Washington, D.C.-based Greenhouse Crisis Foundation. Broadcasters were also asked to air PSAs being sent to them by Ted Danson's American Oceans Campaign.

The Gavin convention packet also contained a message from Rock & Roll Confidential editor Dave Marsh about the 35 state legislatures currently considering record-sticker legislation of some sort. "If they won't let kids buy something as mainstream as 'Like A Prayer,' what makes you think you'll be allowed to play it," asks Marsh's fier. "You are almost certainly playing

music that is 'obscene' under the vague guidelines of the 1988 Child Protection and Enforcement Act."

That warning was heard again in subsequent panels. Near the end of the AC format room, WAFL Milford, Del., MD Tim Brough referred to proponents of labeling bills when he encouraged audience members to "get out there and punch these peoples' lights out."

'Radio will play an essential role in deciding how we spend the decade'

In the alternative room in a PolyGram "Gavin Survival Kit," which also contained a toothbrush, aspirin, and a condom, attendees found a handwritten letter on PolyGram stationery that urged them to fill out an accompanying form letter addressed to the FCC requesting that the commission reconsider its proposed elimination of the "safe harbor period" for allegedly indecent speech.

The author of the letter, PolyGram West Coast college promotion/alternative marketing director Thomas Westfall, said he launched the campaign after realizing most of his contacts were unaware of the proposal to do away with the safe harbor period. Distributing the form letter at Gavin was "a chance to make everyone aware of it in one easy stroke," he said. Westfall, who is also a broadcast student at San Francisco State, said he collected about 50 letters from attendees himself and sent them in.

If some of the Gavin's topics seemed like more likely candidates for, say, the New Music Seminar, so did a lot of the views expressed on radio. Asked about today's radio at the artist panel, Marsh turned to fellow panelist Laurie Anderson and asked, "Laurie, do you want to help me yawn?"

(The artist panel also featured the strange contrast of Eurythmics' Dave Stewart talking about his experiences taking Ecstasy with Boris Grebenshikov, while Social Distortion's Mike Ness attempted to tell the crowd how much better off his band is now that they are clean.)

Marsh's view of radio got some definite support in the following session, an acerbic keynote address from veteran science-fiction author Harlan Ellison, who took on everything from U2 ("They're the token band who aren't illiterate morons, but find me one 13-year-old kid who can tell you the deep social significance of their lyrics") to being asked to write the screenplay for Kenny Rogers' ill-fated "Planet

Texas" TV movie ("I'd rather have my nose hairs burnt out with a Bic lighter") to Public Enemy ("I have some trouble with Minister Griff, [being] one who is an incipient lampshade... I want him and Axl Rose put in a small dark room together.")

Although Ellison told his audience, "I listen to radio all the time because TV turns your brain to batshit," he also told them, "I can't stand a lot of stuff on the radio, [and] talking to a lot of you, you can't either." A lot of the people he spoke to at Gavin, Ellison said, had told him what they really listened to at home was Miles Davis, Horace Silver, and Stravinsky.

"I wouldn't mind six to eight top 40 stations [in a market] if there were also two good jazz stations, two good classical stations, and [a place to hear] radio drama, but money is the common denominator," said Ellison. "People have a right to listen to whatever they want, but unfortunately people don't have a choice."

Despite his call for a broader radio dial, something he didn't expand on beyond the call for more classical stations, Ellison did admit that doing so was not the same as wanting to. "A lot of you are hired hands. If you pay any attention to me, you will be out on your ass in a minute," he added. "On the other hand, [you might survive and] become Ralph Nader."

Although a surprising number of people raised their hands when asked by Ellison if they had ever broken format at their stations, it may be overstating things to suggest that most of the attendees were ready to become Ralph Nader. A lot of Gavin's political bent came more from the choice of speakers than from the participants themselves. Still, real-world issues tended to dominate here because there were not many radio issues competing for the audience's attention.

At this year's top 40 panel—surprisingly calm despite the format's mediocre recent ratings, the biggest issue was the extent to which top 40 stations should target adults. That debate pitted WNCI Columbus, Ohio, PD Dave Robbins and KUBE Seattle GM Michael O'Shea against KDWB-FM Minneapolis PD Brian Philips and several audience members. "We're nothing more than a camouflaged AC," said Robbins. "I see that as the format of the future if you want to deliver the demos that deliver the cash." "It won't be long before we're hearing about the 35-49 demo that we have to go after," O'Shea added.

Those comments prompted a slew of responses from WBZZ Pittsburgh PD Clarke Ingram ("Targeting 25-34 scares me to death... If we talk to 25-34 are we creating the

(Continued on page 77)



Sword Of Dan-O-Cles. 13-year-old Premiere Radio Networks talent Gabriel Damon, right, is staying busy these days. In addition to playing the voice of "Miami Vice President Quayle" on the network, he also plays a drug dealer in the upcoming film "Robocop II." Damon is seen on a routine office visit here with Susan Gold, Premiere Comedy Network director, left, and Louise Palanker, Premiere's VP of development.

Rock Vets Taking A Spin At New Careers As Jocks

BY CRAIG ROSEN

LOS ANGELES—"It's not the place where old rock stars go to die, it's just a way to keep our careers going on another avenue." That's how Howard Kaylan describes his new job, hosting p.m. drive with his Turtles/Flo & Eddie partner Mark Volman on classic rock WXRK (K-Rock) New York.

Kaylan and Volman are not the only veteran musicians exploring the same avenue, even on K-Rock. Former James Gang/Eagles member Joe Walsh—a veteran of guest appearances at various album rockers—began hosting a regular Friday night shift in early February.

Nationwide, there is Robert Parissi, onetime front man of Wild Cherry, now part of the morning team at classic hits WEGW Wheeling, W.Va.; Humble Pie/ex-Fastway drummer Jerry Shirley, who hosts a weekend show and nightly weekday hour on classic rock WNCX Cleveland; and even a quasimusicalian, former "Partridge Family" star Danny Bonaduce, who holds down late nights on top 40 WEGX Philadelphia.

The veteran-musician-as-host trend also exists in syndicated radio. Saxophonist David Sanborn hosts Westwood One's "The Jazz Show." Former Lovin' Spoonful leader John Sebastian hosts Radio Today's "Rock Stars."

"There are a lot of pop people making the transition into other media," says Volman. "Rock'n'roll guys on radio and TV have been there before. They don't ask stupid questions. They give the artist the respect they deserve. We're not going to ask the Doobie Brothers how they got their name."

Radio is nothing new for the duo. Kaylan says he was doing college radio before the Turtles. In the early '70s, the pair was hired to host a Sunday night show by then

PD Shadon Stevens at KROQ Los Angeles. Stevens had interviewed the duo, which had been touring with Alice Cooper, and was impressed with the way they handled themselves on the air, so he decided to give them the slot leading into the "Dr. Demento Show."

When Stevens left KROQ, the show was canceled and the duo went back to recording. After a mid-'70s deal with Columbia expired, the pair came back to radio when Stevens, then PD of KMET, asked them back. This stint led to a nationally syndicated show as well.

Unfortunately, it wasn't a completely satisfying experience. "That's when we were slapped with the reality that the other stations weren't going to play our records because we were working for KMET," recalls Volman.

This time around it is a bit different. The duo had been working on a new syndicated show for the Unistar Radio Networks and did a week's stint as guest hosts on WXRK in October. Soon after, they were offered a regular show.

While Kaylan and Volman continue to work as producers and backup singers and still perform occasional live dates, Kaylan says they likely won't record any new material. "We don't want to get into competing with 17-year-old blond Adonises."

Volman adds that through working on radio the duo gets "immediate feedback that only live audiences can give. Here we know how it is going to go over and [there are] ratings books to prove it."

The duo's contract with WXRK is for 44 weeks of the year, so it allows Kaylan and Volman to continue to tour as an oldies act in the summer months.

"[Performing on] the road is conducive to staying in the Peter Pan syndrome," Kaylan says.

(Continued on page 14)



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Gavin Marked By Absence Of Big Syndies

SAN FRANCISCO—Judging by the attendance of major networks and syndicators, the Gavin Report Seminar, held here Feb. 15-17, is not one of the more important meets for program suppliers.

Notably absent was ABC Radio Networks, with the exception of "Hot Mix" masterminds Andrew Starr and Dave Rajput. Representatives from Unistar and CBS Radio Networks either were not in attendance or kept an incredibly low profile.

Westwood One had four affiliate relations staffers on hand. MJI Broadcasting had the highest profile, sponsoring the "Super Bowl Of Rock Trivia," and had representatives passing out demo tapes of its recent additions "Desert Island Discs" and "Milestones."

The small turnout of major program suppliers made the trip to

the Bay area worthwhile for those independent syndicators in attendance. At least one seemed optimistic about being able to beat the majors to the punch with summer specials.

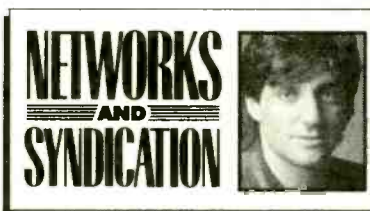
Don Kirshner, who was attending his first radio or TV confab, was at Gavin working his "DK 35: The 35th Anniversary Of Rock'n'Roll." According to Larry Miller, managing director of Don Kirshner Mediators, the series has already been cleared in 50 markets, including WMGK Philadelphia and KNBR San Francisco. Miller also claims he has pending contracts at other top 10 market stations.

"I would have expected a better showing from other syndicators," says Miller. He notes that for most program suppliers, the fall NAB is the "must-attend for the year," but "for me, I'll be going back to

the Gavin. I thought it was great."

WW1 TO DROP 'USA'

While Gavin top 40 editor Dave Sholin was busy at the seminar,



by Craig Rosen

the word that WW1 planned to drop his "Countdown USA" was circulating through the halls. WW1 VP/director of programming Gary Landis confirmed that the show's final weekend with WW1 will be April 21-22.

WW1 picked up "USA" in 1987 when it purchased the NBC Radio Networks. "When we took it on, we wanted to give it the opportunity to fill in the voids," Landis says. "Unfortunately we never obtained the audience to sustain the show."

The four-hour show, which evolved from the early-'80s "Countdown America" with John Leader, has been through one name change, at least two hosts, and four different distributors in its lifetime. Landis maintains that the show was not dropped because of WW1's countdown glut. He says that an executive at another network said, "You can never have too many countdowns." It's a good show; it just didn't rise to our expectations.

Do not, however, expect the show produced by San Francisco-based IS Inc. to disappear. Says IS Inc. president Jo Interrante, who at press time was reportedly looking for a new home for the show, "We certainly intend to march forward."

AROUND THE INDUSTRY

Possibly following the lead of Satellite Music Network, which put its "Z-Rock 50" into syndication (Billboard, May 27, 1989), The Nashville Network Radio will syndicate its "The Nashville Record Review" beginning April 7. The four-hour countdown, hosted by Lorianne Crook and Charlie Chase, airs Saturday from 2-6 p.m. EST and will be satellite-delivered on a barter basis.

It was only weeks ago that CBS announced it was retooling its network structure (Billboard, Feb. 17) to form CBS Spectrum Radio Network by merging audience and affiliates of CBS RadioRadio and CBS Radio Network. According to data tabulated for CBS by Statistical Research Inc. to reflect the restructuring, CBS Spectrum is ranked No. 1 with adults 18+ and 25-54, edging out ABC's Information Network and Entertainment Network, respectively. Will ABC restructure its networks before RADAR 41?

Joseph Fox Communications is set to launch "Soho Natural Sessions," its third sponsored nationally syndicated show, on March 11.

The 30-minute program is available free to noncommercial stations on CD or cassette for those stations without CD players. With host Roger Manning, an artist who recorded for SST and former PD of WYBC New Haven, Conn., the show will focus on acoustic music ranging from folk to rap. JFC also syndicates "Music View" and "Bug Music." For more information, call 212-941-5600.

Sheridan Broadcasting's STRZ Entertainment Network is set to roll out its "Major League Baseball Notebook," a five-minute daily show set to air weekdays at 8:20 a.m. EST. The feature, hosted by former baseball great Gary Matthews, will run a total of 30 weeks, from March 26 through the World Series in October.

WW1 will air an exclusive Eric Clapton special on May 14. The two-hour broadcast will feature material recorded in London at Clapton's recent Royal Albert Hall gigs.

Unistar has two specials on tap for April. "The Academy Of Country Music Awards Nominations Special," a three-hour special hosted by Academy chairman Gene Weed, is available for broadcast April 20-22. "The Doors Story," a three-hour special hosted by WYSP Philadelphia personality Ed Sciaky, will also be available the weekend of April 20-22. In addition, WW1 has promoted Peter Bardwick to VP/assistant to the president.

ABC Radio Networks will distribute a new morning show prep service based on information from USA Today and aimed at 18-34 demographics. Under the four-year contract, USA Today Radio will be provided exclusively to more than 1,200 ABC affiliates. The service contains stories written specifically for radio that will be fed over ABC's DATA system to affiliates.

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.

- March 2-3, Neneh Cherry, On The Radio, On The Radio Broadcasting, one hour.
- March 2-4, Bobby Sherman/Soupy Sales/Neil Sedaka/Neil Young, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.
- March 2-4, Madonna, The Weekly Special, Unistar Radio Networks, 90 minutes.
- March 5-11, Richard Sterban (Oak Ridge Boys), Listen In With Lon Helton, Westwood One Radio Networks, one hour.
- March 5-11, Charnett Moffett, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.
- March 5-11, Stevie Ray Vaughan, In Concert, Westwood One Radio Networks, 90 minutes.
- March 5-11, Guest DJs: The Front, High Voltage, Westwood One Radio Networks, two hours.
- March 5-11, Aerosmith, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.
- March 5-11, George Jones, Westwood One Presents, Westwood One Radio Networks, one hour.
- March 5-11, Bobby Brown, Night Scene, Westwood One Radio Networks, one hour.

A BREED APART

"Lost Souls is an auspicious debut [that] digs for new nuances in the most established rock & roll forms."

Jimmy Guterman, *Rolling Stone*

"The Raindogs are 'Celtic R & B,' the Waterboys eating a Beggar's Banquet on Highway 61."

Timothy White, *Musician*

"Raindogs stunning first record, *Lost Souls*, is a swift kick in the brain. It straddles that line between the thoughtful attractiveness of folk music and the rough-hewn urgency of rock."

Jim Macnie, *The Boston Phoenix*



"I'M NOT SCARED"

the first track by RAINDOGS

from their debut album LOST SOULS

Produced by Peter Henderson and Raindogs.



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Hot Hits in Tokio

Week of February 11, 1990

- 1 Two To Make It Right Seduction
- 2 Dangerous Roxette
- 3 Too Late To Say Goodbye Richard Marx
- 4 Escapade Janet Jackson
- 5 I'll Be Good To You Quincy Jones featuring Ray Charles & Chaka Khan
- 6 All Or Nothing Milli Vanilli
- 7 Another Day In Paradise Phil Collins
- 8 How Am I Supposed To Live Without You Michael Bolton
- 9 Downtown Train Rod Stewart
- 10 Opposites Attract Paula Abdul
- 11 Room B-52's
- 12 Everything Judy Watley
- 13 Here We Are Gloria Estefan
- 14 Anything I Want Kevin Paige featuring Felly
- 15 Pump Up The Jam Technontronic
- 16 All Around The World Lisa Stansfield
- 17 Rock And A Hard Place The Rolling Stones
- 18 Furi Furi '65 Southern All Stars
- 19 Heritage Earth, Wind & Fire
- 20 Rhythm Nation Janet Jackson
- 21 We Almost Got It Together Tanita Tikaram
- 22 Baby You're Mine Basia
- 23 Words The Christians
- 24 Can't Be Sure The Sundays
- 25 Whatever It Takes Cheryl Lynn
- 26 Lambada Kaoma
- 27 Black Shoes Char
- 28 We Didn't Start The Fire Billy Joel
- 29 I Remember You Skid Row
- 30 With Every Beat Of My Heart Taylor Dayne
- 31 Seven O'Clock Quire Boys
- 32 Free Fallin' Tom Petty
- 33 I Try Roby Duke
- 34 Back To Life Soul II Soul
- 35 Love Is The Place To Be Workshy
- 36 Aitaku Natta Tokini Kimiha Kokoni Inai Southern All Stars
- 37 Wonderers Yumi Matsutoya
- 38 Love Shack B-52's
- 39 Peace In Our Time Eddie Money
- 40 Tender Lover Babyface
- 41 LAT 43°N ~ 43 Degrees North Latitude Dreams Come True
- 42 Don't Shut Me Out Kevin Paige
- 43 What Good Is Love Bill Champlin
- 44 Poupée Passionnée La Pat
- 45 I Go To Extremes Billy Joel
- 46 Scandalous Prince
- 47 Let Love Rule Lenny Kravitz
- 48 Never Too Far Diane Reeves
- 49 The Angels Cry Annie Haslam
- 50 Tell Me Why Exposé

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Table with 2 columns: Rank and Song/Artist. Station: WOL 100.7 FM. P.D.: Frank Amadeo. Location: Miami.



Table with 2 columns: Rank and Song/Artist. Station: WYIO 7. P.D.: Louis Kaplan. Location: Nashville.



Table with 2 columns: Rank and Song/Artist. Station: WNCI 97.9. P.D.: Dave Robbins. Location: Columbus.



Table with 2 columns: Rank and Song/Artist. Station: WYOB 106.5. P.D.: Lyndon Abell. Location: St. Louis.



Table with 2 columns: Rank and Song/Artist. Station: WKTI 94 FM. P.D.: Mike Berlak. Location: Milwaukee.



Table with 2 columns: Rank and Song/Artist. Station: WLOT 99.5. P.D.: Gregg Swedberg. Location: Minneapolis.



Table with 2 columns: Rank and Song/Artist. Station: WYOB 106.5. P.D.: Lyndon Abell. Location: St. Louis.



Table with 2 columns: Rank and Song/Artist. Station: WYOB 106.5. P.D.: Garry Wall. Location: San Diego.



Table with 2 columns: Rank and Song/Artist. Station: KPLZ 102.1 FM. P.D.: Casey Keating. Location: Seattle.



Table with 2 columns: Rank and Song/Artist. Station: KUBE 93.1 FM. P.D.: Tom Hutylor. Location: Seattle.

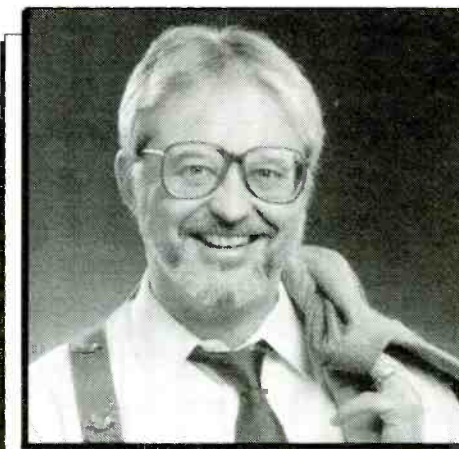


Table with 2 columns: Rank and Song/Artist. Station: Q102.1. P.D.: Dave Allen. Location: Cincinnati.



Table with 2 columns: Rank and Song/Artist. Station: WYOB 106.5. P.D.: Scott Wheeler. Location: Indianapolis.

RADIO



Billboard's PD of the week. Chuck Knapp, KSTP-FM Minneapolis.

WHEN KSTP-FM (KS95) Minneapolis was launched in 1979, it wasn't just a prototype for bright ACs nationwide, it was also the Twin Cities' top 40 FM, and its oldies FM, back in the days when both of those were much less abundant.

Chuck Knapp, KS95's longtime station manager/PD/morning man, remembers, "In the early '80s, we had a 14.8 share 12-plus and a 20-share in teens. And we were playing Barry Manilow, Neil Diamond, Barbra Streisand, and Kenny Rogers. I always told management that as soon as a top 40 came on the air, it was going to disappear, and not to look at the 14.8."

Minneapolis has two top 40s now, and two oldies FMs, and a heavily gold-based album rocker. And KS95 has a competitor, soft AC WLTE, that is usually found somewhere in the seven shares. Despite the fact that the 14.8 took place in a much less fragmented market, it was still unusual to see KS95 down 7.7-6.5 last summer, while WLTE went 7.5-7.3. As with KVIL Dallas, the station that KS95 most resembles, KS95 seemed to be in danger of becoming just another station.

But KVIL was up 7.9-10.2 this book. And KS95 was back at an 8.1—third in the market after full-service monster WCCO (17.9-18.4) and album KQRS (9.9-9.1). WLTE, meanwhile, was down to a 6.9. Knapp will allow that the 6.5 caused some soul searching, but he won't admit to finding anything wrong or making any changes. KS95 continued as essentially the same station it had been for the last 11 years. "We didn't change the way we do the weather or the traffic. We didn't change the music. We obviously haven't changed personalities."

"We just had our best morning book"

"When Arbitron [began continuous measurement of Minneapolis] two years ago, we've noticed that in the third month of each summer book, KS95's exclusive came—which leads the market 25-54, suddenly drops in half. I don't think it's that 50% of them up and leave, but if Arbitron has some sort of sampling problem, it's certainly possible."

"When you look at the fall book, we just had our best morning drive book in over a year for 25-54. We're No. 1 in women and No. 3 in men, which, considering that our audience composition is 65% female, is quite a feat."

In keeping with its overall drive for consistency, most of KS95's fall promotions were holdovers: its ongoing cash-call giveaway (\$500,000 in prizes since 1979) and the "Sunny Money," which circulated 4 million-5 million scratch-and-win cards through Ashland Oil's SuperAmerica convenience stores. There was also the Sunshine Santa promotion—KS95's version of the Christmas Wish—as well as its ongoing work with the Minnesota Food Bank Network that raises about \$100,000 a year.

Making KS95's ongoing high profile possible is the fact that its parent company, Hubbard Broadcasting, is "a broadcasting pio-

neer whose only business is broadcasting. I can sit down with Mr. Hubbard anytime he's in town and he'll ask me what I need... Hubbard is the foremost authority on direct broadcast satellites. They've also just launched the 24-hour Conus News Network to compete with Cable News Network."

Hubbard also has a rivalry with crosstown WCCO that goes back to the '20s. As Knapp relates the story, when S.E. Hubbard launched KSTP-AM in the '20s, he was the first person to actually sell time to sponsors. WCCO countered by lining up funding from the cities of St. Paul and Minneapolis, then offering clients free spots.

And the competition continues. "About six years ago, I was on I-94. It was pouring, and everybody had pulled over. I got a position beneath the bridge and as I listened to WCCO snap, crackle, and pop, I tuned to KS95 and heard our live meteorologists crystal-clear. I went back to the station and wrote a 10-second spot about KS95's static-free weather. That made it onto the air once on WCCO-TV and then mysteriously got pulled."

As for WCCO's meganumbers, Knapp says, "KS95 is the best demographically balanced station in Minneapolis/St. Paul. Twenty-nine percent of the audience is 25-34. Thirty-seven percent is 35-44. When the new census is released next year, there will be more emphasis on 35-44 than 25-34 because that's where the numbers are. Fifty-five percent of WCCO's audience is 55-plus. Twenty percent is 45-54. Thirteen percent is 35-44. Only 9% is 25-34. We can sell against that very effectively."

"WCCO still has the school-closing franchise. On a morning when there are school closings, people are going to listen to them. But that's only 10 times a year. Our latest research shows that we're slightly ahead of them in weather perception and even or slightly ahead in traffic perception."

Compared with WCCO, WLTE—WCCO's FM—is much less of a concern. "W-Lite's big numbers are strictly middays. If you look at them hour-by-hour, it's a 9-to-4 radio station. There has been no beautiful music FM in the Twin Cities since WAYL-FM went oldies in 1988. In an article last May, even their PD [Gary Balaban] said they did well because of the audience WAYL handed them."

When KS95 debuted, its 20-song current playlist made it a relatively conservative FM AC. In 1990, the same list, and its willingness to play songs that haven't crossed to top 40, make it fairly liberal. In middays, a 50-minute sample of the station contained Barry Manilow, "Ready To Take A Chance Again"; Steve Winwood, "The Finer Things"; Richard Marx, "Angelia"; Berlin, "Take My Breath Away"; Bob Seger, "You'll Accompany Me"; Natalie Cole, "Starting Over Again"; Johnny Nash, "I Can See Clearly Now"; Friend & Lover, "Reach Out Of The Darkness"; Fleetwood Mac, "Hold (Continued on next page)

Billboard Revises Black, AC, Rock, Modern Rock Radio Panels

NEW YORK—Effective with this week's issue, Billboard has revised the radio reporters for four of its chart panels. The changes affect the Hot Black Singles, Hot Adult Contemporary, Album Rock Tracks, and Modern Rock Tracks panels and are based on the recently released fall 1989 Arbitron ratings.

Depending on the chart, Billboard radio reporters are divided into four or five weighted categories based on a station's weekly cume audience from 6 a.m.-midnight Monday through Sunday in Arbitron's total survey area. New reporters are indicated below by an asterisk. Billboard's new list of Hot 100 Singles chart reporters becomes effective with next week's chart and will be published then.

In addition, four stations are being added to the panel of stations monitored by Broadcast Data Systems for Billboard's country chart. The new reporters are WESC-FM Greenville, S.C., WEZL Charleston, S.C., WFLS Fredericksburg, Va., and WSSL-FM Greenville, S.C. Two stations are being dropped—KNTF San Bernardino, Calif., and WCXI Detroit. That brings the total to 79 reporters.

ADULT CONTEMPORARY

Seven new reporters were added to the Hot Adult Contemporary chart, bringing the current total to 97. Weighting is as follows: platinum—weekly cume of more than 1 million listeners; gold—500,000-999,999; silver—250,000-499,999; bronze—100,000-249,999; and secondary—40,000-99,999.

PLATINUM (4)

KBIG Los Angeles
KOST Los Angeles
WCCO Minneapolis
WNSR New York

GOLD (4)

KIOI San Francisco
KVIL Dallas
WSB-FM Atlanta
WSNI Philadelphia

SILVER (10)

KFMB-FM San Diego

KKCW Portland, Ore.
KMGC Dallas
KSTP-FM Minneapolis
KYKY St. Louis
WALK Long Island, N.Y.
WENS Indianapolis
WGY Albany, N.Y.
WLTF Cleveland
WLTT Washington, D.C.
WMJI Cleveland
WNIC Detroit
WOMC Detroit
WSNY Columbus, Ohio
WVBF Boston
WWMX Baltimore

BRONZE (49)

KAMZ El Paso, Texas
KESZ Phoenix
KEYI Austin, Texas
KEZR San Jose, Calif.
KFMB San Diego
KFYR Bismarck, N.D.
KHLT Little Rock, Ark.
KHOW Denver
KKMJ Austin, Texas
KKYY San Diego
KLCY Salt Lake City
KLSI Kansas City, Mo.
KLSY Seattle
KMGI Seattle
KMMX San Antonio, Texas
KSTZ St. Louis
KXLT Denver
WARM York, Pa.
WEBE Bridgeport, Conn.
WFMK Lansing, Mich.
WHNN Saginaw, Mich.
WIVY Jacksonville, Fla.
WKRQ-FM Mobile, Ala.
WKXW Trenton, N.J.
WLAC-FM Nashville
WLEV Allentown, Pa.
WLHT Grand Rapids, Mich.
WLTS New Orleans
WMAG Greensboro, N.C.
WMXB Richmond, Va.
WMXC Charlotte, N.C.
WMXP Pittsburgh
WMYU Knoxville, Tenn.
WMYX Milwaukee
WNLT Tampa, Fla.
WOBM-FM Ocean County, N.J.
WRMF West Palm Beach, Fla.
WRRM Cincinnati
WRVR Memphis
WSLQ Roanoke, Va.
WTCB Columbia, S.C.*
WTFM Johnson City, Tenn.
WTPI Indianapolis
WVUD Dayton, Ohio*
WWDE Norfolk, Va.
WWNK Cincinnati
WWWL Toledo, Ohio
WYYY Syracuse, N.Y.
WZNY Augusta, Ga.

SECONDARY (24)

KBOI Boise, Idaho
KELT McAllen/Brownsville, Texas
KEZA Fayetteville, Ark.*
KPNW Eugene, Ore.

KRLB Lubbock, Texas
KTYL Tyler, Texas
KVUU Colorado Springs, Colo.
KWNR Las Vegas
WAEB Allentown, Pa.
WAEV Savannah, Ga.
WAHR Huntsville, Ala.*
WBCM Tallahassee, Fla.
WBCC Canton, Ohio
WJBC Bloomington, Ill.
WKGW Utica, N.Y.
WKYE Johnstown, Pa.
WMSG Wilkes-Barre, Pa.*
WMT-FM Cedar Rapids, Iowa*
WPEZ Macon, Ga.
WQHQ Ocean City, Md.
WSHQ Albany, N.Y.*
WSLI Jackson, Miss.
WXBB Harrisburg, Pa.
WXTC Charleston, S.C.

ALBUM ROCK

One station was added to Billboard's album rock panel this quarter, bringing the total to 86 reporters. Weighting is as follows: platinum—weekly cume of more than 1 million listeners; gold—500,000-999,999; silver—250,000-499,999; bronze—100,000-249,999.

PLATINUM (3)

KLOS Los Angeles
WMMR Philadelphia
WNEW-FM New York

GOLD (10)

KQRS Minneapolis
KROQ Los Angeles
KSHE St. Louis
WBCN Boston
WDVE Pittsburgh
WFBY Indianapolis
WLUP-FM Chicago
WMMS Cleveland*
WRIF Detroit
WWDC-FM Washington, D.C.

SILVER (28)

KAZY Denver
KBCC Denver
KBPI Denver
KFOG San Francisco

KGB San Diego
KISW Seattle
KLOL Houston
KOME San Jose
KRQR San Francisco
KUPD Phoenix
KXRX Seattle
KZAP Sacramento
WBAB-FM Long Island, N.Y.
WCCC Hartford, Conn.
WCMF Rochester, N.Y.
WDRE Long Island, N.Y.
WEBN-FM Cincinnati
WGTR Miami
WHCN Hartford, Conn.
WHJY Providence, R.I.
WHTQ Orlando, Fla.
WITY Baltimore
WKDF Nashville
WKLS Atlanta
WLLZ Detroit
WSHE Miami
WYNF Tampa, Fla.
XETRA-FM San Diego

BRONZE (45)

KATT Oklahoma City
KDKB Phoenix
KEZO Omaha, Neb.
KGGG Des Moines, Iowa
KGON Portland, Ore.
KINK Portland, Ore.
KISS San Antonio, Texas
KJJO Minneapolis
KLAQ El Paso, Texas
KLBJ-FM Austin, Texas
KMOD Tulsa, Okla.
KRSP-FM Salt Lake City
KRXQ Sacramento, Calif.
KSJO San Jose, Calif.
KYYS Kansas City, Mo.
WAPL Appleton, Wis.
WAQX Syracuse, N.Y.
WAQY Springfield, Mass.
WBLM Portland, Maine
WBRU Providence, R.I.
WCKW New Orleans
WDHA Morristown, N.J.
WDIZ Orlando, Fla.
WEGR Memphis, Tenn.
WFYV-FM Jacksonville, Fla.
WGR-FM Buffalo, N.Y.
WHFS Washington, D.C.
WIBA-FM Madison, Wis.

WIMZ Knoxville, Tenn.
WIOT-FM Toledo, Ohio
WKRR Greensboro, N.C.
WLAV-FM Grand Rapids, Mich.
WLWQ Columbus, Ohio
WLRZ Milwaukee
WNOR Norfolk, Va.
WONE-FM Akron, Ohio
WPLR New Haven, Conn.
WPYX Albany, N.Y.
WQFM Milwaukee
WRDU Raleigh, N.C.
WRFX Charlotte, N.C.
WRNO New Orleans
WRXL Richmond, Va.
WTUE Dayton, Ohio
WZZO Allentown, Pa.

MODERN ROCK

One station was added to Billboard's Modern Rock Track charts with this revision. Panel weights for the MRT chart are the same as for the album rock chart, except that there is a secondary category for stations with cumes below 100,000 listeners. Because of the format's nature, the Modern Rock Tracks chart is the only one with noncommercial reporters. Those stations are indicated below by the symbol (n).

GOLD (3)

KROQ Los Angeles
WBCN Boston
WXRT Chicago*

SILVER (3)

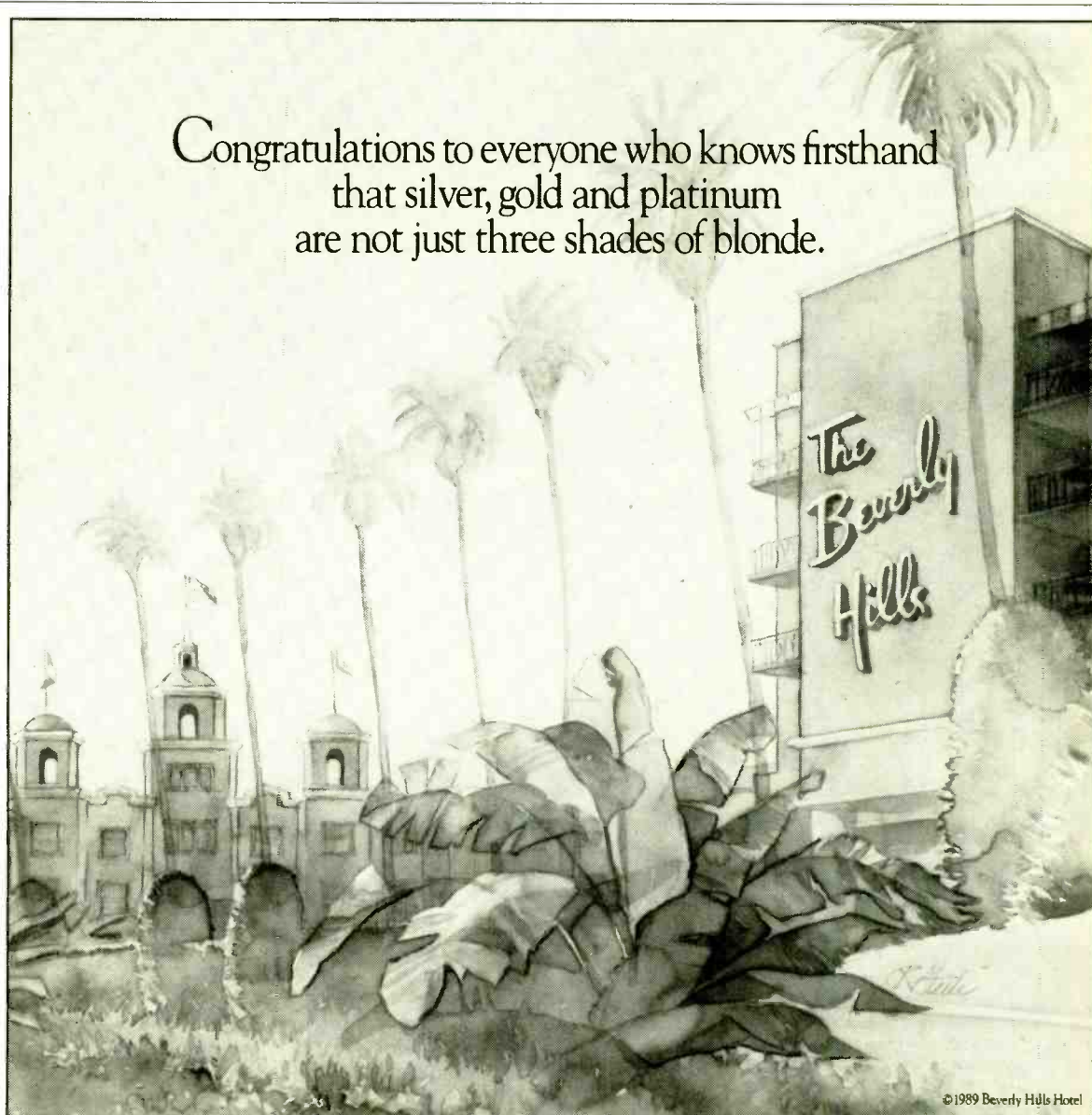
KITS San Francisco
WDRE Long Island, N.Y.
XETRA-FM San Diego, Calif.

BRONZE (5)

KBCO Denver
KDGE Dallas
WBRU Providence, R.I.
WPNX Boston
WHFS Washington/Baltimore

(Continued on next page)

Congratulations to everyone who knows firsthand that silver, gold and platinum are not just three shades of blonde.



©1989 Beverly Hills Hotel

PD OF THE WEEK

(Continued from preceding page)

Me"; the Bee Gees, "Fanny (Be Tender With My Love)"; and Sadao Watanabe, "Any Other Fool."

Of AC-only hits, Knapp says, "You have to play songs that have a great melody and there aren't as many in 1990 as there were in 1980. Natalie Cole is certainly preferable to the Go-Go's and Eurythmics. In the mid-'80s, the format was faced with a huge challenge: were we going to play these things because they were the hits, or were we going to stay with the more traditional AC stuff that got us there."

"Why is it that Neil Diamond doesn't have top 10 records, but holds the record at the Met Center here for consecutive sellouts? Maybe a half-dozen of his friends are buying his records and the rest are taping them for each other. With Neil and Barbra Streisand not on the Hot 100, we're seeing new people that eight-nine years ago, we would never have played."

"I have to make decisions every week with [MD] Kim Jeffries. Sometimes it comes down to what do we want to die with? Are you going to step out with something new that the AC audience doesn't know? The Nat-

alie Cole is a wonderful song. It's not on the Hot 100, but it's on the AC chart. You have to decide what you want to be and who you want to reach."

"There are very few stations like KVIL or KS95 that have put together a strong enough coalition of listeners to survive the years," says Knapp. Would he put on another bright AC today, even with such stations having fallen out of favor in many places? "Sure. It's what I like. It's what I know the best. To do a combination of personality, music, public-service, and all the other things that KS95 represents is a real handful. I would think it's easier to do a Lite station, but I don't think it's as rewarding."

"I still want to increase our market share in 25-54. I don't think we can reach everybody who's 25 or everybody who's 54, but if we can get enough in the 30-45 range, we can still increase our share in the demo. Market revenue is still increasing in the Twin Cities. I can make more with an 8.5 share properly positioned than I did in the days of the 14.8 because there's more money in the market."

SEAN ROSS



Born Goofy. KNIX Phoenix morning man W. Steven Martin, who recently broadcast his show live from both Disneyland in Anaheim, Calif., and Walt Disney World in Orlando, Fla., poses here with a worried-looking passenger during a charter flight between the two parks.

PANEL REVISIONS

(Continued from preceding page)

KTAO Santa Fe, N.M.
 KTCL Denver
 KUKQ Phoenix
 KUNV Las Vegas (n)
 KUSF San Francisco (n)
 WAPS Akron, Ohio (n)
 WCDB Albany, N.Y. (n)
 WDCR Hanover, N.H. (n)
 WDET Detroit (n)
 WDST Poughkeepsie, N.Y.
 WFIT Melbourne, Fla. (n)
 WHTG Asbury Park, N.J.
 WKXL Concord, N.H.
 WMDK Peterborough, N.H.
 WOFM Norfolk, Va.
 WPRB Princeton, N.J. (n)
 WRAS Atlanta (n)
 WRVU Nashville (n)
 WTUL New Orleans (n)
 WWWV Morgantown, W. Va. (n)
 WXCI Danbury, Conn. (n)
 WXYX Pittsburgh

BLACK

One new reporter was added to the Hot Black Singles chart this time. It currently has a total of 99 reporters. Weighting is as follows:

platinum—weekly cume of at least 500,000; gold—250,000-499,999; silver—100,000-249,999; bronze—50,000-99,999; and secondary—20,000-49,999.

PLATINUM (8)

KJLH Los Angeles
 KKDA-FM Dallas
 WCCI-FM Chicago
 WJLB Detroit
 WRKS New York
 WUSL Philadelphia

GOLD (14)

KACE Los Angeles
 KHYS Houston
 KMJM St. Louis
 KMIQ Houston
 KSOL San Francisco
 WAMO-FM Pittsburgh
 WDAS-FM Philadelphia
 WHQT Miami
 WHRK Memphis
 WHUR Washington, D.C.
 WKYS Washington, D.C.
 WVEE Atlanta
 WXYV Baltimore
 WZAK Cleveland

SILVER (27)

PROMOTIONS

(Continued from page 16)

talking about, WLLZ Detroit, for example, capitalized on the opening of a McDonald's in the Soviet Union by sending listeners to Moscow for a Big Mac meal. WZBH Ocean City, Md., sent listeners to Washington, D.C., as part of its Cracking Up promotion after D.C. mayor Marion Barry was arrested there for drug use. The winners went to a comedy club in the city and then stayed in the hotel room where Barry was nabbed.

VALENTINE'S DAY WRAP-UP

N/T WCKY Cincinnati afternoon man **Doug Stephan** had listeners send in cards and letters nominating couples as Cincinnati's greatest lovers. The winning couple, which was announced on Valentine's Day, won a trip to the Ba-

hamas. Runners-up won a computer-personalized romance novel.

AC WNSR New York asked listeners to back up their Valentine's Day dedications with a donation to a homeless charity... Adult alternative **KBLX** San Francisco sponsored the city's 15th annual Valentine's weekend run/walk to benefit the Heart Assn.

Album **WBLM** Portland, Maine, morning team **Captain Ivy & Mark Persky** asked listeners to write in and explain why they were afraid to propose. A winning entry was selected and on Valentine's Day a conference call was set up between both lovers and the morning team, who proposed for the reluctant partner. The couple also won a diamond engagement ring from a local jeweler.

Urban **KACE** Los Angeles was among the many stations broadcasting live weddings. Atlantic recording artist **Mikki Howard** performed at the ceremony.

KMOX St. Louis teamed with the Ralston Purina Company, makers of Almond Delight cereal, on a trip for two to Jamaica. Listeners sent postcards explaining why they are "nuts" about their Valentine.

IDEA MILL: CLUCKING FOR BUCKS

Top 40 **WEGX** (Eagle 106) Philadelphia's Adopt An Angel promotion is raising money to pay subway and bus fares so the self-appointed Guardian Angels can patrol the city's transit system. Listeners are being asked for a \$55 donation that will purchase a monthly transpass for one of the Angels. The station matches the donation for each pass purchased.

AC **WMJI** Cleveland hosted Chicken Fest '90, offering listeners the "most bucks for the cluck." The station invited listeners dressed as chickens to a local mall to cluck to "In The Mood." The combination of best costume and best clucking netted one listener \$1,000.

Easy **KODA** Houston promoted the city's annual Livestock Show

and Rodeo by giving away cattle along with tickets to the show. Although listeners were told that the animals are housebroken, they were not told that the "cattle" in question were actually lawn ornaments with the station's call letters "branded" on their backsides.

The National Assn. of Broadcasters has named nine winners along with a special honorable-mention winner in this year's "Best of the Best" radio promotion contest.

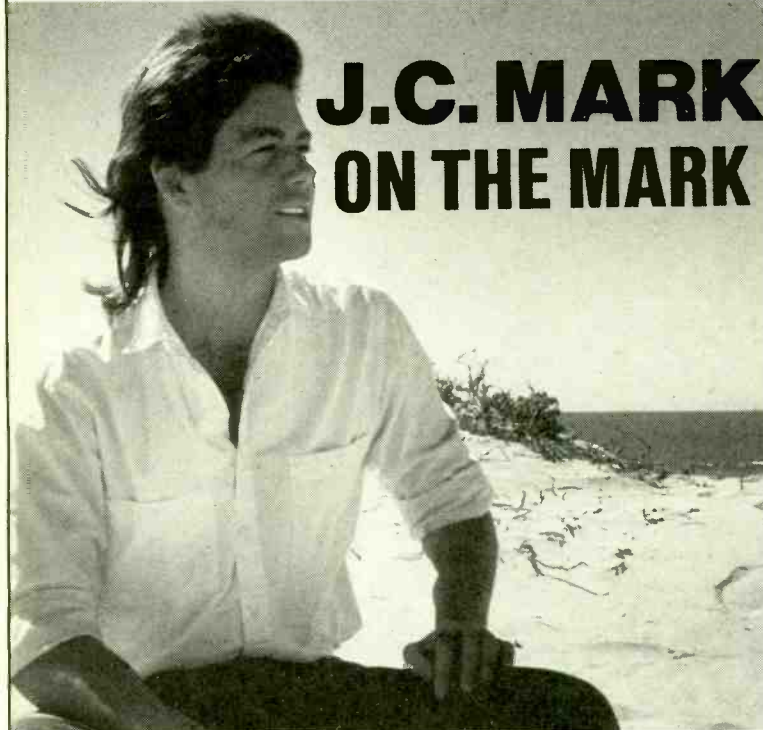
In the large-market category, **WBOS** Boston took the community service award for its Family Holiday Fund that sought permanent residences for homeless families; **KBCO** Denver got one in the station enhancement category for its Kinetic Sculpture Challenge events, which drew 35,000 people; and **KRBE** Houston slimed its way to a sales award for refurbishing a '65 Cadillac hearse to resemble the "Ghostbusters II" Ecto-1-mobile.

In medium markets, the community-service award went to **KROD/KLAQ** El Paso, Texas' Million Koins For Kids fund-raiser. **WYNK-FM**, Baton Rouge got the station-enhancement award for its WYNK At Work free-lunch program. **KNIK** Anchorage took the sales award for its Take The Breeze Train scenic tour through Alaska in a double-decker dome train car. The honorable-mention award went to **WHO** Des Moines, Iowa in the community service department for its Tanks, Dad take-a-ride-in-a-tank contest to promote the National Guard.

Small-market winners include **WKCG** Augusta, Maine (community service) for its Sandwich Wars taste test, with contributions to a local charity; **WCOW** Sparta, Wis., (station enhancement), for its sponsor-redeemable Cow Cash promo, with fake dollars featuring the faces of country stars; and **KJAM-AM-FM** Madison, S.D. (sales) for its 30th anniversary giveaway of a '59 Chevy El Camino, restored with funds from 50 station clients.

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WEDR Miami
WENN Birmingham, Ala.
WGPR Detroit
WIKS Coastal N.C.
WIZF Cincinnati
WJHM Orlando, Fla.
WJMH Greensboro, N.C.
WJMI Jackson, Miss.
WJMO Cleveland
WMYK Norfolk, Va.
WNJR Newark, N.J.
WOWI Norfolk, Va.
WPEG Charlotte, N.C.
WQMG Greensboro, N.C.
WQOK Raleigh, N.C.
WQQK Nashville
WTLC Indianapolis
WYLD-FM New Orleans
WZFX Fayetteville, N.C.
WZHT Montgomery, Ala.

BRONZE (28)

KCOH Houston
KIPR Little Rock, Ark.
KMJJ Shreveport, La.
KQXL Baton Rouge, La.
WATV Birmingham, Ala.
WBSK Norfolk, Va.
WCKX Columbus, Ohio
WDKX Rochester, N.Y.
WDZZ Flint, Mich.
WEAS-FM Savannah, Ga.
WEBB Baltimore
WFXA Augusta, Ga.
WFXC Raleigh, N.C.
WFXE Columbus, Ga.
WGOK Mobile, Ala.
WHJX Jacksonville, Fla.
WILD Boston
WJIZ-FM Albany, Ga.
WLOU Louisville, Ky.
WLWZ Greenville, S.C.
WMGL Charleston, S.C.
WPGA Macon, Ga.
WPLZ Richmond, Va.
WTLZ Saginaw, Mich.
WTMP Tampa, Fla.
WVKO Columbus, Ohio
WWWZ Charleston, S.C.
WXOK Baton Rouge, La.

SECONDARY (24)

KDKO Denver
KPRW Oklahoma City
KWTD Little Rock, Ark.
KXZZ Lake Charles, La.
KYEA Monroe, La.
WAAA Winston-Salem, N.C.
WAGH Columbus, Ga.
WANM Tallahassee, Fla.
WCKU Lexington, Ky.
WDAO Dayton, Ohio
WEUP Huntsville, Ala.
WFXM Macon, Ga.
WJJS Lynchburg, Va.
WJTT Chattanooga, Tenn.
WNHC New Haven, Conn.
WNOV Milwaukee
WPAL Charleston, S.C.
WPOM West Palm Beach, Fla.
WQFX Gulfport, Miss.
WRBD Fort Lauderdale, Fla.
WRKE Ocean City, Md.
WRXB St. Petersburg, Fla.
WXVI Montgomery, Ala.
WZAZ-FM Jacksonville, Fla.

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Lenny Lays In Wait. Lenny Williams, former lead singer of Tower Of Power, wraps up his new Crush Records solo album, "Layin' In Wait," at Elumba Studios in Los Angeles. Plotting the album's potential course on Billboard's albums charts are, standing from left, Jon Gass, engineer; Cecil Holmes Jr., VP of promotion, Crush; Sandra Newman, Williams' manager; Jarvis, a friend; and Donell Sullivan, second engineer. Seated at board, from left, are Joel Newman, president, Crush; Williams; and producer Larry White.

Silas Savors MCA's Top-Dog Status Says 1990 Emphasis Will Be On New Acts

BY DAVID NATHAN

LOS ANGELES—MCA Records was 1989's leading black music label. With 47 charted albums and singles, including the top black single and top black album, and judged the top black distributing label, MCA is understandably buoyed by its success.

According to Louil Silas Jr., executive VP, A&R and artist development, black music, "You can fully expect MCA to be in the same place at the end of 1990 as the top black music company."

The emphasis in 1990 will be on breaking new artists, he says. Among them is the female group Body, which has just finished working with hit-making producers Angela Winbush & Ronald Isley and Michael J. Powell. "I believe the consumer has been looking for a female group with the same kind of class,

artistry, and longevity that the Supremes had. Whereas there are female groups today who are selling sex and grooves, Body is about talent, a classy image, and great songs." The initial single, "Footsteps In The Dark," is a remake of the Isley Brothers song.

Other new acts due in 1990 include the Newtrons ("they'll be continuing the tradition of great youth-oriented groups like the Jacksons and New Edition"); Troy Hinton, a 17-year-old male vocalist; rap collective the Vicious Beat Posse; Jeff Redd, whose first single, "I Found Lovin'," is already receiving strong radio response; a duo called the Babes, who Silas says may undergo a name change, whose debut album was produced by Bryan Loren, Chuckii Booker, and Vincent Branley; and male vocalist John Pagano, whom Silas describes as "a guy with the looks of Rob Lowe and vocals reminiscent of Jeffrey Osborne and James Ingram." Pagano will be introduced to the marketplace via a guest vocal on "Shower You With Love," the upcoming single from the new MCA album by saxophonist George Howard.

Although 1989 was a banner year with impressive sales on such acts as Bobby Brown, Stephanie Mills, Jody Watley, Guy, Patti LaBelle, and Heavy D & the Boyz, Silas is frank in discussing some of the company's less-than-successful projects. "I was disappointed with the lack of sales on the Robert Brookins LP," he says, noting that Brookins is no longer with the label. Silas also mentions Ready For The World and Eugene Wilde as good product that did not click in the market.

Silas, though pleased with the way Patti LaBelle's "Be Yourself" album has been received, says the project "should have had a more focused A&R perspective... For a variety of reasons we didn't have that on this project but we'll have a much more focused A&R game plan for her next LP."

Observing that "we are getting back to real singers, songs, and production," Silas predicts strong success in 1990 for second albums by Perry, the Mac Band (who Silas calls "the Whispers of the '90s"), George Pettus (teamed with producers Winbush & Isley), and a debut by former Klymaxx member Bernadette Cooper.

Of star producer Teddy Riley, Silas says he is confident he will continue to grow. "So much of what he's done has been bastardized by those who

(Continued on next page)

New Show Offers Shot At 'Big Break' Singer Natalie Cole Hosts Syndicated Variety Program

THESE ARE THE BREAKS: "Big Break" is the name of Multimedia Entertainment's new one-hour weekly variety/showcase program, now signed on in 48 markets and still growing, according to executive producer Dan Gasby. Some of those markets are Philadelphia, San Francisco, Detroit, Washington, D.C., Baltimore, Miami, Tucson, Ariz., Lansing, Mich., Dallas, Tyler, Texas, Miami, and Oklahoma City. A kind of cross between "Solid Gold" and "Star Search," "Big Break" is hosted by singer Natalie Cole and features up-and-coming talent competing for cash and prizes in five categories: soloist, group, children, rap, and variety. The studio audience chooses the winner each week, and each winner is eligible for a season-end competition for Big Break Artist Of The Year. Also planned are performances and interviews with established artists as well as dance sequences featuring the Big Break Dancers. The show will be available in September on a straight barter basis. For more information, contact Gasby at 212-484-7024.



for info, call 212-231-7016.

LIFTING CELEBRITY VOICES: Here's the final line-up for the all-star recording of "Lift Every Voice And Sing" with Melba Moore: Dionne Warwick, Stevie Wonder, the Clark Sisters, Freddie Jackson, Anita Baker, Bobby Brown, Howard Hewett, Take 6, Stephanie Mills, BeBe & CeCe Winans, and Jeffrey Osborne. Gerald Albright guests on sax, while Terri Lyne Carrington guests on drums. Special guest the Rev. Jesse Jackson provides inspirational narration. A celebrity-studded video was filmed Feb. 20 with singer/dancer/director Debbie Allen directing. The single will be released March 12; Moore's album "Sold Expose" is due April 4.



by Janine McAdams

million-dollar suit against former partner Gene Griffin in federal court. See separate story in the upfront news section... In the wake of recent deaths in his family, Arista black music A&R VP Erik Nuri has resigned from the label, effective Feb. 16. We wish Nuri all the best in his endeavors and hope he returns his talents to the music industry soon... Larry Blackmon is in Los Angeles mixing the Cameo follow-up to "Machismo," due in late spring... Vanessa Williams is in the studio with producers BeBe Winans and the Boys (producers get younger every day!) working on her next Wing/PolyGram album... Expect Sinbad to release a new single this spring on the Ill Records comedy label.

LAST WORD: The Professor Griff/M.C. Serch bout at Def Jam Feb. 7 stemmed from Griff's annoyance at mocking allusions made to Public Enemy in 3rd Bass' "Gas Face" video, says a Rush Management spokesman. In response to Def Jam head Russell Simmons' statement about the incident (Billboard, Feb. 24), Griff has released his own brief retort: "Does this mean my contract with Def Jam Recordings is over? Anyone with eyes and ears knows what this is about. I am tired of all the back and forth conversations and accusations about what I said and meant.

"Stated simple [sic], as a strong Black man, I cannot and will not allow any actions that disrespect Black people to go unchallenged. 3rd Bass was out of line and I called them on it. Case closed!"

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"Jungle Beat Rap" Skeeter Lee
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Billboard POWER PLAYLISTS FOR WEEK ENDING MARCH 3, 1990

Sample Playlists of the Nation's Largest Black Radio Stations

Station	Artist	Track
Baltimore	Paula Abdul	Duet With The Wild Pair, Opposite
Baltimore	Janet Jackson	Escapade
Baltimore	Surface	Can We Spend Some Time
Baltimore	Richard Rogers	(I'll Be Your) Dream Lover
Baltimore	Stacy Lattisaw	With Johnny Gill, Where Do We Go
Baltimore	Miki Howard	Love Under New Management
Baltimore	Christopher Williams	Promises, Promises
Baltimore	Quincy Jones	Featuring El DeBarge & Barry White
Baltimore	Alyson Williams	I Need Your Lovin'
Baltimore	Lisa Stansfield	All Around The World
Baltimore	Smoke Robinson	Everything You Touch
Baltimore	Luther Vandross	Treat You Right
Baltimore	Earth, Wind & Fire	(Featuring The Boys), Herita
Baltimore	David Peaston	We're All In This Together
Baltimore	Dianne Reeves	Never Too Far
Baltimore	Stephanie Mills	Comfort Of A Man
Baltimore	Foxy Brown	Sorry (Baby Can I Hold You)
Baltimore	Troop	Spread My Wings
Baltimore	The Gap Band	Addicted To Your Love
Baltimore	Mace	Featuring Frankie Beverly, Love's On The R
Baltimore	Sharon Bryant	Body Talk
Baltimore	Ruby Turner	It's Gonna Be Alright
Baltimore	Miles Jaye	Heaven
Baltimore	Michelle	No More Lies
Baltimore	Salt-N-Pepa	Expression
Baltimore	Miki Blue	Knocks Me Off My Feet
Baltimore	Kim Waters	(Featuring Juanita Dailey), Stay
Baltimore	Big Daddy Kane	I Get The Job Done
Baltimore	S.O.S. Band	Secret Wish
Baltimore	Randy & The Gypsies	Love You Honey
Baltimore	Inner City	Whatcha Gonna Do With My Lovin'
Baltimore	M.C. Hammer	Help The Children
Baltimore	D-Web	Introducing Cathy Dennis, C'mon And Get It
Baltimore	Joyce Sims	All About Love
Baltimore	Mothers Finest	Your Wish Is My Command
Baltimore	Babyface	Whip Appeal
Baltimore	Howard Hewett	Show Me
Baltimore	The Main Ingredient	Nothing's Too Good For My
Baltimore	Starpoint	I Want You You Want Me
Baltimore	Natalie Cole	Wild Women Do
Baltimore	Jeff Redd	I Found Lovin'
Baltimore	Angela Winbush	No More Tears
Baltimore	Randy Crawford	Wrap-U-Up
Baltimore	Barry White	I Wanna Do It Good To You
Baltimore	L.L. Cool J.	Jingling Baby
Baltimore	Def-Con 4	Say You Love Me
Baltimore	Cartron Blount	A Day Without Your Love
Baltimore	EX	After 7, Ready Or Not
Dallas	Stacy Lattisaw	With Johnny Gill, Where Do We Go
Dallas	Miki Howard	Love Under New Management
Dallas	Stephanie Mills	Comfort Of A Man
Dallas	Babyface	Whip Appeal
Dallas	Sky	Real Love
Dallas	Heavy D & The Boyz	Gyrlz, They Love Me
Dallas	Paula Abdul	(Duet With The Wild Pair), Opposite
Dallas	Lisa Stansfield	All Around The World
Dallas	Earth, Wind & Fire	(Featuring The Boys), Herita
Dallas	Christopher Williams	Promises, Promises
Dallas	Body	Footsteps In The Dark
Dallas	Dianne Reeves	Never Too Far
Dallas	Quincy Jones	Featuring El DeBarge & Barry White
Dallas	Luther Vandross	Treat You Right
Dallas	Smoke Robinson	Everything You Touch
Dallas	Public Enemy	Welcome To The Terrordome
Dallas	Jeff Redd	I Found Lovin'
Dallas	M.C. Hammer	Help The Children
Dallas	David Peaston	We're All In This Together
Dallas	Carmin	Play Toy
Dallas	Sharon Bryant	Body Talk
Dallas	After 7	Ready Or Not
Dallas	Jermaine Jackson	Two Ships
Dallas	Miki Blue	Knocks Me Off My Feet
Dallas	Troop	Spread My Wings
Dallas	Mary Davis	Don't Wear It Out
Dallas	The Gap Band	Addicted To Your Love
Dallas	Walter Beasley	Just Kickin' It
Dallas	Tyler Collins	Girls Nite Out
Dallas	The Main Ingredient	Nothing's Too Good For My
Dallas	Randy Crawford	Wrap-U-Up
Dallas	EX	Howard Hewett, Show Me
Dallas	EX	R.J.'s Latest Arrival, Touch Me
Dallas	EX	Regina Belle, What Goes Around
Dallas	EX	Eric Gable, Hard Up
Dallas	EX	Billy Davis, I Want You
Dallas	EX	Mantronix Featuring Wordress, Got To Have You
Dallas	EX	Freddie Jackson, All Over You
Dallas	EX	Starpoint, I Want You You Want Me
Dallas	EX	Whistle, Always And Forever
Dallas	EX	Jody Watley, Precious Love



HOLDING STRONG: "Where Do We Go From Here" by Stacy Lattisaw & Johnny Gill (Motown) remains at the top of the chart, earning a bullet for a second week. Retail continues to build with eight new dealers reporting the record, ranking it No. 1 overall. Radio results were also impressive: Of the 37 No. 1 reports from radio, 18 stations list "Where" at No. 1 for the second—and in some cases, for the third—straight week. Some of those stations are WUSL and WDAS, both in Philadelphia; WHUR Washington, D.C.; WBLX Mobile, Ala.; and KKDA Dallas. Eighteen stations position it at No. 1 this week, including WNJR Newark, N.J.; WOWI Norfolk, Va.; KQXL Baton Rouge, La.; WJMI Jackson, Miss.; and WGCI Chicago. Even though "Where Do We Go From Here" made sufficient gains to earn a bullet and has a large lead in total points over "Escapade" by Janet Jackson (A&M), it is difficult to predict whether or not it will hold for a third week.

"Escapade" jumps 7-2 from great retail and radio point gains. It ranks No. 2 overall at radio, despite the fact that is listed by only 89 of the 99 stations on the panel. It has No. 1 reports from 18 stations, including WILD Boston, WRKS New York, WJIZ Albany, Ga., KMJM St. Louis, and KMJQ Houston. Based on the huge point gains from this week, it poses a serious challenge for next week's top spot.

JETTING TO THE TOP: In its fifth week, "The Secret Garden" by Quincy Jones Featuring Barry White And El DeBarge (Warner Bros.) leaps 10-4. It ranks No. 5 at radio and No. 9 at retail (see chart below). Five stations list No. 1 reports: WZAK and WJMO-AM, both in Cleveland, Ohio; WDAO Dayton, Ohio; WJLB Detroit; and for the second week, WAMO Pittsburgh. The record garners top five reports at 21 stations.

"LOVE UNDER NEW MANAGEMENT" by Miki Howard (Atlantic) is closing fast on "The Secret Garden," and although it is positioned a notch behind at No. 5, it has more radio points and ranks No. 3 overall. Retail is now converting well, with 22 dealers showing new reports, placing the single at No. 12 overall. On the radio side, of the 96 reports, 40 show top five positions. It is an easy bet that the top three contenders—Jackson, Jones, and Howard—will all make it to No. 1.

THE WOMAN'S GOTTA HAVE IT: Angela Winbush has very quietly begun to establish so many records on the chart that she can now begin to think in terms of chart share. Her current single, "No More Tears" (Mercury), climbs 82-60 and gains 26 stations for a total of 62. At No. 63, "Footsteps In The Dark" by Body (MCA), which she produced, gains 10 stations for a total of 51. Debuting at No. 75 is "One Of A Kind" by the Isley Bros. Featuring Ronald Isley (Warner Bros.), which Winbush wrote and co-produced with the Isleys. Go on, girl!

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 27 REPORTERS	BRONZE/ SECONDARY ADDS 52 REPORTERS	TOTAL ADDS 99 REPORTERS	TOTAL ON 99 REPORTERS
ALL OVER YOU FREDDIE JACKSON ORPHEUS	11	17	30	58	58
WHAT GOES AROUND REGINA BELLE COLUMBIA	6	8	24	38	79
SHOW ME HOWARD HEWETT ELEKTRA	4	7	17	28	54
NO MORE TEARS ANGELA WINBUSH MERCURY	4	9	13	26	62
WHIP APPEAL BABYFACE SOLAR	3	4	13	20	77
GIRLS NITE OUT TYLER COLLINS RCA	1	7	10	18	75
DON'T WEAR IT OUT MARY DAVIS TABU	6	4	5	15	68
ONE OF A KIND ISLEY BROTHERS WARNER BROS.	3	5	7	15	43
HARD UP ERIC GABLE ORPHEUS	1	5	8	14	49
I WANNA DO IT GOOD TO YA BARRY WHITE A&M	4	5	5	14	28

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.



Soul to Soul



The Good Girls are just *Itching* to do for your audience what they have done for the listeners at WVEE, KMJQ, K-97, KRNB, KMJM, KJLH, KSOL, WOWI, WTLC and a host of radio stations across the country.

The fans and programmers alike are reporting a serious *Itching* epidemic and it can't be stopped.
LOVE IS LIKE AN ITCHING IN MY HEART... MOT-4690
 Add it, and you'll get a *rash* of calls.

Produced by John "L.A." Jay Barnes III and Cirocco
 Executive Producers: Zack Vaz and Jonathan Clark
 Management: Jonathan Clark



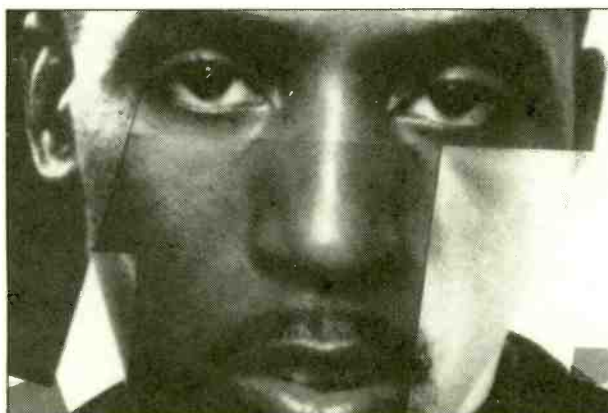
LOVE IS LIKE AN ITCHING IN MY HEART

HOT DANCE MUSIC™

CLUB PLAY				Compiled from a national sample of dance club playlists.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	2	6	ESCAPADE (REMIX) A&M SP-12352	2 weeks at No. 1 ◆ JANET JACKSON
2	2	4	6	GET UP! (BEFORE THE NIGHT IS OVER) SBK V-19704	◆ TECHNOTRONIC
3	3	5	8	TELL ME WHY ARISTA ADI-9918	◆ EXPOSE
4	6	10	5	ALL AROUND THE WORLD ARISTA ADP-9937	◆ LISA STANSFIELD
5	8	14	4	HEARTBEAT/FREE YOUR BODY VENETTA VE-17976/A&M	SEDUCTION
6	7	8	6	TAINTED LOVE EPIC 49 73145/E.P.A.	IMPEDANCE
7	9	12	7	GOT TO HAVE YOUR LOVE CAPITOL V-15521	◆ MANTRONIX FEATURING WONDRESS
8	11	15	6	GOT TO GET ARISTA ADI-9932	◆ LEILA K WITH ROB 'N' RAZ
9	10	13	7	WHOLE WIDE WORLD (REMIX) RCA 9099-1-RD	◆ A'ME LORAIN
10	14	19	4	GETTING AWAY WITH IT FACTORY, UK IMPORT	ELECTRONIC
11	4	3	9	JAZZIE'S GROOVE VIRGIN 0-96517	◆ SOUL II SOUL
12	26	—	2	KEEP IT TOGETHER SIRE 0-21427/WARNER BROS.	MADONNA
13	17	27	3	ROAM REPRISE 0-21441/WARNER BROS.	◆ THE B-52'S
14	5	1	12	I'LL BE GOOD TO YOU QWEST 0-21408/WARNER BROS.	◆ QUINCY JONES
15	19	24	5	MY LOVE IS RIGHT MCA 23994	SHANA DOUGLAS
16	23	34	4	DRESS TO IMPRESS ATLANTIC 0-86246	LIEUTENANT STITCHIE
17	21	22	6	HEARTBEAT OF LOVE CBS ASSOCIATED 429 73143/E.P.A.	◆ PIA ZADORA
18	22	23	5	CHAIN OF FOOLS ATLANTIC 0-86267	RISSE
19	36	—	2	ROOM AT THE TOP MCA 23964	◆ ADAM ANT
20	33	—	2	BEACH BUMP SIRE 0-21440/WARNER BROS.	BABY FORD
21	24	26	6	LAMBADA EPIC 49 73139/E.P.A.	◆ KAOMA
22	20	20	6	YA BA YE SIRE 0-21382/WARNER BROS.	OFRA HAZA
23	25	33	4	BURNING THE GROUND/DECADANCE CAPITOL V-15546	◆ DURAN DURAN
24	13	9	9	WHATCHA GONNA DO WITH MY LOVIN' VIRGIN 0-96507	◆ INNER CITY
25	12	6	11	SUENO LATINO CAPITOL V-15538	SUENO LATINO FEATURING CAROLINA DAMAS
26	28	31	5	BITING MY NAILS/THE PHANTOM'S IN THERE ENIGMA V-75225/MUTE	RENEGADE SOUNDWAVE
27	31	36	4	IN YOUR FACE! PANDISC PD-050	FREESTYLE
28	15	16	7	SET ME FREE D.J. INTERNATIONAL 994	STERLING VOID
29	27	32	6	BUDDY TOMMY BOY TB 943	◆ DE LA SOUL
30	42	—	2	THE BREEZE MICMAC MIC-534	TWO WITHOUT HATS
31	34	44	3	YOU CAN'T HIDE VENETTA VE-7033/A&M	SHIRLEY LEWIS
★★★ HOT SHOT DEBUT ★★★					
32	NEW ▶	1	1	TOUCH ME 4TH & B'WAY 501/ISLAND	49ERS
★★★ POWER PICK ★★★					
33	45	—	2	VULNERABLE ATLANTIC 0-86253	DE DE O'NEAL
34	37	48	3	MOTHERLAND POW WOW PW-454	TRIBAL HOUSE
35	NEW ▶	1	1	MOST WANTED D.J. INTERNATIONAL 999	FAST EDDIE
36	18	11	11	DON'T YOU WANT MY LOVE BIG BEAT BB-0010	◆ JOMANDA
37	16	7	13	1-2-3/UNDERESTIMATE COLUMBIA 44 73136	◆ THE CHIMES
38	48	—	2	DO WHAT YOU WANT/TAKE ME AWAY CUTTING CR-232	2 IN A ROOM
39	41	—	2	THE GAS FACE/WORDZ OF WISDOM DEF JAM 44 73121/COLUMBIA	◆ 3RD BASS
40	35	40	3	BYE BYE MON COWBOY RCA 9164-1-RD	MITSOU
41	38	41	4	LADIES FIRST TOMMY BOY TB 942	◆ QUEEN LATIFAH
42	46	—	2	EXPRESSION NEXT PLATEAU NP50101	◆ SALT-N-PEPA
43	NEW ▶	1	1	SWEAT BIG BEAT BB-00011	JAY WILLIAMS
44	NEW ▶	1	1	I CALLED U/BLACKOUT EPIC 49 73153	LIL LOUIS
45	NEW ▶	1	1	INSECT ARISTA ADI-9925	BOXCAR
46	30	29	7	I DON'T NEED YOUR LOVE NEXT PLATEAU NP50112	JO ANN JONES
47	29	18	11	RIGHT FROM THE START REPRISE 0-21280/WARNER BROS.	INDIA
48	NEW ▶	1	1	THE HUMPTY DANCE TOMMY BOY TB 944	◆ DIGITAL UNDERGROUND
49	NEW ▶	1	1	WELCOME TO THE TERRORDOME DEF JAM 44 73135/COLUMBIA	◆ PUBLIC ENEMY
50	40	25	14	NO MORE LIES RUTHLESS 0-96521/ATCO	◆ MICHEL'LE

12-INCH SINGLES SALES				Compiled from a national sample of retail store and one-stop sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	1	12	NO MORE LIES RUTHLESS 0-96521/ATCO	3 weeks at No. 1 ◆ MICHEL'LE
2	4	9	5	GET UP! (BEFORE THE NIGHT IS OVER) SBK V-19704	◆ TECHNOTRONIC
3	9	19	4	ALL AROUND THE WORLD ARISTA ADI-9937	◆ LISA STANSFIELD
4	3	4	13	C'MON AND GET MY LOVE FFRR 886 799-1/POLYGRAM	◆ D-MOB
5	15	26	3	HEARTBEAT/FREE YOUR BODY VENETTA VE-17976/A&M	SEDUCTION
★★★ HOT SHOT DEBUT ★★★					
6	NEW ▶	1	1	ESCAPADE (REMIX) A&M SP-12352	◆ JANET JACKSON
7	2	2	11	JAZZIE'S GROOVE VIRGIN 0-96517	◆ SOUL II SOUL
8	11	15	6	TAINTED LOVE EPIC 49 73145/E.P.A.	IMPEDANCE
9	10	13	6	LAMBADA EPIC 49 73139/E.P.A.	◆ KAOMA
10	8	11	7	WELCOME TO THE TERRORDOME DEF JAM 44 73135/COLUMBIA	◆ PUBLIC ENEMY
11	6	6	11	WHATCHA GONNA DO WITH MY LOVIN' VIRGIN 0-96507	◆ INNER CITY
12	12	12	7	BUDDY TOMMY BOY TB 943	◆ DE LA SOUL
13	7	7	11	OPPOSITES ATTRACT VIRGIN 0-96507	◆ PAULA ABDUL (DUET WITH THE WILD PAIR)
14	13	16	8	EXPRESSION NEXT PLATEAU NP50101W	◆ SALT-N-PEPA
15	5	3	13	WALK ON BY NEXT PLATEAU NP50111W	◆ SYBIL
16	19	17	8	YOUR SWEETNESS MOTOWN MOT-4651	◆ GOOD GIRLS
17	20	20	6	IT'S GONNA BE ALRIGHT JIVE 1290-1-JD/RCA	◆ RUBY TURNER
18	18	14	9	1-2-3/UNDERESTIMATE COLUMBIA 44 73136	◆ THE CHIMES
19	23	28	4	THE HUMPTY DANCE TOMMY BOY TB 944	◆ DIGITAL UNDERGROUND
20	NEW ▶	1	1	KEEP IT TOGETHER SIRE 0-21427/WARNER BROS.	MADONNA
21	17	8	14	LET THE RHYTHM PUMP ATLANTIC 0-86273	DOUG LAZY
22	21	24	9	I WANNA BE RICH SOLAR 429 74503/E.P.A.	◆ CALLOWAY
23	14	10	9	I'LL BE GOOD TO YOU QWEST 0-21408/WARNER BROS.	◆ QUINCY JONES
24	25	36	3	ROAM REPRISE 0-21441/WARNER BROS.	◆ THE B-52'S
25	30	40	3	GOT TO HAVE YOUR LOVE CAPITOL V-15521	◆ MANTRONIX FEATURING WONDRESS
26	24	18	17	GET BUSY JIVE 1274-1-JD/RCA	◆ MR. LEE
27	33	33	4	WHERE OO WE GO FROM HERE MOTOWN MOT-4701	STACY LATTISAW WITH JOHNNY GILL
28	31	32	5	IN YOUR FACE PANDISC PD-050	FREESTYLE
29	22	21	9	RIGHT FROM THE START REPRISE 0-21280/WARNER BROS.	INDIA
30	39	—	2	ROOM AT THE TOP MCA 23964	◆ ADAM ANT
31	16	5	14	TWO TO MAKE IT RIGHT VENETTA VE-7031/A&M	◆ SEDUCTION
★★★ POWER PICK ★★★					
32	41	—	2	SECRET GARDEN QWEST 0-21459/WARNER BROS.	◆ QUINCY JONES
33	36	41	4	MOTHERLAND POW WOW PW-454	TRIBAL HOUSE
34	26	29	5	TELL ME WHY ARISTA ADI-9918	◆ EXPOSE
35	32	30	12	STOMP (MOVE JUMP JACK YOUR BODY) WARNER BROS. 0-21339	◆ KYZE
36	42	—	2	GYRLZ, THEY LOVE ME UPTOWN 24007/MCA	◆ HEAVY D. & THE BOYZ
37	35	35	4	DON'T YOU WANT MY LOVE BIG BEAT BB-0010	◆ JOMANDA
38	38	44	3	THE GAS FACE/WORDZ OF WIZDOM DEF JAM 44 73121/COLUMBIA	◆ 3RD BASS
39	27	27	5	JUICY SOUND OF NEW YORK 4682/MOTOWN	WRECKS-N-EFFECT
40	NEW ▶	1	1	BEACH BUMP SIRE 0-21440/WARNER BROS.	BABY FORD
41	28	25	9	TOUCH ME WITH YOUR HEART MICMAC 524	EILEEN FLORES
42	40	37	4	LADIES FIRST TOMMY BOY TB 942	◆ QUEEN LATIFAH
43	34	34	5	BURNING THE GROUND/DECADANCE CAPITOL V-15546	◆ DURAN DURAN
44	47	—	2	REMEMBER... LUMAR MUSIC LM-400	FASCINATION
45	48	—	2	SWEAT BIG BEAT BB-00011	JAY WILLIAMS
46	NEW ▶	1	1	GOT TO GET ARISTA ADI-9932	◆ LEILA K WITH ROB 'N' RAZ
47	NEW ▶	1	1	WHOLE WIDE WORLD RCA 9099-1-RD	◆ A'ME LORAIN
48	49	—	2	DANCE WITH ME CUTTING CR-234	CONCEPT OF ONE FEATURING TONY MORAN
49	29	22	22	PUMP UP THE JAM SBK V-19701	◆ TECHNOTRONIC FEATURING FELLY
50	NEW ▶	1	1	ALL OR NOTHING ARISTA ADI-9924	MILLI VANILLI

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



WHAT'S GOIN' DOWN IN THE MIND OF LIL LOUIS & THE WORLD?

"I CALLED U" 49-73153

THE NEW SINGLE FROM

LIL LOUIS & THE WORLD

AND THE FOLLOW-UP TO HIS No. 1 DANCE SINGLE OF 1989,

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Prince Of Hip-House Lazy Gets Crazy On Debut

"Don't let the smooth taste fool ya."—Ru-Paul Charles

EFFIE: It's time to roll with the hot new **Doug Lazy** album, aptly titled "Doug Lazy Gettin' Crazy" (Atlantic). The premier prince of hip-house keeps with his tradition on this debut. Without any hesitation this is a stone cold party record, and as a collection "Doug Lazy Gettin' Crazy" keeps the promise made by the two groundbreaking singles "Let It Roll" and "Let The Rhythm Pump." Lazy's primarily "time to jam" lyrical treatment is accented by some slammin' self-production that weaves in a host of hooks sure to please clubgoers. Programmers will definitely find a favorite on the 10-song offering, which varies in tempo but remains consistent with Lazy's definitive styling.



All Or ... Nothing. A shirtless Rob Pilatus of Milli Vanilli is shown rousing the crowd when he and partner Fab Morvan performed an impromptu gig at Los Angeles' China Club to celebrate winning three American Music Awards. (Photo: Lisa Rose)

"Ahh Get It," "H.O.U.S.E.," "Can't Get Enough," and the title track *will* make you move. Now if radio programmers would just ahhhhhh, get it . . . Other albums circulating about and of definite interest include "Breaking Night" (Reprise) by **India**; "That's How I'm Living" (Next Plateau, 212-541-7640) by **Tony Scott**; "The World Of **Baby Ford**" (Sire); "Paul Rutherford" (Island, 212-995-7800) by **Paul Rutherford**; the domestic release of "Like It Is" (RCA) by **Imagination**; "Enjoy Yourself" (Geffen) by **Kylie Minogue**, and, if you were still wondering about this Italian house craze, check out the two-album import compilation "The House Sound Of Europe Vol. V—Casa Latina" (FFRR/PolyGram), which features such hits as "Autumn Love" by **Electra**, "Welcome" by **Gino Latino**, and "Pacific State" by **Go-NoGo**.

MADGE . . . Showing early signs of being a big hit stateside is the "Ride On Time"-ish European smash "Touch Me" (4th & B'Way, 212-995-7800) by **49ers**. The energetic technotrack utilizes the a cappellas (and quite well actually) of **Aretha Franklin's** "Rock-A-Lott" and **Alisha Warren's** (Mica Paris' sis, for you trivia buffs) modest U.K. hit "Touch Me." Pick up your copies before the lawsuits fly . . . The domestic release of **808 State's** "Pacific State" (Tommy Boy, 212-722-2211) is now available sporting some hearty new remixes courtesy of **Justin Strauss** . . . Also from the label come some handy remixes of "Come Into My House" by **Queen Latifah**. This jammin' hip-house track has been well-tailored by the likes of **Julian Jumpin' Perez**, **Tony Humphries**,

Fast Eddie, and **DJ Mark The 45 King** with **Latifah**. Also note the inclusion of a generous new reworking of the fave track "Latifah's Law" by **Louie Louie Vega** . . . Be sure and seek out the five-chapter domestic edition of **Lil Louis & the World's** "I Called U" (Epic), which confirms this columnist's impression that Louis is defi-



by **Bill Coleman**

nitely *out there* (more power to him) . . . Coming from **Big Beat** (212-691-8805) is the male-sung inspirational "Unity" by **On Top**. Pumping track's ace production by none other than **Backroom Music Prods.** kicks, especially on the pumping 10-minute-plus "Electric Unification" version. The message in the music keeps coming, and, in wake of label mate **Jay Williams'** "Sweat" and **Pow Wow** artist **Tribal House's** "Motherland," the anthems couldn't be more timely or potent . . . "Move" (MCA) marks the debut of **Slam Slam** (aka **DC Lee**, wife and group partner of **Style Council's Paul Weller**). This R&B/club track is definitely for the clubs. Repetitive lyric permeates while the groove churns. Mixes come provided by **Tony Humphries** . . . Also from MCA, take note of **Jody Watley's** new remix for "Precious Love." The **Dynamic Duo & Bryan "Chuck"** New reinterpret the lovely slow tune into a luscious hip-hop ballad

with the flamenco-styled guitar left intact. Backward-vocal-loop break adds an almost Middle Eastern quality to the cut. A pleasant surprise . . . "I'm Not Satisfied" (I.R.S.) is yet another nugget from Grammy nominees **Fine Young Cannibals**. Tasty new versions add a soulful retro feel to the album version, vaguely recalling the members' **English Beat** days. Guest appearance by rapper **Nicole** adds bite. **Prince Paul**, **Matt Dike**, and **Paul with David Steele** provide the mixes. Favorite versions are the **Paul & Steele** collaborations—they slam slam!

KATE BEATS & CINDY PIECES: Talk about synchronicity? Seems that Epic has not given up on **Liza** with a **Z. Steve "Silk" Hurley** has remixed **Liza Minnelli's** "Love Pains" for imminent single release. Also in March expect **CMV Enterprises** to unleash "Visible Results"—a three-song home video compilation featuring **Minnelli's** U.K. hits "Losing My Mind," "Don't Drop Bombs," and "So Sorry, I Said." The set will be priced at \$12.98 . . . Incidentally, the contact number for **Loleatta Holloway** is 718-454-1767. Disregard the previous number listed (Billboard, Feb. 3) . . . Expect a new album from **Nayobe** relatively soon on **WTG Records**. So far the production list includes contributions from **The System**, **Teddy Riley**, and **Frankie Blue & Les Pierce** . . . **Mike Hitman Wil-**

son is reported to be set to unveil a solo project that leans very much in the house mold. The "House Gang" collection is set to include a grand interpretation of the fab **Stevie Wonder** cut "Ordinary Pain" from the "Songs In The Key Of Life" landmark.

Neneh Cherry's half sister **Ti-tiyo** is set to debut worldwide on **Arista** with "After The Rain," produced by **Mark Saunders** . . . **Smith & Mighty** have remixed "Dub Be Good To Me," a cover of the **S.O.S. Band's** classic "Just Be Good To Me," from the **Norman Cook** assemblage **Beat International** . . . A **Mica Paris** duet with **Bobby Brown** for her next album? . . . **Revenge Records'** rap act **Powerule** has a video available for its latest release, "Smooth." For further information contact 718-468-4991 . . . Also pick up the premier issue of **Uncut Funk**, a brand-new endeavor that keeps the funk in yo face. The winter issue features interviews with **Jimmy Jam**, **George Clinton**, **Chuck D**, **Malcolm McLaren**, **Ice T**, **Cynthia Johnson** (remember **Lipps Inc.?**), and **N.W.A.'s Ice Cube** in addition to a host of other things including record, live, film, and book reviews. The Washington, D.C./Maryland-area based fanzine is the brainchild of journalist **David Mills** and is well worth looking into. Mills can be reached at P.O. Box 732, No. College Park, Md. 20740.

(Continued on next page)

ARTIST DEVELOPMENTS

INDIA 'ROCKS' THE HOUSE

Reprise/Jellybean recording artist **India** considers herself to be a dance music purist.

"If I intend for one of my songs to be Latin hip-hop, then that's the way I'd like for it to stay," she says. "I think it's tacky when you take a vocal track and just float it over a house beat."

The outspoken Bronx, N.Y.-bred **Latina** pulls few punches when it comes to talking about what she says is a bastardization of a club trend. "Sure, house music is hot," she says. "But it has to be real, not forced. You can't take just any song and make it house. It sounds terrible."

Before her single, "Right From The Start," was to be released to radio and clubs, the issue of providing an alternative house mix to the original freestyle version was a point of contention with the singer.

"It's not that I don't like that version of the song," she says. "It's just that I prefer the **Mantronik** mix because it's closer to my original idea. If you want to hear **India** do house, then you should lis-

ten to "The Lover Who Rocks You (All Night)" on the album; now to me that's real house because it was intended to be house."

The track, a bass-powered jam featuring a guest rap by **K-YZE**, highlights the singer's Reprise debut, "Breaking Night," which includes a remixed version of the singer's first hit, "Dancing On The Fire," as well as a melange of Latin/pop. A battalion of prominent producers was enlisted, including **Information Society's Paul Robb**, **Mantronik**, **Jellybean Benitez**, **Winston Jones & David Shaw**, **Luis "Perico" Ortiz**, as well as **India's** longtime collaborator "Little" **Louie Vega**.

"Each producer was chosen because he was able to help bring out different aspects of what I wanted to say," she explains, "especially **Louie**, who helped me write most of the songs."

While "The Lover Who Rocks You" is being readied for single release, **India** is preparing for a national tour of track dates scheduled to begin in **Los Angeles**.

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

Jungle Brothers Bear Civilized Message 'We Want To Make Sure We're Saying Something'

BY DAVID NATHAN

LOS ANGELES—Much revered in Europe as a result of the success of their debut album, "Straight Out Of The Jungle" (which yielded the top 30 U.K. pop hit "I'll House You"), New York-based trio the Jungle Brothers are beginning to enjoy critical acclaim and public response, mostly via word of mouth, for their first Warner Bros. album, "Done By The Forces Of Nature."

Afrika Baby Bambaataa (Nathaniel Hall), Mike G (Michael Small), and DJ Sammy B (Sammy Burwell), who have been together just more than three years, say that the kind of reaction they received for their initial album in Europe was a result of a progressive attitude toward the particular mix of styles that they have created. "We found that people over there loved the fact that we fused rap with R&B, jazz, and funk," says Afrika (whose name is a tribute to musical pioneer Afrika Bambaataa).

Committed to "using music as a tool to bring about peace and unity," the lyrical content of its current album typifies the approach that the group has taken with its music. Cuts like "Acknowledge Your Own History," blasting America's educational system and its biased approach to the contribution of African-Americans; "Black Woman," a potent piece that shows reverence at a time when

some other rappers continue to promote a blatantly disrespectful attitude toward women; and "Beads On A String," about the inherent unity and shared past that African-Americans enjoy, are indicative of the niche that the Jungle Brothers are carving.

"We always felt that spreading a message was the way to go," says Mike. Adds Afrika, "In whatever we do, we wanted to make sure we were saying something, whether it was political or spiritual."

Acknowledging the career guidance of New York hip-hop legend Red Alert (who is Mike's uncle), whose management company has a number of prestigious clients, the members of the Jungle Brothers (so called because "the world's a jungle and we're the brothers in it, helping ourselves and others to survive") cite artists like Sly Stone, George Clinton, Billy Preston, and Rick James as being among their musical influences. "We didn't go too far to the right or left with our new album. People may have thought after 'I'll House You' we'd do a whole record of house music. But what we do is funk and people here don't understand us yet."

With minimal radio play, "Done By The Forces Of Nature" has become a firm favorite among members of the musical press. "We're seeing the power of word of mouth," says Mike, "because the album hasn't gone into fully fledged promotion yet. We

know the music on the record has a message that doesn't insult anyone and no one is threatened by it."

Acknowledged as inspiration by such new-schoolers as De La Soul and considered on the cutting edge of rap, the Jungle Brothers have begun work producing other artists as well. The trio has most recently been in the studio co-producing the Jive Records debut of A Tribe Called Quest and cutting a track with former Soul II Soul member Caron Wheeler. The group may also do a remix for Quincy Jones' "Back On The Block" and others.

Embarking soon on what they term "The Politics Of Nature Tour," which will include speaking engagements on issues regarding "the environment and black consciousness" at various colleges throughout the country, the Jungle Brothers plan another European jaunt this spring.

DANCE TRAX

(Continued from preceding page)

AND MABLE: Rebel MC & Double The Trouble return with "Street Tuff" (Desire/PolyGram). Not as immediate as "Just Keep Rockin," programmers should find solace in the variety of six mixes... "It's In My Genes" (Warner Bros.) is the latest from crazy lady **Carole Davis**. Humorous play-words is well served in new treatments by **Ogo Pogo**, **Andres Levin**, and **John Goldberger** that add a witty house/pop flavor to the track. Cut is ripe for a video interpretation as well... **Starpoint** dips back into the club scene with "I Want You—You Want Me" (Elektra) from its forthcoming album. **Renee Diggs'** voice reigns above the material but subtle mixes by **Dave Morales** and **Teddy Riley** add spice... Give the Nu Groove posse (212-398-1855) a buzz to pick up on their latest on the underground tip: "When Can I Call You" by **Lisa Lee**; "The Poem" lifted from **Bobby Konders'** six-track 12-inch "House Rhythms"; the five-track 12-inch "Vandal: The Law Of Chants Vol. 1"; "\$1.15 Please" by **Metro**; and the completely wacked "Reasons To Be Dismal?" by **Foremost Poets**.

Also worth investigating: "Can't Stop Me From Loving You" (Chrysalis) by **Sonia**; "Stop Me If I Fall In Love" (Vendetta/A&M) by **Ale**; "All About Love" (Sleeping Bag, 212-724-1440) by **Joyce Sims**; "Hide & Seek" (Atlantic) by **Pajama Party**; "Games Of Love" (Mic Mac, 212-675-4038) by **Tonasia**; "Somebody New" (KMS, 313-259-1553) by **MK**; "Booty Booty" (Atlantic) by **Homeboys Only**; "Come & Fly With Me" (Jive) by **D.J. Pierre**; "We Are One" (Jive) by



One Love 'N Stuff. Former Soul II Soul vocalist Caron Wheeler is busy readying her EMI solo debut, scheduled for a late-spring release. Wheeler recently flew down to Jamaica to collaborate with the hot dancehall production duo of Steely & Clevie. Shown here taking a break at Grove Studio in Ocho Rios, from left, are Cleveland "Clevie" Brownie, Wheeler, and Wycliffe "Steely" Johnson.

Dina Carroll; "What Goes Down" by **Hunter Hayes**; "It's Me Cathy (Follow My Heart)" (Curb/MCA) by **Huber Kah**; "You Can't Get Away" (Vision, 305-893-9191) by **Shana**; "Memories Of You" (Vision) by **London Exchange**; "My Love's Waiting" (Enigma, 213-390-9969) by **Hiroko**; "The Breeze" (Mic Mac) by **Two Without Hats**; and "House Time, Anytime" (WTG) by **Criminal Element Orchestra**.

FOR A FUTURE GENERATION: Special thanks to the B-52's for more than a decade of great music, inspiration, and three recent high-spirited, sellout performances at Radio City Music Hall and a fun af-

ter-the-tour party. With the phenomenal success of "Cosmic Thing," it's great to see the masses *finally* get the point. It's been a success story a long time coming. Beehived smiles to **Lori Somes**, **Martin Kirkup**, and the Reprise/WB staffs.

FOLLOW YOUR BLISS: Condolences to the family and friends of **Brian Longely**, who died Feb. 6. Longely has been the manager of Imagination (among other artists) for the past 10 years and is survived by his wife, **Joanna**, and five children. Flowers or condolences should be sent c/o Talent Incorporated, 55 Ashleigh Ave., Egham, Surrey TW20 8LB.

NEW ON THE CHARTS

"Dress To Impress" seems to be the nugget that is giving Jamaican-based DJ Cleve Laing, better known as Lieutenant Stitchie, his big break on American dance floors. The single, which was lifted from Stitchie's Atlantic debut, "The Governor," is currently steamrolling its way up Billboard's Club Play chart.

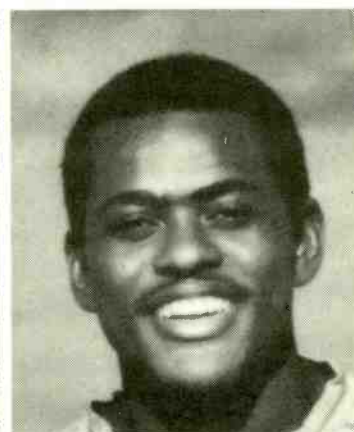
A jack-of-many-trades, Stitchie began his DJ career in 1979, while

in high school. Before placing all his energies into making music nearly 10 years later, Stitchie had majored in physical education, minored in biology, taught phys ed and biology, and coached a track and field team. Although he misses his early endeavors, Stitchie explains, "I'm still teaching through my music. Once a teacher, always a teacher."

Stitchie's rise began in 1983 when he was named Champion DJ by the Jamaican Cultural Development Commission. In '87 he was named the most popular entertainer in Jamaica. That same year, he won the Jamaica Music Industry awards for best video and best single for "Wear Yu Size." 1987 was also the year he was named best international newcomer by the Canadian Music Awards and best international DJ by the British Reggae Awards.

Stitchie's sights are now set on further cementing his presence within the reggae community and continuing to "entertain, educate, and inform" through music.

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Talent

IN THIS SECTION

Randy Travis At Ease In Dallas
East Of Eden Launches Showcase Tour
Warner Aims To Break Tony LeMans
Songwriters, Publishers Get Groovin'

Jesus & Mary Chain Connects Band Finding Mainstream Success At Last

■ BY CRAIG ROSEN

LOS ANGELES—Who could have predicted it? Five years after the band released "Psychocandy," arguably the most explosive album since the Sex Pistols' "Never Mind The Bollocks," the Jesus & Mary Chain is, as one Warner Bros. exec points out, "doing everything they are supposed to be doing." That is, garnering play on radio, MTV, and other video outlets, and touring to support its latest release, "Automatic." Booked by Steve Ferguson of Frontier Booking International, the band is committed to East Coast dates through late March.

The group—mainly the brothers Reid, Jim and William—is experiencing success many may have thought impossible for an act that seemed so uncompromising on its 1985 debut. "Blues From A Gun," the leadoff single on "Automatic," topped the Modern Rock Tracks chart. The follow-up, "Head On," seems headed for the same peak, while the video is in Buzz Bin rotation on MTV.

Jim Reid, the elder brother and vo-

calist, says it is rewarding that the band has finally gotten some respect. "It's five years after 'Psychocandy' and we are still here. Things have definitely changed. We're no longer just the noise band."

Although the Chain has not exactly sold out, the band has become more accessible with each release. The band's second album, 1987's "Darklands," stripped away the feedback and revealed the Reids as moody neo-Beach Boys and doomsday folk-rockers. "Barbed Wire Kisses," a 1988 collection of odds and ends, showed where the Chain had been and hinted where it was going. "Automatic," the band's most successful effort to date, bridges the gap between the white noise of "Psychocandy" and the rock classicism of the band's later work.

"To me, it's obviously a very natural progression," says Reid. "I don't know what mainstream is and what the general public wants to hear. We just make the record we would like to hear."

In recording "Automatic," the Mary Chain took its time. "If you want to get good songs and don't

want to have a lot of filler, I think two years is a fair amount to wait," says Reid. "This whole business of a record a year is destroying creativity. The result is, most albums have three good songs on it and the rest of it is just shit."

Apparently Warner Bros. feels it was worth the wait. "What's going on right now is a pleasure," says Warner Bros. VP/product manager Steven Baker. "We seem to be getting them out of the ghetto they were existing in. MTV is being responsive" (Continued on page 33)



Hard Rock Hopefuls. Lead singer Spike of the London Quireboys leads the Capitol Records group in its New York debut at the Cat Club. The British band, fresh from U.K. tour-opening dates with Aerosmith, was promoting its upcoming debut disk, "A Bit Of What You Fancy," set for release in March. (Photo: Chuck Pulin)

Peter Wolf Lets Loose On MCA Debut; Elvis Awards Get Cool; Clubland Rules

BEANTOWN BLAST: Few white American rock acts tapped a love of R&B with as much sweat and soul as Peter Wolf did during nearly two decades with the J. Geils Band. This boy from the Bronx, N.Y., who snuck off to the Apollo Theater during his high school days, fronted the Geils band from its founding in Boston in 1967 through the multiplatinum peak of "Freeze-Frame" in the early '80s. After parting ways with Geils, Wolf recorded two solo disks for EMI—"Lights Out" in 1984 and "Come As You Are" in 1987—that stretched his sound without gaining chart-topping success.

But that fine fate seems certain for "Up To No Good," Wolf's debut disk for MCA, an 11-track blast of radio-ready rock'n'soul set for release March 6. The first single, "99 Worlds," wraps a Motown-ish backbeat, Philly horns, rock'n'roll guitar riffs, and '90s production around Wolf's sassy, testifying vocals.

"We have the album of his career," MCA prez Al Teller declares with characteristic reserve, in a promotional video filmed with Wolf at historic McSorley's Old Ale House in Manhattan. The vid clip and album were played recently by MCA regional branch manager Rich Cervino for a roomful of label execs and guests in New York. Wolf credits his relationship with Teller and former MCA chief Irving Azoff for his move to the label, and says their support allowed him the time to bring home the album he wanted.

"With the solo career, it's just taken me a long time to figure things out," Wolf says by phone from Boston. "I didn't want to do it just to do it."

What Wolf finally did do was leave familiar Boston for the wilds of Nashville and a host of new collaborators. With MCA's Bruce Dickinson offering A&R advice, "Up To No Good" was co-produced and co-written by Wolf with Robert White Johnson and Taylor Rhodes. Wolf also co-wrote tracks with Jana Allen and hit makers Desmond Child and Will Jennings. "Songwriting to me is like going out on a date," he says. "Before you know it, it's three o'clock in the morning and you're having a good time."

"Nashville," observes Wolf, "has been close to a lot of [musical] road warriors since the '40s." And the best news accompanying "Up To No Good" is Wolf's plan to hit the road to promote this album. It will be his first tour since J. Geils broke up. And anyone who witnessed Wolf during that band's live heyday won't miss these

dates. Says Wolf: "I'm just getting back in that groove again."

ON THE LINE: Roxette, which enjoyed two No. 1 hits on the Hot 100 Singles chart for EMI Records, has signed with EMI Publishing... Greg Kihn, whose hits disk "Kihnsolidation" and live set "Unkihntrrollable" have recently been released by Rhino Records, has signed with the dick clark agency for booking... Enigma has picked up speed metal rockers Sacred Reich from Metal Blade. An Enigma debut, "The American Way," will arrive in May... American Gramophone has signed keyboardist Richard Burmer with plans to release disks and Burmer's previous albums on the Fortuna and Gaia labels... The Del Lords and Manitoba's Wild Kingdom have signed a management deal with Joe Gerber of Freefall Talent Group/ RightHere Management... Hey, hey, Peter

Tork, ex of the Monkees, has signed with the Onstage Management Group in Austin, Texas.

ELVIS LIVES: The International Rock Awards, which bestows "Elvis" statuettes on winners in several rock-oriented categories, will be staged for the second year June 6 in New York and broadcast live on ABC—despite lackluster tube ratings last year. The show, which last year featured performances by David Bowie & Tin Machine, the Replacements, Living Colour, Tina Turner, Keith Richards, Eric Clapton, and others, will again honor acts picked by a poll of selected music industry execs. The nominations have not yet been announced. As important, for those who sweated through last year's show, is word that the show's location in a state armory building in Manhattan is "newly refurbished and air conditioned."

I HEAR YOU KNOCKIN': For club owners in New York, the most disturbing aspect of new city rules for proposed nightclubs (see story, page 8) is not the need to locate new nightspots some distance from residential areas. Rather it is the requirement of much larger indoor waiting areas for patrons. Surely, it threatens the very foundations and traditions of New York's nightclub scene to say owners and bouncers, velvet ropes in hand, can no longer indiscriminately keep folks waiting outside on the street.

Warner Aims To Take LeMans 'Higher Than High'

■ BY JANINE McADAMS

NEW YORK—Warner Bros. is launching a second campaign to establish singer/songwriter Tony LeMans, whose self-titled Paisley Park album rose to No. 58 in December on the Top Black Albums chart. The first single, "Higher Than High," reached No. 37 on the black singles chart.

Now the label is aiming at pop and R&B audiences alike, says Benny Medina, Warner's VP of A&R, black music. "The greatest injustice to Tony's career is the perception that he is a formattable black artist. Now we have a clearer view based on reaction from pop and black stations, and we're gearing up to make all of our efforts pay off."

To say that the music of this Santa Monica, Calif., native defies categorization is an understatement. LeMans says his influences are "basically David Bowie, Hendrix, Funkadelic, Bootsy [Collins], Sly [Stone], and the Beatles—I like their writing style: very basic, very direct." "Good For You" pays homage to Stone's "Hot Fun In The Summertime"; "Itchin' To Be" echoes some Beatles work; "Bundle Of Joy" is almost Prince-ly; while "Rhythm Rocker" funks it up, Collins-style. Like former schoolmate Lenny Kravitz, with whom he played in the band Romeo Blue, LeMans pays tribute to pop's and R&B's musical past. However, LeMans' work—co-produced by David Gamson of Scritti Politti—incorporates a contem-

(Continued on page 33)



by Thom Duffy

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Pubs, Writers Discuss State Of Their Art

BY GENE SANTORO

NEW YORK—"The Songwriter/Publisher Relationship: A Groovy Kind Of Love" was the title given to a meeting of the New York Publishers Forum of the National Music Publishers Assn. held here Feb. 7 at the Holiday Inn Crowne Plaza.

On the panel were Karen Brenna of CBS Songs Inc., Holly Greene of Jobete Music Inc., Bernadette O'Reilly of Peer Music Inc., and songwriters Porter Carroll, Anne Godwin, and Essra Mohawk. Moderating was NMPA's Charles J. Sanders, who stated in his opening remarks that "the relationship between the songwriter and the publisher is at a high point now."

Chief among the topics the panel discussed: how the songwriter/publisher relationship has changed over the last decade with the comeback of

songwriter/artists; whether master-tape-quality demos are necessary today to pitch songs successfully; and how songwriting collaboration can provide a professional network as well as a creative stretch.

After Greene noted that times are tough for songwriters who are not also artists, Brenna noted that many publishers now rely on one-off deals rather than hiring writers outright. She suggested that many successful songwriters become producers to become more salable and to control their output.

The question of demo quality provoked lively exchanges. Godwin recalled that during the '70s a songwriter only had to be able to tap on a table and carry a tune to sell a song. Over the last five years, she added, she has gone as far as taking audio engineering lessons to improve the quality of her demos. But she warned, "Don't

let the machines distract you. When I first got them, I'd spend five weeks putting together a song that would've taken me 10 minutes to write at the dining-room table."

Mohawk retorted that Tina Turner bought a tune "from one of the most primitive demos I ever made." The remark led to a discussion of how, as Carroll suggested, "different artists, A&R people, and producers need different levels of sophistication in their demos."

All agreed, however, that too fully produced a demo can be as damaging as a crude one, if it is so conceptually complete that it leaves either the singer or the producer no room to work with the song. As Greene put it, "It's easier for most listeners to put something in than to subtract something."

Or, as Mohawk summed it up, "When in doubt, lay out."

ARTIST DEVELOPMENTS

MURPHY DIVES DEEP

Peter Murphy's voice was the most distinctive element in Bauhaus, the British Goth-punk legend. Yet it is his former band mates who have gone on to top 40 success in the band Love & Rockets. Murphy bristles at the suggestion that with "Deep," his second album from Beggars Banquet/RCA, he might follow in their footsteps.

"Whether people buy it or not is not important," Murphy says. "It's just important that musicians, theater actors, dancers, painters all get to perform their expressions to

other people."

Murphy does concede that he appreciates the instant success of "Cuts You Up," the album's first single, which has hit No. 1 on the Modern Rock Tracks chart and had its accompanying video picked up by MTV. "I hope often and always that the music can be heard," he says.

Making decisions obviously tortures the blond singer; the creative process itself is a struggle against meaninglessness for him. "I leave it to discovery," Murphy says. "I set up a studio and walk into the empty space and create something out of the emptiness. You've got this blank piece of tape in front of you, and that's the thousand-million-dollar question, and that's the point at

which you can either fail or succeed. And success and failure are two totally different, massive questions, too. You're faced with, why am I doing this? Why do I want to do it? Those are the questions that really motivate me and start me writing lyrics."

Murphy will showcase "Deep" with a U.S. tour beginning in March.

EVELYN McDONNELL

NURTURING 'EDEN'

After an encouraging start, a second round of promotion for the debut disk from Boston's East Of Eden has hopes running high in the Capitol Records tower.

According to VP of marketing Ron McCarrell, the initial push for the band involved "getting the album to rock radio, making some things happen with the

alternative stations, and getting them on a good tour." The record was produced by Roy Thomas Baker, known for his work with earlier Boston wonders the Cars.

East Of Eden's first album cut, "Mystic Love," made inroads at stations in northern Ohio and the band's New England base. With members culled from several cutting-edge Beantown dance and pop outfits, the group got road exposure with a series of dates supporting 10,000 Maniacs and, later, the Psychedelic Furs. They launched a weeklong showcase tour at the Paradise club in Boston Feb. 21.

Capitol aims for more mainstream chart action with the new single, "From This World," accompanied by a video shot by British director Michael Geoghian (Enya, Chris Rea), and manager David Lumian looks to continue to build the band's recognition with further touring through the spring.

DAVID WYKOFF

ALB. BOXSCORE		TOP CONCERT GROSSES			
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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PAUL McCARTNEY	The Omni Atlanta	Feb. 18-19	\$848,844 \$28.50	29,784 sellout	Cellar Door Prods.
BILLY JOEL	Rosemont Horizon Rosemont, Ill.	Feb. 12-13	\$796,883 \$22.50	36,266 sellout	Jam Prods.
PATTI LABELLE/JAMES INGRAM	Constitution Hall Washington, D.C.	Jan. 25-28	\$559,661 \$28.50/\$26.50	20,341 sellout	Dimensions Unlimited A.H. Enterprises
STEVE LAWRENCE & EDIE GORME PHYLLIS DILLER	Sunrise Musical Theatre Sunrise, Fla.	Feb. 14-18	\$452,262 \$24.75/\$22.75	18,274 sellout	Cellar Door Prods.
NEW KIDS ON THE BLOCK COVER GIRLS BOBBY ROSS AVILA	Mid-South Coliseum Memphis	Feb. 14-15	\$451,874 \$19.50	23,173 sellout	Mid-South Concerts PACE Concerts
PAUL McCARTNEY	Cincinnati Riverfront Coliseum Cincinnati	Feb. 12	\$414,533 \$28.50	14,545 sellout	Belkin Prods.
NEW KIDS ON THE BLOCK COVER GIRLS BOBBY ROSS AVILA	Barton Coliseum Arkansas State Fairgrounds Little Rock, Ark.	Feb. 16-17	\$388,760 \$20	19,438 sellout	Beaver Prods.
CONCIERTO DE LOS ENAMORADOS: JOSE LUIS RODRIGUEZ ANNA GABRIEL YOLANDITA MONJE	Madison Square Garden Center New York	Feb. 18	\$383,183 \$35/\$30/\$25	13,558 15,093	Madison Square Garden Enterprises
TOM PETTY & THE HEARTBREAKERS LENNY KRAVITZ	Rosemont Horizon Rosemont, Ill.	Feb. 15	\$315,212 \$21.50/\$19.50	15,179 sellout	Jam Prods.
AEROSMITH SKID ROW	Civic Arena Pittsburgh	Jan. 25	\$300,261 \$22.50	16,635 sellout	DiCesare-Engler Prods.
ERASURE	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Feb. 15	\$264,440 \$20	13,222 sellout	Ron Delsener Enterprises
ANDREW DICE CLAY	Knickerbocker Arena Albany, N.Y.	Feb. 14	\$251,280 \$20	13,500 sellout	Ron Delsener Enterprises Magic City Prods.
TOM PETTY & THE HEARTBREAKERS LENNY KRAVITZ	Richfield Coliseum Richfield, Ohio	Feb. 13	\$224,534 \$19.50/\$18.50	12,073 13,000	Belkin Prods.
NEW KIDS ON THE BLOCK COVER GIRLS BOBBY ROSS AVILA	Riverside Centroplex Baton Rouge, La.	Feb. 9	\$206,620 \$20	10,818 sellout	Beaver Prods.
TEARS FOR FEARS DEBBIE HARRY	Maple Leaf Gardens Toronto	Feb. 11	\$194,812 (\$232,800 Canadian) \$25	9,312 16,000	Nederlander Organization
RANDY TRAVIS CLINT BLACK TAMMY WYNETTE	Orlando Centroplex Orlando, Fla.	Feb. 16	\$189,280 \$17.50	10,816 11,659	Special Moments Promotions
TOM PETTY & THE HEARTBREAKERS LENNY KRAVITZ	Carver-Hawkeye Arena Univ. of Iowa Iowa City	Feb. 17	\$178,599 \$18.50	10,006 sellout	Jam Prods.
RICHARD MARX POCO	Centrum in Worcester Worcester, Mass.	Feb. 14	\$154,549 \$18.50	8,354 9,000	Don Law Co.
THE JUDDS RICKY VAN SHELTON	Frank Erwin Center Univ. of Texas, Austin Austin, Texas	Feb. 9	\$154,466 \$18.50/\$16.50	9,415 10,706	Pro Tours
TOM PETTY & THE HEARTBREAKERS LENNY KRAVITZ	Redbird Arena Illinois State Univ. Normal, Ill.	Feb. 16	\$140,906 \$19/\$17.50	7,820 sellout	Jam Prods.
BILL COSBY	The Riverside Theatre Milwaukee	Feb. 16	\$140,810 \$30.75/\$26.75/ \$19.75	5,019 sellout	Joseph Entertainment Group/Stardate Prods.
RANDY TRAVIS CLINT BLACK SHELBY LYNNE	Stephen C. O'Connell Center Univ. of Florida Gainesville, Fla.	Feb. 17	\$139,616 \$16	8,726 sellout	Special Moments Promotions
RANDY TRAVIS SHENANDOAH SHELBY LYNNE	Miami Arena Miami, Fla.	Feb. 18	\$137,011 \$18.50	7,406 10,400	Special Moments Promotions
GEORGE STRAIT PATTY LOVELESS	Expo Center of Taylor County Abilene, Texas	Feb. 17	\$132,038 \$17.50	7,624 sellout	Varnell Enterprises
THE JUDDS RICKY VAN SHELTON	Pan Am Center New Mexico State Univ. Las Cruces, N.M.	Feb. 11	\$120,119 \$17.50/\$16.50	7,317 9,894	Pro Tours

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**TALENT
IN ACTION**

**RANDY TRAVIS
SHENANDOAH
TAMMY WYNETTE**

Reunion Arena, Dallas

RANDY TRAVIS WAS in top form, both as a singer and as an entertainer, before a sold-out crowd that had clearly come to see him as headliner on this Feb. 3 concert that featured Tammy Wynette and Shenandoah as opening acts. The audience was primarily adult and young adult, but you would have thought it was a New Kids On The Block show by the squeals of delight that greeted the opening bars of "Diggin' Up Bones."

Whereas Travis looked intimidated and uncomfortable in big venues a couple of years ago, he is now in control and able to crack a few jokes—albeit old-as-the-hills ones—during his hour-plus set. Gone are the amateur attempts at slide projection that passed for visual enhancement of his otherwise stock-still stage presence of the past. In place now is a performer able to roam the stage, play off a huge crowd, and a classy set of big-band-style musicians' podiums bearing his initials.

Of course, Travis' music was the draw, and he did not disappoint. He delivered the hits with effortless ease and brought down the house with the hall-rattling bass notes in his version of Brook Benton's "It's Just a Matter Of Time." At this

point in his career, Travis can only add hits to the repertoire; there is no need for him to mature much more as a performer. The stage is his.

Shenandoah's set was well-paced, but with backing vocals all but missing in the mix, it sounded like a one-man show, led by the lead singer. Tammy Wynette was having considerable trouble hitting her high notes, and padded her 45-minute slot accordingly. Still, she seemed to know just how much she could get away with, and the closing classic, "Stand By Your Man," was a clear crowd pleaser. **BOB MILLARD**

ERIC CLAPTON

Royal Albert Hall, London

ERIC CLAPTON'S ANNUAL stint at the plush Royal Albert Hall is getting to be an institution. He started four years ago, playing two nights. This year he played 18. That included three special "blues nights" with Robert Cray and Buddy Guy and three more performing a specially written guitar concerto by Michael Kamen with the London Symphony Orchestra.

He did not allow himself to get bored on the remaining 12 shows, either. Sometimes he fronted a quartet with Greg Pillinganes on keyboards, Nathan East on bass, and drummer Steve Ferrone. Other times he roped in a brass quartet, a rhythm guitarist, a couple of backup singers, and the odd star guest.

Unlike most of his contemporaries, Clapton did not even lean too hard on former glories. He played

most of the tracks from his current Warner Bros. album, "Journeyman," with the kind of gusto that is normally confined to old favorites.

His shows may have taken on a more professional veneer recently with segues between songs, Armani suits, and good lights, but it is Clapton's reliance on spontaneity that makes him such a great live performer.

He didn't say much and was generally undemonstrative, but his playing was unassailable, whether he was delivering a brief fiery solo on "Bad Love" and "Tearing Us Apart," or dipping into a 12-bar and still finding something fresh to say after all these years.

The transformation of Eric Clapton from a reluctant guitar hero to a supreme live artist who also makes high-class commercial albums owes a lot to friends like Phil Collins and Mark Knopfler. And to Pillinganes and East, who have given him the most dynamic support since Cream.

Clapton, who opens his U.S. tour in Atlanta March 28, has no need to worry about farewell tours; like the great blues artists who have inspired him, he'll just keep maturing with age. **HUGH FIELDER**

SYD STRAW

*The Roxy
West Hollywood, Calif.*

IRREREPRESSIBLE is the only way to describe Straw's typically loopy

and entertaining Jan. 31 show before a gathering of local fans and industryites.

Straw, a former integral member of New York's Golden Palominos now relocated to her native L.A., did not stir much commercial interest with her 1989 Virgin solo debut, "Surprise." The album, which took nearly two years to complete, was a somewhat labored affair that missed the elements found in abundance in Straw's live outings—spontaneity, humor, and great vocal energy.

Backed by a sharp quartet that included ex-Blaster Dave Alvin, former X drummer D.J. Bonebrake, and the Balancing Act's Willie Aron, Straw proved that she would have been the perfect hostess for "Anything Can Happen Day" on the old "Mickey Mouse

Club." Both her song selections and raps between numbers exhibited the bubbling unpredictability that make her shows an unfettered delight.

Beginning with a gender-bending cover of Loudon Wainwright III's "One Man Guy," the ebullient singer rambled far and wide musically. In addition to such "Surprise" tracks as "String Of Pearls," "Heart Of Darkness," and the dBs' "Think Too Hard," she pulled the Sons Of The Pioneers' "Blue Shadows On The Trail," X's "Around My Heart," the Ramones' "Beat On The Brat," and Neil Young's "A Man Needs A Maid" from her (straw) hat.

If Virgin execs can capture Straw's irresistible high spirits on her second album, they may have a winner on their hands. **CHRIS MORRIS**

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WARNER AIMS TO TAKE LeMANS 'HIGHER THAN HIGH'

(Continued from page 31)

porary R&B sensibility.

A label deal seemed inevitable for the 26-year-old, who as a teen hung around the first-floor demo studios at Motown, where Medina was a staff producer. "We both came up through the 'new' Motown school. We spent a lot of time together. When Benny went to Warner he took me with him," says LeMans.

Getting Prince as a champion was another coup. "Benny took me to Prince on tape when he signed me two and a half years ago. We ended up meeting in a club. He said he really liked my music and what were we going to do about it? I said, 'Make hit records, hopefully.' I ended up recording a majority of the album at [Prince's] Paisley Park [studio]."

With video key to breaking new artists, LeMans' decision to scrap a clip for "Higher Than High," with which he was dissatisfied, probably kept the artist from reaching his audience right out of the box. Medina says that the next single, the ethereal ballad "Forever More," with a video shot by Peter Kagan, will be targeted squarely at pop radio. "I feel [killing the first video] was the right move," says LeMans. "Now I have completed 'Forever More' and it was worth taking the time and having something to present to the world that is as good as the artist."

Meanwhile, "Cookie Crumbles" has been remixed by Prince and is being serviced to black radio and clubs.

LeMans will soon polish his performing chops in four small-venue

showcases: Tuesday (27) in Atlanta; Friday (2) in Chicago; March 5 in New York; and March 12 in Los Angeles. Prince is rumored to show up at the Chicago or New York dates and perhaps jam with the seven-man band.

"We've got a lot of surprises in store," hints LeMans. "The band is really powerful and we sound better [live] than the record, which is kind of hard to do... I hope everybody can get into it—there's no colors to it. I'm just doing what I'm doing."

JESUS & MARY CHAIN

(Continued from page 31)

to the videos we are giving them and radio is opening up a little to the band. People are considering them a decent rock band, but the name still gets in the way a little."

The Mary Chain's new-found success slightly mirrors the Reid brothers' initial aspirations. "In the early days, we really believed with 'Psychocandy' that we could go top 40," says Jim Reid. "We believed that we could play football stadiums with that kind of music. It was really quite naive."

By performing longer sets, adding a second guitarist, and returning to a live drummer rather than a drum machine, the Mary Chain has also shown growth as a live act.

Reid says he enjoys touring, but that sometimes it can be a drag. "It's hard work pretending to enjoy playing the same songs every night."



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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	2	5	5	RICKY VAN SHELTON COLUMBIA 45250/CBS (CD)	RVS III 1 week at No. 1
2	1	1	42	CLINT BLACK ▲ RCA 9668-1 (8.98) (CD)	KILLIN' TIME
3	3	2	20	RANDY TRAVIS ▲ WARNER BROS. 25988 (8.98) (CD)	NO HOLDIN' BACK
4	5	4	16	THE KENTUCKY HEADHUNTERS MERCURY 838 744-1 (CD)	PICKIN' ON NASHVILLE
5	4	3	17	THE CHARLIE DANIELS BAND EPIC 45316/CBS (CD)	SIMPLE MAN
6	7	10	45	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
7	6	7	37	LORRIE MORGAN RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
8	8	9	42	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
9	28	—	2	HANK WILLIAMS, JR. WARNER/CURB 26090/WARNER BROS. (8.98) (CD)	LONE WOLF
10	9	8	23	REBA MCENTIRE MCA 8034 (8.98) (CD)	REBA LIVE
11	10	6	37	DOLLY PARTON COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
12	12	12	21	SAWYER BROWN CAPITOL/CURB 92358/CAPITOL (8.98) (CD)	THE BOYS ARE BACK
13	11	11	32	VERN GOSDIN COLUMBIA 45104/CBS (CD)	ALONE
14	33	—	2	RESTLESS HEART RCA 9961-2 (8.98) (CD)	FAST MOVIN' TRAIN
15	13	15	53	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
16	14	13	20	DWIGHT YOAKAM REPRISE 25989/WARNER BROS. (8.98) (CD)	JUST LOOKIN' FOR A HIT
17	16	17	54	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
18	17	31	4	THE DESERT ROSE BAND MCA/CURB 42332/MCA (8.98) (CD)	PAGES OF LIFE
19	15	16	16	RODNEY CROWELL COLUMBIA 45242/CBS (CD)	KEYS TO THE HIGHWAY
20	20	20	73	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
21	18	18	72	RICKY VAN SHELTON ▲ COLUMBIA 44221/CBS (CD)	LOVING PROOF
22	24	23	145	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
23	19	19	53	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
24	32	36	19	PAUL OVERSTREET RCA 9717-1 (8.98) (CD)	SOWIN' LOVE
25	23	21	45	THE JUDDS ● CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
26	22	22	38	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
27	21	14	28	KEITH WHITLEY RCA 9809 (8.98) (CD)	I WONDER DO YOU THINK OF ME
28	26	26	54	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
29	30	29	80	THE JUDDS ▲ RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
30	25	24	52	BILLY JOE ROYAL ATLANTIC 91064 (8.98) (CD)	TELL IT LIKE IT IS
31	31	25	29	WILLIE NELSON COLUMBIA 45046 (CD)	A HORSE CALLED MUSIC
32	27	30	83	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
33	29	27	41	KENNY ROGERS REPRISE 1-25792/WARNER BROS. (8.98) (CD)	SOMETHING INSIDE SO STRONG
34	34	28	76	K.T. OSLIN ▲ RCA 8369 (8.98) (CD)	THIS WOMAN
35	35	34	133	PATSY CLINE ▲ ² MCA 12 (8.98) (CD)	GREATEST HITS
36	36	33	27	TANYA TUCKER CAPITOL 91814 (8.98) (CD)	GREATEST HITS
37	38	40	23	THE OAK RIDGE BOYS MCA 42311 (8.98) (CD)	AMERICAN DREAMS
38	37	32	89	KEITH WHITLEY ● RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	40	38	50	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE
40	43	42	210	ALABAMA ▲ ³ RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
41	41	39	20	HIGHWAY 101 WARNER BROS. 25992 (8.98) (CD)	PAINT THE TOWN
42	53	49	3	SOUTHERN PACIFIC WARNER BROS. 25895 (8.98) (CD)	COUNTY LINE
43	39	37	41	REBA MCENTIRE ● MCA 6294 (8.98) (CD)	SWEET SIXTEEN
44	42	45	29	MARY CHAPIN CARPENTER COLUMBIA 44228/CBS (CD)	STATE OF THE HEART
45	47	51	4	JO-EL SONNIER RCA 59718 (8.98) (CD)	HAVE A LITTLE FAITH
46	48	43	19	ANNE MURRAY CAPITOL 92072 (8.98) (CD)	GREATEST HITS, VOL. II
47	44	35	41	NITTY GRITTY DIRT BAND MCA 12500 (10.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
48	45	48	193	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
49	52	46	156	RICKY VAN SHELTON ▲ COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
50	51	44	17	THE STATLER BROTHERS MERCURY 838 231-1 (CD)	STATLER BROTHERS LIVE - SOLD OUT
51	46	41	96	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
52	50	50	127	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
53	49	47	224	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
54	54	55	135	K.T. OSLIN ▲ RCA 5924-1 (8.98) (CD)	80'S LADIES
55	56	59	8	VINCE GILL MCA 42321 (8.98) (CD)	WHEN I CALL YOUR NAME
56	55	60	34	RICKY SKAGGS EPIC 45027/CBS (CD)	KENTUCKY THUNDER
57	61	54	42	THE CHARLIE DANIELS BAND ▲ EPIC 38795/CBS (CD)	A DECADE OF HITS
58	58	53	18	MARTY STUART MCA 42312 (8.98) (CD)	HILLBILLY ROCK
59	60	52	20	SKIP EWING MCA 42301 (8.98) (CD)	THE WILL TO LOVE
60	62	64	94	BILLY JOE ROYAL ● ATLANTIC 90658-1 (8.98) (CD)	THE ROYAL TREATMENT
61	57	57	45	STEVE WARINER MCA 42272 (8.98) (CD)	I GOT DREAMS
62	NEW ▶		1	SWEETHEARTS OF THE RODEO COLUMBIA 45373/CBS (CD)	BUFFALO ZONE
63	59	56	108	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
64	63	61	89	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
65	74	63	36	SUZY BOGGUSS CAPITOL 90237 (8.98) (CD)	SOMEWHERE BETWEEN
66	65	58	301	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
67	66	65	35	EDDY RAVEN CAPITOL 76003/MCA (8.98) (CD)	TEMPORARY SANITY
68	RE-ENTRY		42	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
69	68	73	350	WILLIE NELSON ▲ ² COLUMBIA KC 237542/CBS (CD)	GREATEST HITS
70	72	75	33	MERLE HAGGARD EPIC 44283/CBS (CD)	5:01 BLUES
71	64	62	69	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
72	67	72	50	ROSANNE CASH COLUMBIA 45054/CBS (CD)	HITS 1979 - 1989
73	69	70	47	GEORGE JONES EPIC 44078/CBS (CD)	ONE WOMAN MAN
74	70	67	33	LIONEL CARTWRIGHT MCA 42276 (8.98) (CD)	LIONEL CARTWRIGHT
75	NEW ▶		1	THE O'KANES COLUMBIA 45131/CBS (CD)	IMAGINE THAT

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Billboard Announces

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ACM
25

In this special tribute issue, Billboard will take a comprehensive look at the Academy of Country Music and its 25 year tenure in the music business promoting and expanding country music worldwide.

Editorial Coverage of Topics to Include:

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Hollywood Stars. Appearing on the "Pat Sajak Show," members of Alabama make Sajak and his sidekick Dan Miller members of their honorary entourage by presenting them with Alabama Southern Star jackets. Pictured, from left, are Teddy Gentry, Sajak, Miller, Jeff Cook, Mark Herndon, and Randy Owen.

Stations Rethink Currents On Playlists But Tight Rotations Are Still The Rule

BY GERRY WOOD

NASHVILLE—Despite recent publicity about a reversal at some stations of traditionally tight playlists, the short playlist looks like one of the most stable aspects of the country radio business. Ditto for the mix of currents and oldies and the balance between traditional and contemporary country songs.

Stations spurring the hopes of those who want more currents in rotation include KRST Albuquerque, N.M.; KPLX Dallas; KNCQ Redding, Calif.; KMML Amarillo, Texas; KHEY-FM El Paso, Texas;

KNIX Phoenix; KRAK-FM Sacramento, Calif.; and KMPS Seattle. The latter two stations, EZ Communications' country outlets, garnered a lot of industry attention last fall when they upped their allotment of current music slightly following a Research Group study that showed listeners wanted more currents.

Elroy Kahanek, director of national promotion for Atlantic Records/Nashville, does not see playlists getting longer, but notes that several stations "have added maybe five or six more current records to their chart and played more current music." He cites KRST, KNIX, and KMPS, and notes, "All three of those major stations increased the currents on their play-

lists and all three did very, very well in the last book." His conclusion: "Listeners want to hear more currents."

Over the past year, KMPS Seattle has gone from a playlist of 25 up to the 35 range. PD Tim Murphy credits better music product, and adds, "the audience is more open to new music by favorite artists—and familiarity doesn't necessarily mean established superstars because new acts like Randy Travis and Clint Black are favorites."

Larry Daniels, general program manager at KNIX, confirms, "We're playing about 5% more currents than before." The KNIX playlist runs between 25 and 30, (Continued on next page)

Memories Of Infamous Moments In Radio A Preview Of War Stories At Country Seminar '90

RADIO BLOOPERS: As America's top programmers and air personalities gather in Nashville for the Country Radio Seminar and the hospitality hours go beyond midnight, sooner or later the war stories will start coming: those embarrassing, awkward, spine-chilling moments of the past when something went awry on the air. I've had, or witnessed, a few of them myself back during my radio daze working for **Gordon McLendon** and others in the radio business.

Like the time that the late **Jumpin' Jack Sanders**, the wildest rock DJ in the world, came in and set my news copy on fire as I was reading it live over Louisville, Ky.'s then-No. 1 station, WAKY. Or, the times he would try to distract my news-reading concentration by staging live sex shows in the control room or, if that didn't work, dispatching those shows to the newsroom. Hormones were in overdrive in those days.

And there was that time when, while doing a live sock-hop show on WSON Henderson, Ky., I was interviewing a young lady who asked, "You're Gerry Wood, aren't you?" I said, "Yes," as my ego expanded a notch with the recognition. "Well, I want you to know that I'm pregnant—and you're the father." Try to give the time or temperature after that live remark. I tried to laugh it off and she continued, "You won't be laughing so hard when my old man gets out of the pen." She was serious. Turns out there was, thank God, another Gerry Wood in Henderson who suddenly bolted from town and joined the French Foreign Legion or the Libyan Chamber of Commerce or something.

And the time at WVLK Lexington, Ky., when I had to drive the cursed WVLK Mobile Studio—a huge red bread-truck vehicle with glassed sides to allow everyone to see the DJ. It was also used for news coverage, and one fine day I drove it proudly into a huge tobacco auction barn to file a live report. Only problem was that I didn't see a huge wooden ramp near the auctioneer's stand. It pierced one of the huge van windows, and it seemed as though shattered glass fell for two hours.

And the dark night when I was gathering police beat news, and, as I backed up at the Fayette County Police headquarters I felt and heard something crunch. I had gotten no more than a mile away before the police radio monitor crackled, "That WVLK van rammed the captain's car and left the scene of the accident." Before I could return to the scene of the crime, the blue lights got me anyway.

Larry Daniels, now of KNIX Phoenix, felt his career was over at the age of 17 when he uttered a profanity while doing a remote show from a bowling al-

ley. As a **Conway Twitty** record faded out with the lyrics "does a cat like cream," he added his own version of what a cat likes. "I didn't realize I said it," he recalls, "but the engineer had it on tape. I was horrified. I erased it immediately. I thought my career was over." You'll have to ask Larry what he said—he's still embarrassed about it.

Don Cristi, now with KRST Albuquerque, Texas, had the same "my career is over" feeling after glibly giving a weather forecast on the air in Palm Springs, effusing, "It's a bitching day outside!" Cristi says, "I realized what I said after I said it, but at that point, it was too late."

Gary Perkins of KHEY El Paso, Texas, vividly recalls the day in 1958 when some equipment malfunctioned during his show on KWYK Farmington, N.M. He had the headsets on, and

thought he had turned off the mike, when he yelled, "Aw, f***." You can fill in the stars, or just ask Perkins. He still shudders with the memory: "I took my headsets off and, as I did, I realized there was no noise because the monitors were still off and the mike was still on. I immediately looked at the phone and sat there sweating for 30 minutes." Surprisingly, nobody called.

And **Bruce Sherman** of WSM-FM Nashville remembers when he was working in college radio at Tennessee Tech. Cheech & Chong were on his show for an interview. Cheech said, "Boy, I'm getting hungry, I think I'll get a Weiner." Chong answered, "You can't say Weiner on the radio." Sherman saw that the conversation was rapidly deteriorating. "It was getting a little bizarre, so I thought I'd better wrap it up." At that point, Cheech asked Bruce, "Let me do the station ID. I used to be in radio and I love to do IDs." Sherman reluctantly gave him the go-ahead and heard (along with many citizens of the town): "OK, you're listening to WTTU-FM in Cookeville, Tennessee, playing the godawfulest shit you ever heard!" Sherman recalls "sitting there with a provisional license waiting to go take my test and get my real one. I had been in radio six months or so at the time. And I thought, 'That's it. I'm done. Here endeth my career in the business.'"

Actually, none of the goofs ended any careers. It seems radio folks don't get fired for big mistakes, it's the little, trivial things that lead to the pink slips, right?

From Nashville Scene to all of the attendees at the Country Radio Seminar, a warm welcome to the city of music, and the state of the art. And watch what you say when that little red light is glowing.



by Gerry Wood



21st Country Radio Seminar Agenda

Opryland Hotel, Feb. 28-March 3

Wednesday, February 28:

2-7 p.m. REGISTRATION open; Jefferson Room.
2-7 p.m. EXHIBIT HALL open; Jefferson Room.
4-7 p.m. ARTIST RADIO TAPING SESSION; Carroll Room (open to air talent with battery-operated recorders).
7:30-10 p.m. ARTIST/ATTENDEE WELCOME RECEPTION; Adams-Washington Room.
10 p.m.-1 a.m. Exhibitor Suites open.

Thursday, March 1:

7:30-8:30 a.m. CONTINENTAL BREAKFAST; Congressional Lobby.
8:30-8:45 a.m. CRB PRESIDENT'S WELCOME.
8:45-9:15 a.m. THE HIGHWAYMEN: Johnny Cash, Kris Kristofferson, Waylon Jennings, and Willie Nelson.
9:30-11 a.m. **CONCURRENT SESSIONS**
Session A—The Country Station Of The '90s; Carroll Room.
Session B—Career Crossroads: Where Do I Go From Here; Browning Room A.
Session C—MIPS Session: Business In The Right Key; Browning Room B.
11 a.m.-6 p.m. EXHIBIT HALL open; Jefferson Room.
11 a.m.-1:30 p.m. EXHIBIT HALL HOT DOG & BEER LUNCH; Jefferson Room.
1:30-2:30 p.m. BREAK
2:30-4 p.m. **CONCURRENT SESSIONS**
Session A—New Avenues For Increasing Sales; Carroll Room.
Session B—Formats: The Nuts & Bolts Of Daily Programming; Browning Room A.
Session C—MIPS Session: Making Music That Makes Cents; Browning Room B.
4:50-5:30 p.m. **CONCURRENT SESSIONS**
Session A—Maximizing Your Mileage: Expanding Your Audience Without Losing Your Core; Carroll Room.
Session B—Product Research & Development: Taking The Road To The Bank Or Bankruptcy; Browning Room A.
Session C—MIPS Session: Challenging The Rules & Staying In The Game; Browning Room B.
7:30 p.m. BUSES DEPART FOR GRAND OLE OPRY HOUSE; Presidential Portice.
8-9:30 p.m. SUPER FACES SHOW starring Alabama; Sponsored by the Academy of Country Music; Grand Ole Opry House.
9:30 p.m.-1 a.m. EXHIBITOR SUITES open.

Friday, March 2:

8-9 a.m. CONTINENTAL BREAKFAST; Governors' Lobby.
9-9:15 a.m. ANNOUNCEMENTS
10 a.m.-noon **CONCURRENT SESSIONS**
10 a.m.-noon Session A—Highway To The Stars; Carroll Room.
10 a.m.-noon Session B—Billboard Your Image: Marketing Your Station Through Promotion; Browning Room A (11:30 a.m.-noon Third Annual Radio Promotion Awards).
10:30 a.m.-noon Session C—Roundtables: AM Programming, Mercer Room; Research On The Station Level, Clifton Room; Station Acquisitions, Ashwood Room; Direct Marketing, Sylvan Room; Syndication, Cleveland Room.
Noon-2 p.m. LUNCHEON SHOW featuring Garth Brooks, Alan Jackson, and Billy Hill, sponsored by ASCAP, Washington Room.
2-5 p.m. **CONCURRENT SESSIONS**
2-3:30 p.m. Session A—Road Under Construction: A Publishers Perspective For The '90s; Carroll Room.
2-5 p.m. Session B—The Art Of The Master Strategists & The Power Of Motivation & Achievement; Browning Room A.
2-3:30 p.m. Session C—Aircheck Doctor: A Toll-Free Listening Experience; Capitol Hall.
3:30-5 p.m. Session A—Alternate Route: Ways Your Station Can Generate Revenue From Non-Traditional Sources; Carroll Room.
3:30-5 p.m. Session C—New Technology; Browning Room B.
5-7 p.m. WINE & CHEESE RECEPTION in Exhibit Hall; Jefferson Room.
7 p.m.-1 a.m. Exhibitor Suites open.

Saturday, March 3:

7:30-8:30 a.m. CONTINENTAL BREAKFAST; Governors' Lobby.
8:30 a.m. ANNOUNCEMENTS.
9 a.m.-noon **CONCURRENT SESSIONS**
9-10:30 a.m. Session A—From Model T To The T-Bird: Moving Talent Into The Fast Lane; Carroll Room.
9 a.m.-noon Session B—Humor Survival Skills For People Over Five & Under Pressure; Browning Room A.
9 a.m.-noon Session C—Razorblade Road: Production Workshop A & B; Mercer-Clifton Room.
10:30 a.m.-noon Session A—Proceed With Caution: Dollars Ahead; Carroll Room.
Noon-2 p.m. LUNCHEON SHOW Courtesy Of The Canadian Country Music Assn.; Featuring Family Brown, Gary Fjellgaard & Linda Kidder, and George Fox.
2-4 p.m. **CONCURRENT SESSIONS**
Session A—Air Personalities: It's Showtime; Carroll Room.
Session B—Automotive Advertising: Country Radio's Hottest Revenue Source; Browning Room A.
4-5 p.m. CLOSING CEREMONIES; Carroll Room.
5:45-7 p.m. COCKTAILS (Cash Bar); Presidential Lobby.
7-11 p.m. 21st ANNUAL BANQUET & NEW FACES SHOW; Presidential Ballroom.
11 p.m. EXHIBITOR SUITES open.



Nunn Better. Writer/singer Gary P. Nunn celebrates his new album, "For Old Times Sake," at a BMI/Nashville reception. Among those attending the Mexican-flavored party, from left, were Nunn, BMI's Jody Williams, BMI VP Roger Sovine, and writing great Harlan Howard. (Photo: Beth Gwinn)

Country Radio Tunes In To Music Videos

Clips Surpass Airwaves As Means Of 1st Exposure

BY EDWARD MORRIS

NASHVILLE—Music videos are becoming such a force in breaking artists and records that they are making an impact on how radio does business. With labels now frequently releasing the video version before the single version of a song, viewer requests are influencing what goes on a station's playlist and when. No longer is radio the first medium to make listeners aware of a record's existence.

Radio is also using music clips to acquaint station personnel with new acts, to entertain crowds at remote broadcasts and clubs, as promotional prizes, and as tie-ins with local TV broadcasts.

A survey conducted by Aristo Video Promotions last year drew responses from 55 reporting stations. While most of the stations

'Video softens the blow of unfamiliarity for radio by exposing an artist before the station has to take a chance'

said they were not making systematic use of videos, many cited specific uses and acknowledged the growing role of the medium.

"Since we did that survey last summer," says Aristo chief Jeff Walker, "we found a lot more interest from radio in starting shows and a lot more interest in using videos for previewing and for party nights, club nights, and as part of giveaway packages—as part of contest prizes."

Jack Weston, VP of national country promotion for RCA Records, says that videos "really mean more by their airing on the video channels—from a promotional viewpoint. The advantage we get, especially for new artists, is that it really softens the blow of unfamiliarity for radio stations by their audience getting exposed to it and getting a visual perception of the artist before the radio station has to take a chance."

Weston says RCA has sent out videos as promotional pieces to the programmers themselves, "when it was a particularly unusual video, or it was an act that we felt like they really needed to see some sort of image. But we don't do it on a regular basis."

Many stations, Weston continues, "are making use of the videos in clubs and remotes. A few radio stations are also connected with television stations—they have both broadcast properties—and some of them are doing their own country video shows."

The application of video to radio has not peaked yet, Weston sur-

mises. He says, "We live in a visual world, and I think radio stations are going to use it to their advantage. They for a long time have been heavily involved in TV advertising for their own outside marketing purposes. So I just think it's an extension of that when you can apply that medium to the music."

KUZZ Bakersfield, Calif., has started its own music video show. Jerry Hufford, the station's promotion director, says "It's produced by an independent TV station here in town, utilizing our air personality as the host. The majority of our videos come through Aristo." The half-hour show runs twice a week on KDOB-TV.

"We debut one new artist a week," Hufford says. "We previewed [Curb's] Jann Browne before she was anybody. We've done [MCA's] Mark Collie. There were three or four of them we played, not having any idea who they were. The next thing you know, they're on the radio."

Hufford says he tells the station's PD when he spots a particularly promising clip. Besides Aristo, Hufford says he has contact with all the labels for video clips.

"What I've been doing," Hufford continues, "is watching Billboard and seeing when a song hits [the charts] if there's a videoclip for it. If we don't have it, and it's showing up on the charts, I call that particular record company."

Paul Bowman has been a DJ on KFOX, Redondo Beach, Calif., for nine years. "I have a program called 'The Paul Bowman Million-Dollar Country Music Show,'" he explains. "Now I've had a television show in the L.A. market since about 1986. With my [San Diego-based cable] TV show, I am now using videos." He is on TV, he says, four and a half hours a week and plays 10-15 videos an hour.

"We have our audience call in and vote for their favorite video," Bowman says, "so we have a top five countdown." Bowman gets his videos through Aristo, but he says he is beginning to establish supply routes directly through the labels.

"I have been a disk jockey and a

(Continued on next page)

Country Artists Are Still Singing Radio's Praises To The Tune Of Increased Airplay

NASHVILLE—Of all country stars, three things may safely be said: They will praise Mama, they will lament leaving home, and they will put Mama in a home if that is what it takes to get them radio airplay. Nowhere is this eye for expedience more apparent than in the love songs they sing to radio.

One can search the literature of country music high and low and still not find any lyrical tributes to such essential links in the music delivery chain as microphone manufacturers or tape duplicators, record producers or studio engineers, rackjobbers, or retail clerks. Yet hymns to radio abound.

In the early days, the radio tributes tended to focus on specific personalities instead of on radio in general. Stonewall Jackson hit No. 1 in 1964 with "B.J., The D.J.," and a year later Ernie Ashworth went top 10 with "D.J. Cried." During this same period, Jimmy C. Newman wished he were "D.J. For A Day" (No. 9, 1964).

But radio soon got more complicated. Instead of existing as locally owned properties at which mu-

sic-loving—and, often, music-performing—DJs made up their own playlists, the stations became investments that were too valuable to be run by the ears of mere enthusiasts. Thus, the DJ was re-

From Jackson to Jones, the Message is clear

lieved of his taste-making role.

Gradually, then, country music's paeans to radio became more promiscuous, trolloping out to embrace the whole industry. "Maybe somebody out there will hear us and love us," the songs seemed to say. In 1978, Tommy Overstreet recorded "Fadin' In, Fadin' Out," and took the extraordinary step of customizing each single with the call letters of the reporting station it was mailed to. For his pains, he was rewarded with a No. 11 hit—and a chart presence that slid downhill from then on.

Although using radio as a song

theme is not a sure formula for heavy airplay, it does appear to help. It has helped Charly McLain ("Radio Heart," No. 1, 1985), the Kendalls ("Thank God For The Radio," No. 1, 1984), Don Williams ("Listen To The Radio," No. 3, 1982), and Ed Bruce ("You Turn Me On Like A Radio," No. 3, 1985).

A morose Tom Jones declared that "All The Love Is On The Radio" (No. 53, 1984), and a combative David Allan Coe threatened "I'm Gonna Hurt Her On The Radio" (No. 52, 1985). The ever courtly Charley Pride stepped in to ameliorate Coe's menacing by turning the song's lyrics around to promise "I'm Gonna Love Her On The Radio." This emendation earned Pride a No. 13 spot in 1988.

Massaging radio gave the Younger Brothers their highest ranking hit: "Nothing But The Radio On" (No. 19, 1982). Nothing else they did ever rose much above mid-chart.

Former DJ Bill Anderson returned to his old stomping ground in 1974 with his wry complaint "Every Time I Turn The Radio On" (No. 11). Michael Martin Murphey galloped off to explore "Radio Land" in 1984 (No. 19). Vince Gill turned dolefully toward "The Radio" in 1988 (No. 39). And in 1982, Gail Davies asserted "You Turn Me On I'm A Radio" (No. 17).

Currently seeking radio good will and chart immortality are Jonathan Edwards with "Listen To The Radio," Lionel Cartwright with "I Watched It All (On My Radio)," and Charlie Daniels with "Mr. D.J."

The usually unstoppable George Jones was stopped dead in his tracks last year, though, with his short-lived "Radio Lover," a grim tale about a jock who kills his unfaithful wife. "Radio Lover" stayed on the charts only seven weeks, rising to No. 62.

Obviously, radio likes happier tunes. And if there is any killing to be done, radio is not going to leave it to a mere DJ. EDWARD MORRIS

STATIONS RETHINK PLAYLISTS, ADD MORE CURRENTS

(Continued from preceding page)

playing more currents than we actually are, but the actual number on our list is pretty much the same." The El Paso station's AM sister increased the number of oldies last summer, but the FM is playing the same number.

WSM-FM Nashville, is playing about 35 currents—the same number as last year. In fact, says PD Bruce Sherman, the number has changed little in the last seven years. Oldies are about 55% of the mix. This despite the fact that competitor WSIX-FM credits its aggressive music policy for part of its success in recent years.

Arista's Butler believes the playlist strategy is often tied to consultants, noting, "Most of the music directors I talk to would like to expand their playlists, but the

consultants are holding them back. If the guys themselves had the choice and the decision was theirs, they would up their playlist on an average of about five records."

Sherman says WSM uses a consultant "basically as a programming consultant more than a music consultant," but admits "in a lot of markets consultants pretty much dictate the adds."

Daniels points to competition as the major reason for the short playlists: "What generally happens when a station has competition—and a lot of major markets have wars going on between country competitors—is that you tend to be more conservative. People feel less like taking risks and you want to play the songs that absolutely can't hurt you."



Open Arms. Nashville's ASCAP office recently hosted a No. 1 Club party for "My Arms Stay Open All Night," written by Don Schlitz and published by MCA Music and Don Schlitz Music. Pictured, from left, are ASCAP's Merlin Littlefield, Noel Fox of MCA Music, Pat Halper of Don Schlitz Music, Schlitz, Jimmy Bowen of Capitol Records, and ASCAP's Connie Bradley. (Photo: Alan L. Mayor)

COUNTRY CORNER



by Marie Ratliff

STATIONS ADDED TO COUNTRY PANEL: When we unveiled our new airplay monitoring methodology for the Hot Country Singles & Tracks chart a few weeks ago, we outlined plans for greater market saturation in the near future. That planned growth is moving right on schedule, as we add four stations to the monitoring system this week.

Markets added include Greenville, S.C., where we are now monitoring both WESC and WSSL; and Charleston, S.C., where WEZL is the country contributor. We have also added WFLS, Fredericksburg, Va., to the Washington, D.C., monitor.

At the same time, we have deleted WCXI Detroit and KNTF San Bernardino-Riverside, Calif., from the panel, making a new total of 79 monitored stations in 57 markets.

Watch this space for further announcements of panel changes as we continue to expand and adjust the scope of our monitored research.

COUNTRY IS THEIR OYSTER: Prairie Oyster is already registering strong interest in its debut RCA single, "Goodbye, So Long, Hello." It is No. 3 on the Hot Country Radio Breakouts list and is getting good airtime at WDAF Kansas City, Mo., WKJN Baton Rouge, La., WWYZ Hartford, Conn., WCMS Norfolk, Va., and KVOO Tulsa, Okla., with adds at KMPS Seattle, WLWK Charlotte, N.C., and WFLS Fredericksburg.

"The song has a very distinctive sound that will help them a lot," says MD Gary Hightower, KFDI Wichita, Kan. "The folks here sure do like it."

Hightower is getting good reaction, too, on Susi Beatty's "Nobody Loves Me Like The Blues" (Starway). "We haven't been playing this song very long," he says, "and the response has been outstanding."

LONG-TITLE AWARD this week goes to Highway 101's remake of "Walkin', Talkin', Cryin', Barely Beatin' Broken Heart" (Warner Bros.), the Roger Miller song that was a charter for Johnny Wright in 1964. "A lot of people remember this song," says MD Julie Rich, KDJW Amarillo, Texas. "We're getting calls on it from the older demos who don't normally make requests."

Some of the stations showing strong play on the record, which vaults from 49 to 35 on the Hot Country Singles & Tracks chart, are WDAF Kansas City, KASE Austin, Texas, WKJN Baton Rouge, WLWK Charlotte, WAMZ Louisville, Ky., WCMS Norfolk, and WWYZ Hartford. Strong moves show at WWWW Detroit, KSON San Diego, KWDJ San Bernardino, WTQR Winston-Salem, N.C., and KSOP Salt Lake City. New adds include WNOE New Orleans, WHOK Columbus, Ohio, WBEE Rochester, N.Y., WSM Nashville, KPLX Dallas, and KWJJ Portland, Ore.

"AN EXCELLENT CHOICE for a first record, it has a great hook to it," says PD Rick Braswell, WPAP Panama City, Fla., of Mark Collie's debut MCA single, "Something With A Ring To It," charted at No. 66.

MD Kathleen Hecksher, WHEW Fort Myers, Fla., agrees. "It's a good, good song with a double meaning, and he does a super job on it. It's already very well accepted here even though he's a brand-new artist."

"It surprised me how well it's doing," says MD Bill Berg, WWVA Wheeling, W.Va. "It's kicking in very well here."

Among those showing good action on the Collie single: KKAT Salt Lake City, KVOO Tulsa, WKY and KEBC Oklahoma City, WFMS Indianapolis, WYAY Atlanta, and KASE Austin, with first-week play at KFKF Kansas City and KRAK Sacramento, Calif.

Billboard HOT COUNTRY RADIO BREAKOUTS

1. Everybody Wants To Be Hank Williams Larry Boone Mercury
2. I'd Be Better Off (In A Pine Box) Doug Stone Epic
3. Goodbye, So Long, Hello Prairie Oyster RCA
4. Black Velvet Robin Lee Atlantic
5. Crocodile Tears Lee Roy Parnell Arista
6. Hollywood Squares George Strait MCA
7. Pardon Me Moe Bandy & Becky Hobbs Curb
8. Walkin' In The Sun Glen Campbell Capitol
9. I've Cried My Last Tear For You Ricky Van Shelton Columbia
10. Better Be Home Soon Jennifer McCarter & the McCarters Warner Bros.

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 RADIO TUNES IN TO MUSIC VIDEOS

(Continued from preceding page)

country singer in nightclubs for 30 years," Bowman says, "and I think the videos are having an impact that is just unreal. With the videos, the impact of the song is twice as hard. I find myself paying more attention to the new material that has videos on it than I do to the material that don't have videos. With the videos, I find myself really in tune with the song and the message that the song has a lot stronger than just hearing it audiowise. So it has made a tremendous impact as far as what songs I would select to play on my radio show."

Bowman says his only criticism is of black-and-white videos. "I think that's trying to copy MTV too much. That goes too much toward the kids. Your average country audience is 40 years [old]. These people go out and spend \$3,000 to buy a good color TV, and you show them black-and-white video!"

John Kabler is a part-time DJ for WAYZ Waynesboro, Pa., and for a local TV station. He says he has seen songs that debuted on his video show quickly shoulder their way onto the radio playlist, one example of which was Garth Brooks' Capitol single "If Tomorrow Never Comes."

"At the beginning of October,

we played it on our show," Kabler says, "and the next day WAYZ was swamped with requests for the song. Our video program brought it onto our local playlist a lot quicker than it would have normally come on."

He says the same thing happened with Lionel Cartwright's "I Watched It All (On My Radio)" on MCA, but that impact was "not quite as massive" as it had been with Brooks.

Kabler's video show, titled "Hit Country Video," has been on the air since August 1987. It is an hourlong Sunday night program on WJAL-TV. His old-to-new mix, he reports, is about 30%-70%.

"Hopefully," concludes Kabler, "there'll be more and more support [for this integrated activity]. Right now, the biggest problem you have when you're running with videos is that sometimes the record companies do not recognize the video companies as far as their willingness to provide product. But I know that's only a current situation. Everything is getting much easier as the record labels recognize the importance of the videos to the artists."

Both Bowman and Kabler are in the process of syndicating their music video shows.



Saccharine Shack. Antique rock star Blind Jimmy Gilmer, suffering from the SBK Syndrome, once again takes his act on the road. Gilmer played both of his '60s hits, "Sugar Shack" and "Bottle Of Wine," before a band member advised him he had forgotten his guitar. The action takes place at Nashville's Bullpen Lounge before a sold-out audience at the 1990 NARAS W.O.R.S.T. (World's Oldest Rock Stars Together) Show. Gilmer, president of the Nashville NARAS chapter, received a sitting ovation.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
36 AIN'T NOBODY'S BUSINESS (Powerforce, BMI/Hear No Evil, BMI)	56 IN MY EYES (Silverline, BMI/Long Run, BMI) WBM
50 BACK WHERE I COME FROM (Beginner, ASCAP)	45 IT AIN'T NOTHIN' (Millhouse, BMI) HL
64 A BOTTLE OF WINE AND PATSY CLINE (Willesden, BMI/PolyGram International, ASCAP)	49 IT'S JUST A MATTER OF TIME (Trio, BMI/Alley, BMI/Iza, BMI) HL
55 BRING BACK YOUR LOVE TO ME (Whistling Moon Traveler, BMI/Careers, BMI)	44 IT'S YOU AGAIN (Acuff-Rose, BMI/Milene, ASCAP) CPP
2 CHAINS (Silverline, BMI/Andite Invasion, BMI/Cross Keys, ASCAP) HL	37 I'VE BEEN LOVED BY THE BEST (PolyGram International, ASCAP/Ranger Bob, ASCAP/Careers, BMI) CPP/HL
63 DID IT FOR LOVE (Zoo Crew, ASCAP)	28 JUST AS LONG AS I HAVE YOU (MCA, ASCAP) HL
58 DUMAS WALKER (Three Headed, ASCAP/Pri, ASCAP/Head Cheese, ASCAP)	17 KEEP IT IN THE MIDDLE OF THE ROAD (Tree, BMI/Pacific Island, BMI) HL
6 FAST MOVIN' TRAIN (MCA, ASCAP/Emerald River, ASCAP) HL	7 LEAVE IT ALONE (Careers, BMI/BMG Songs, ASCAP) HL/PPP
18 FIVE MINUTES (BMG, ASCAP)	11 LITTLE GIRL (W.B.M., SESAC)
43 GO DOWN SWINGIN' (Wrensong, ASCAP/Miller's Daughter, ASCAP/Love This Town, ASCAP)	60 THE LONELY SIDE OF LOVE (Songs Of PolyGram, BMI/Blue Fire, BMI) HL
71 THE GREAT DIVIDE (Tennessee Hills, BMI/Three Story, ASCAP) WBM	41 LOVE ON ARRIVAL (Pink Pig, BMI)
4 HARD ROCK BOTTOM OF YOUR HEART (Careers, BMI) CPP	46 MANY A LONG & LONESOME HIGHWAY (Coolwell, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI)
15 HEARTBREAK HURRICANE (PolyGram International, ASCAP/Amanda-Lin, ASCAP) HL	31 MAYBE (Swallowfork, ASCAP/EMI April, ASCAP)
62 HELP ME HOLD ON (Tree, BMI/Post Oak, BMI/End Of August, ASCAP)	61 MISTER DJ (Cabin Fever, BMI)
21 HERE IN THE REAL WORLD (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Ten Ten, ASCAP)	24 MY ARMS STAY OPEN ALL NIGHT (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/WBM/CLM
74 THE HIGHWAY (J.D. Sandeler III, BMI)	1 NO MATTER HOW HIGH (ESP, BMI)
19 I CAN'T TURN THE TIDE (Colgems-EMI, ASCAP) WBM	14 NOBODY'S HOME (Howlin'Hits, ASCAP) CPP
75 IF A MAN COULD LIVE ON LOVE ALONE (Acuff-Rose, BMI/Tree, BMI)	13 NOT COUNTING YOU (Major Bob, ASCAP)
72 IF LOOKS COULD KILL (Coolwell, ASCAP)	25 OKLAHOMA SWING (Benefit, BMI/WB, ASCAP/Tim DuBois, ASCAP)
38 IF TOMORROW NEVER COMES (Evanlee, ASCAP/Major Bob, ASCAP)	3 ON SECOND THOUGHT (Eddie Rabbitt, BMI) HL
39 IF YOU WANT TO BE MY WOMAN (Owen Publications, BMI)	34 ONE MAN WOMAN (Irving, BMI) CPP
65 I'M OVER YOU (Hannah's Eyes, BMI/Coburn, BMI)	69 ONE STEP OVER THE LINE (Lillybilly, BMI/Bug, BMI)
	33 OUT OF YOUR SHOES (Ha-Deb, ASCAP/Patti Ryan, ASCAP/Mickey James, ASCAP)
	12 OVERNIGHT SUCCESS (Acuff-Rose, BMI) CPP
	22 QUITTIN' TIME (Grog, ASCAP)
	42 RIGHT IN THE WRONG DIRECTION (Hookem, ASCAP/Tree, BMI)
	57 SEE IF I CARE (Colgems-EMI, ASCAP)
	8 SEEN' MY FATHER IN ME (Scarlet Moon, BMI) CLM
	59 SHE'S A LITTLE PAST FORTY (Tree, BMI/Pacific Island, BMI) HL
	53 SHE'S GONE, GONE, GONE (Tree, BMI) HL
	70 SILVER STALLION (Resaca, BMI)
	73 SIMPLE MAN (Cabin Fever, BMI/Miss Hazel, BMI) WBM
	66 SOMETHING WITH A RING TO IT (Ha-Deb, ASCAP/Acuff-Rose, BMI)
	9 SOONER OR LATER (W.B.M., SESAC/Screen Gems-EMI, BMI)
	5 SOUTHERN STAR (Tom Collins, BMI/Collins Court, ASCAP) CPP
	20 START ALL OVER AGAIN (Bar None, BMI/Bug, BMI) HL
	10 STATUE OF A FOOL (Sure Fire, BMI)
	27 STRANGER THINGS HAVE HAPPENED (Tom Collins, BMI/Murrah, BMI)
	23 TELL ME WHY (Sweet Bird, BMI/Silverline, BMI) WBM
	40 THAT JUST ABOUT DOES IT (Hidden Lake, BMI/Hookem, ASCAP) CPP
	54 THERE GOES MY HEART AGAIN (Zomba, ASCAP/Willesden, BMI/Forest Hills, BMI) CPP
	67 THERE YOU ARE (Almo, ASCAP/Brio Blues, ASCAP/Irving, BMI/Eaglewood, BMI) CPP
	51 THIS HEART (Cross Keys, ASCAP/Miss Dot, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI)
	52 TILL I CAN'T TAKE IT ANYMORE (Alley, BMI/Trio, BMI/Eden, BMI) HL
	48 TIME FOR ME TO FLY (Fate, ASCAP)
	30 TIME'S UP (Screen Gems-EMI, BMI/Moon & Stars, BMI/Silverline, BMI/Cross Keys, ASCAP) HL/WBM
	32 TWO DOZEN ROSES (Colgems-EMI, ASCAP/Beginner, ASCAP) WBM
	35 WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART (Tree, BMI)
	26 WHEN I COULD COME HOME TO YOU (Steve Wariner, BMI/Irving, BMI/Tom Collins, BMI/Murrah, BMI) CPP
	68 WHEN IT'S GONE (Jim Boy, ASCAP/Bughouse, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) CPP/HL
	16 WHERE'VE YOU BEEN (Wrensong, ASCAP/Cross Keys, ASCAP/CBS, ASCAP) HL/WBM
	47 WHO'S LONELY NOW (Cross Keys, ASCAP) HL
	29 A WOMAN IN LOVE (David 'N' Will, ASCAP/Front Burner, ASCAP)

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

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

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CBS Swears By Indie-Store Sessions Label Gets Dealer Feedback, Gives Release Info

■ BY ED CHRISTMAN

NEW YORK—For more than two years, CBS Records has been holding monthly meetings in New York and in other areas of the country for independent music stores specializing in black and dance music with the ultimate goal of one day holding a national convention.

The meetings are the brainchild of Jimi Starks, CBS' VP of sales, black music, who says, "Since we don't sell direct to the independents, there was a communication void between us. We found they weren't getting a lot of the [product] deals because the one-stops weren't passing it through. Also, they weren't getting any information on upcoming releases."

So Starks began a breakfast club, which meets Tuesday mornings at the CBS sales office in Rego Park, N.Y. The meetings provide a forum for the independent retailers to voice ideas and complaints, while the CBS executives announce new releases, sales policies, and retail campaigns. The meetings result in informed merchants who can put pressure on the one-stops because they know what CBS is offering in the way of deals, says Starks.

"We wanted a supper or breakfast club with all mom-and-pops and no one-stops and no direct accounts," says Starks. "My feeling is if a station has an antenna, people are listening. The same holds for stores; if it's selling records, somebody is buying from the sucker."

Seven of CBS' nine sales offices are participating in the effort, although not all have meetings. For instance, Chicago and Los Angeles also gather the independents in one place. But at the Atlanta sales office, which runs Black Music Unlimited, a club with 140 members, a physical gathering by the retailers would not be possible since that branch services Geor-

gia, Alabama, Mississippi, Louisiana, Tennessee, Florida, North Carolina, and South Carolina. "We can't bring them together so we do mailings of T-shirts, videos, new releases for in-store play, product information, or whatever," says Starks. Similarly, the Dallas sales office, which runs the 100-member Southwest Urban Renewal Club for retailers in Texas and Oklahoma, also cannot hold meetings; and neither can the Cleveland office, which runs the Mid-Central Black Music Dealer's Council, servicing three states and upstate New York.

"We don't have the New England and San Francisco sales office in on this yet because the New England [people] attend the New York meeting and San Francisco is in the planning stage," says Starks. "But my goal is a national network and then to have a convention. I have [CBS senior VP and general manager] Paul Smith's and [senior VP of sales] Danny Yarbrough's support on this. These guys are behind me." In total, about 425 independents are members in one of the clubs.

In New York, the CBS Breakfast Club, which has about 80 members from the metropolitan area, recently held a well-attended meeting at which conferees met Earth, Wind & Fire's Maurice White, saw a performance by a new Columbia artist, Hunter Hayes, watched videos of upcoming CBS releases, enjoyed a healthy breakfast, and left with a box stuffed with promotional goodies.

"These people are important to us," says Sparks. "They let us know what's happening. Sometimes a record happens at retail even before it gets airplay. Basia happened that way. George Michael, as big as he was, wasn't getting any airplay on black radio, but the independents tipped us off that he was moving albums in their stores."

The New York meeting produced a

lively exchange between the retailers and label executives. A discussion on vinyl, which began with branch manager Ron Piccolo reminding the retailers that CBS has been warning them all along that the configuration is dying away, emitted a large groan from all gathered, who seemed comforted by the prospect that at least

(Continued on page 43)

Shamrock's Gold To Keynote NARM Meet

Trade Group Announces Its Nominees For L.A. Awards Ceremony

NEW YORK—As the National Assn. of Recording Merchandisers gears up for its annual convention in Los Angeles March 10-13 at the Century Plaza Hotel, a flurry of announcements are emanating from the organization.

The keynote speaker for NARM's 1990 convention will be Stanley P. Gold, president/CEO of Shamrock Holdings Inc., a diversified investment company owned by the Roy Disney family and based in Burbank, Calif. Shamrock operates, directly or through subsidiaries, 15 radio stations, three TV stations, and 190 retail stores—Show Industries in Los Angeles (which runs the Music Plus chain) and Sound Warehouse in Dallas.

Gold is also chairman of the board of directors of Enterra Corp. and a director of the Walt Disney Co. The opening business session will also feature a presentation by Stan Cornyn, president of Warner New Media, on new recorded music forms, including CDs that play music with pictures on game machines; music videos in multilanguage versions; and a CD with 17,000 pages of liner notes programmed in.

In addition, NARM announced the nominees for its 1989 Best Seller Awards, which will be presented at the convention. The ceremony will feature a performance by Arista recording artist Taylor Dayne.

The list of nominees is as follows: Best-selling single—"Bust a Move," Young M.C.; "My Prerogative," Bobby Brown; "Straight Up," Paula Abdul; "Wild Thing," Tone Loc; "Wind Beneath My Wings," Bette Midler.

Movie/TV soundtrack—"Batman," Prince; "Beaches," Various; "Cocktail," Various; "When Harry Met Sally . . .," Harry Connick Jr.

Original cast album: "Cats," "Les Misérables," "Phantom Of The Op-



Friday Night Fever. Island Records executives congratulate Island recording artist Gavin Friday on his New York debut at CBGB's. Pictured, from left, are Friday; Kevin Patrick, VP of A&R, Island; Rick Bleiweiss, VP of sales and marketing, Island; and Island recording artist Phranc.

era."

Country album/male—"Greatest Hits III," Hank Williams Jr.; "Killin' Time," Clint Black; "No Holdin' Back," Randy Travis.

Country album/female—"Absolute Torch & Twang," k.d. lang; "Sweet 16," Reba McEntire; "This Woman," K.T. Oslin.

Country album/group—"River Of Time," the Judds; "Southern Star," Alabama; "The Road Not Taken," Shenandoah; "Will The Circle Be Unbroken, Vol. II," the Nitty Gritty Dirt Band.

Black music album/male—"Batman," Prince; "Don't Be Cruel," Bobby Brown; "Loc-Ed After Dark," Tone Loc.

Black music album/female—"Giving You The Best That I Got," Anita Baker; "Karyn White," Karyn White; "Larger Than Life," Jody Watley; "Rhythm Nation 1814," Janet Jackson.

Black music album/group—"Girl You Know It's True," Milli Vanilli; "Guy," Guy; "Keep On Movin'," Soul II Soul.

Jazz album—"Letters From Home," Pat Metheny; "Silhouette," Kenny G; "Time & Tide," Basia; "When Harry Met Sally . . .," Harry Connick Jr.

Gospel/spiritual album—"Heaven," the Winans; "Take 6," Take 6; "The Collection," Amy Grant.

Classical album—"At Home," Vladimir Horowitz; "In Moscow," Vladimir Horowitz; "Movies Go To The Opera," Various; "Verdi/Puccini Arias," Kiri Te Kanawa.

Rap album—"As Nasty As They Wanna Be," 2 Live Crew; "Let's Get It Started," M.C. Hammer; "Loc-Ed After Dark," Tone Loc; "Straight Outta Compton," N.W.A.

Comedy album—"Andrew Dice Clay," Andrew Dice Clay; "Have You Seen Me Lately?," Sam Kinnison; "UHF," "Weird" Al Yankovic.

Heavy metal album—"Appetite For Destruction," Guns N' Roses; "Dr. Feelgood," Motley Crue; "Skid Row," Skid Row.

Videocassette as music video: "Hangin' Tough," New Kids On The Block; "Hangin' Tough Live," New Kids On The Block; "Moonwalker," Michael Jackson.

Album by a new artist (three

awards to be given)—"Dirty Rotten Filthy Stinking Rich," Warrant; "Don't Be Cruel," Bobby Brown; "Forever Your Girl," Paula Abdul; "Girl You Know It's True," Milli Vanilli; "Hangin' Tough," New Kids On The Block; "Killin' Time," Clint Black; "Loc-Ed After Dark," Tone Loc; "Shooting Rubberbands At The Stars," Edie Brickell & New Bohemians; "Skid Row," Skid Row; "Vivid," Living Colour.

Alternative album—"Cosmic Thing," the B-52's; "Disintegration," the Cure; "Green," R.E.M.; "Love & Rockets," Love & Rockets; "The Raw & The Cooked," Fine Young Cannibals.

Children's album—"Children's Warm & Tender," Olivia Newton-John; "In Concert," Raffi; "The Little Mermaid" (soundtrack), Various; "Singable Songs," Raffi.

New age album—"A Winter's Solstice II," Various; "Christofori's Dream," David Lanz; "Dancing With The Lion," Andreas Vollenweider; "December," George Winston; "No Blue Thing," Ray Lynch; "Watermark," Enya.

Album/female—"Electric Youth," Debbie Gibson; "Forever Your Girl," Paula Abdul; "Like A Prayer," Madonna; "Rhythm Nation 1814," Janet Jackson.

Album/male—"Don't Be Cruel," Bobby Brown; "Full Moon Fever," Tom Petty; "Loc-Ed After Dark," Tone Loc; "Repeat Offender," Richard Marx; "Storm Front," Billy Joel.

Album/group—"Appetite For Destruction," Guns N' Roses; "Girl You Know It's True," Milli Vanilli; "Hangin' Tough," New Kids On The Block; "Skid Row," Skid Row; "Steel Wheels," the Rolling Stones; "The Raw & The Cooked," Fine Young Cannibals.

Album—"Don't Be Cruel," Bobby Brown; "Forever Your Girl," Paula Abdul; "Full Moon Fever," Tom Petty; "Girl You Know It's True," Milli Vanilli; "Hangin' Tough," New Kids On The Block.

Unrelated to the convention, Atlantic Records has established a \$20,000 endowment with NARM's Scholarship Foundation in memory of the late Nesuhi Ertegun. The

(Continued on next page)

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RETAIL TRACK



by Geoff Mayfield

BOX-ING: During a panel discussion at the Feb. 8-10 International New Age Music Conference, moderator **Geoff Workman** of marketing and promotion company **Red Dot Music** added his voice to the call for abolition of the 6-by-12-inch packaging standard on compact disks. Workman's opinion raised a smattering of applause from some of the attendees, but raised a howl of protest from Charlotte, N.C., retailer **Jerry Klein**, who runs **New World Records**. Klein noted that music stores will fight to preserve the longbox, not only for security and merchandising considerations, but also to avoid the cost of refixturing.

Hearing the back-and-forth on this debate brought home two arguments from the anti-box camp that irk me. For one, opponents of the 6-by-12 are fond of saying that the package's elimination increases display space in the store. That may hold true for wall displays, but as far as bins are concerned, stores would not pick up extra space without going through great expense, because the extra vertical space is not utilized in most stores.

Even if retailers weren't reluctant to take on the cost of refixturing (and they are), I'm wondering just how practical it would be to arrange double-decker racks for jewel-box-only display. If the lower rack was placed too low, for example, it would be difficult for shoppers to browse; the same would be true of the upper rack if it were placed too high. Further, browsing requires adequate space between the upper and lower levels, which would limit the practicality of such schemes.

The anti-6-by-12 argument that truly annoys me, though, is when opponents say something along the lines of, "I'm sure we could find an alternative." To which I say, let's not put the cart before the horse. **Rykodisc** chief financial officer **Rob Simmonds** has endorsed the idea of replacing the 6-by-12 with reusable plastic keepers, like those that many stores now use for audiocassettes, but there is a large faction in the industry—including several in the label camp—who find this option aesthetically unappealing.

Concern for the environment is a noble, indeed *essential*, stance. But those who would do away with the 6-by-12—including my colleague **Thom Duffy**, who recently took the packaging standard to task in his column—would do well to come up with the alternative before calling for its elimination. There are a number of retail executives who would be open-minded to a world without longboxes, but only if they are presented with a viable solution that addresses security and merchandising considerations... If any dealers experiment with jewel-box-only display and find a resulting increase in theft, please feel free to send copies of your incident reports to Duffy in Billboard's New York office.

ANOTHER OPTION: Retail Track heard from **Howard Rosen**, head of **Chicago One-Stop**, in response to a Jan. 20 column item that discussed the longbox dilemma. Rosen's firm has a display system that allows dealers to merchandise CDs without the 6-by-12, which previously has been covered in this column. In Rosen's system, the retailer places the CD booklet in a plastic cover in a conventional LP bin, while keeping the actual disk in its jewel box behind the counter. Unlike the **Lift System**, store clerks don't have to actually touch the CD in this system. And, Rosen says that since his method utilizes existing product bins, it allows stores to drop the longbox without garnering fixture expenses. Rosen's system is patented. He has a similar setup to display rental videocassettes.

During our conversation, though, Rosen admitted that his CD system is not a universal solution to the 6-by-12 question. As was stated in the Jan. 20 edition, busy stores that attract long lines of shoppers would find that any system that requires staffs to locate live disks would make those lines move more slowly.

WE THOUGHT WE HAD a hot one when word from one of our moles reached the office that performance rights watchdog **BMI** was attempting to charge music stores for in-store play rights, but it turned out to be a simple misunderstanding.

It seems that a Colorado Springs, Colo., store received the standard form letter that is sent to nonmusic stores that utilize background music. (The missive promised that a licensee receives "a framed Certificate of Compliance and a colorful BMI decal to display proudly.")

Our editorial staff wondered, though, why only one store had reported receipt of the BMI letter, and when we investigated, a spokesperson for the performance rights group said the letter had simply been sent by mistake. Music stores, unlike restaurants and other retail businesses, are not required to pay performance rights fees because in-store play can generate music sales.

Left unanswered was why BMI had trouble figuring out that the store in question sells music, because it is called **Independent Records**.

PAPER POSITIONS: The LP jacket, LP inner sleeve, and CD longbox for the new **Midnight Oil** album on **Columbia**, "Blue Sky Mining," are made from 100% recycled paper. **Midnight Oil** is an act known for its political consciousness, so the move isn't surprising. A label spokesperson says the decision has been so well received that Columbia may extend the policy to other artists. As has previously been reported, such labels as **Virgin** and **Enigma** have been using recycled paper on their product for some time.

ANOTHER ONE BITES THE DUST: Say goodbye to one-stop **Musical Sales**, which informed **Billboard** on Feb. 12 that the Baltimore wholesaler is going out of business. The company has filed Chapter 7 and declines comment.

Assistance in preparing this column was provided by Ed Christman in New York.

NARM MEET SET FOR MARCH

(Continued from preceding page)

endowment ensures that a \$6,000 scholarship will be given to a deserving student over the next four years. **Ertegun** was a co-founder of **Atlantic Records**, along with his brother, **Ahmet**, and **Jerry Wexler**. All three were recipients of **NARM's 1973 Presidential Award** for outstanding executive achieve-

ment. **Nesuhi Ertegun** was also responsible for the creation of **WEA International**, which he ran for 16 years. He also founded the **East-West** label and, at the time of his death, served as president of special projects for the **WCI Record Group**.

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More Indie Labels Are Bypassing Distributors, Taking Direct Approach To Selling Product

BY BRUCE HARING

THE movement toward selling direct to stores appears to again be gaining strength in the indie rock camp.

The practice, which has ebbed and flowed in the industry over the year, gained momentum over the last three years with the contraction of the indie rock distribution network.

The collapse of several key independent distributors in the last half of the '80s exacerbated problems for many labels, leading to this new wave of selling direct. The method has been reborn by such labels as Sub Pop, SST, Ralph, and Wax Trax!, which have supplemented their distribution with extensive networks of direct-sales stores.

As might be expected, distribu-

tor reaction to the development is negative, with returns on product not originally sold by the distributors the chief concern.

Dave Hall of Skyclad/Grand Slam Records in Middlesex,



N.J., says selling direct "is not something I wanted to do, but three years into my label, I realized various distributors are not going to give the push to my label, and are not even reaching my small market. I think an indie label needs to sell direct."

Hall says retail is "very receptive" to the concept. "I'm building

up a nice store base, mostly c.o.d., and they like my product. Distributors had their chance."

Jonathan Poneman, co-owner of Sub Pop Records in Seattle, is a strong proponent of direct sales. "Being able to control the majority of our own distribution has given us a stronger grasp of our cash flow," he says. "We may not sell as many records as some labels, but we definitely get paid for what we sell, which allows us to reinvest."

Poneman has been selling direct for two years, and is now working with a network of more than 200 stores nationwide. "There was so much talent happening in Seattle, we figured even if we were only going to sell the band's records around Seattle, it would be way more advantageous to be paid right off the bat rather than wait for the local distributors.

"It's pretty puny when you look at it in terms of what the one-stops and large national chains do, but we have been able to create enough of a buzz with it."

John Salstone of M.S. Distributing in Chicago offered an historical perspective on the issue of direct sales. "The Enigmas, Importants, and Rough Trades always sort of did it," he says. "That goes along fine until you have a label go under like a T.K. or a Boardwalk and then whatever savings that account had from buying direct is totally wiped out. Distributors always allow returns."

Salstone adds, "It looks easy, and when you have a rush of people selling direct, this always happens right before a big downturn in the industry; and the people who did it don't have a shelter from the storm."

Another distributor, asking anonymity, says, "As far as labels selling into my accounts, a lot of them say they need cash, and do it for that reason. I try to look the other way. I only get upset when accounts think they're pulling something over our eyes and make a return on product we don't sell to them."

In fact, the source contends, "Most of the time it's retail accounts calling up the labels before going to the one-stops. Who is ever hot at the time, the retailers look to get the cheaper price."

FOR WEEK ENDING MARCH 3, 1990

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TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				POP™ Compiled from a national sample of retail sales reports.	
				★ ★ NO. 1 ★ ★ 4 weeks at No. 1	
1	1	1	55	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943
2	2	2	14	PHIL COLLINS ... BUT SERIOUSLY	ATLANTIC 82050-2
③	4	3	22	JANET JACKSON JANET JACKSON'S RHYTHM NATION 1814	A&M CD 3920
4	3	4	28	THE B-52'S COSMIC THING	REPRISE 2-25854/WARNER BROS.
5	5	6	18	BILLY JOEL STORM FRONT	COLUMBIA CK44366
6	6	5	47	MILLI VANILLI GIRL YOU KNOW IT'S TRUE	ARISTA ARCD 8592
⑦	7	7	43	TOM PETTY FULL MOON FEVER	MCA MCAD 6253
⑧	9	12	4	ALANNAH MYLES ALANNAH MYLES	ATLANTIC 81956-2
9	8	9	12	QUINCY JONES BACK ON THE BLOCK	QWEST 2-26020/WARNER BROS.
10	12	8	23	AEROSMITH PUMP	GEFFEN GHS2-24254
11	11	10	15	ERIC CLAPTON JOURNEYMAN	DUCK 2-26074/REPRISE
12	13	18	19	LINDA RONSTADT (FEAT. A. NEVILLE) CRY LIKE A RAINSTORM, HOWL LIKE THE WIND	ELEKTRA 60872-2
13	10	11	13	KENNY G LIVE	ARISTA A2CD-8613
14	14	13	6	MICHAEL BOLTON SOUL PROVIDER	COLUMBIA CK 45012
⑮	18	16	3	KAOMA WORLD BEAT	EPIC EK46010
16	15	15	13	BOBBY BROWN DANCE! ... YA KNOW IT!	MCA MCAD-6342
17	17	21	19	GLORIA ESTEFAN CUTS BOTH WAYS	EPIC EK 45217
18	19	—	2	ROXETTE LOOK SHARP!	EMI E2-91098
19	16	30	4	TECHNOTRONIC PUMP UP THE JAM - THE ALBUM	SBK CDP-93422
⑳	RE-ENTRY	—	24	BONNIE RAITT NICK OF TIME	CAPITOL C2-91268
㉑	NEW ▶	—	1	MICHAEL PENN MARCH	RCA 9692-2-R
22	24	—	2	CHICAGO GREATEST HITS 1982-1989	REPRISE 2-26080
23	23	22	25	SKID ROW SKID ROW	ATLANTIC 2-81936
24	25	—	41	RICHARD MARX REPEAT OFFENDER	EMI E2-90380
㉕	NEW ▶	—	1	BASIA LONDON WARSAW NEW YORK	EPIC EK45472
26	26	23	3	SOUNDTRACK BORN ON THE FOURTH OF JULY	MCA MCAD 6340
27	20	17	7	THE SMITHEREENS SMITHEREENS 11	ENIGMA C2-91194
28	22	27	4	JOAN JETT THE HIT LIST	BLACKHEART ZK45473/EPIC
29	27	14	11	HARRY CONNICK, JR. MUSIC FROM "WHEN HARRY MET SALLY ..."	COLUMBIA CK 45319
30	21	—	2	TANITA TIKARAM THE SWEET KEEPER	REPRISE 2-26091/WARNER BROS.

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'Saigon' Taking Proven 'Track To Success

BY JIM BESSMAN

NEW YORK—With past successful cast albums and the more recent platinum-plus "The Little Mermaid" movie soundtrack pointing the way, the London cast recording of the musical "Miss Saigon," just released Feb. 13, is taking the retail route in seeking sales success.

The pricey Geffen Records two-disk set—\$31.98 CD list, \$19.98 vinyl/cassette—does not have a single promoting it to radio. It does not even have domestic theater representation. But it has been raved over by the major dailies and national news mags, and Geffen expects that such

press, together with an ambitious retail campaign, will eventually pay off big for the WEA-distributed title.

"Key accounts are more aware than WEA [of 'Miss Saigon'] at this point," says Geffen president Eddie Rosenblatt. He says retailers know the album's sales potential due to their previous experiences with hit London cast recordings of such musicals as Polydor's "Phantom Of The Opera" and Relativity's "Les Misérables," which was issued in the U.S. prior to its opening on Broadway.

Rosenblatt also notes Geffen's past success with the original-cast albums to "Dreamgirls," which went gold; "Cats," which scored double-

platinum; and "Les Misérables," which is nearing platinum. And as with "Dreamgirls" and "Cats," Geffen owns a healthy chunk of the "Miss Saigon" show itself, which leads Rosenblatt to boast of a cross-promotional "synergy" between its new show and cast recording.

Still, there is no single here yet and no theater lined up for a Broadway run. But as Rosenblatt noted in an enthusiastic video spiel sent to Geffen field staff and the WEA sales force, "There's a huge market of people who are totally aware of what's happening in the theatrical scene from a worldwide basis."

The trick is to "come from within," Rosenblatt says. "It's very important that the people on the street who are selling it without the usual airplay/tour type of thing know what we're talking about, especially because it's a high-ticket item, not a 'K mart item' that will be big for the racks."

Geffen will create awareness through a \$400,000 initial outlay for retail-directed advertising and promotion to make it work. In addition, the company supplied a multitrack cassette sampler of "Miss Saigon" to retail in advance, and communicated the message further to accounts direct or through WEA. Moreover, Geffen acquired an 80-minute "The Making Of Miss Saigon" documentary from producer Cameron Mackintosh, says Rosenblatt, who is now trying to put together a VH-1 marketing campaign behind "Miss Sai-

(Continued on page 59)

CBS SWEARS BY MONTHLY SESSIONS FOR INDIES

(Continued from page 40)

the 12-inch single will likely survive. When an EWF video of "Heritage," the title track from the band's new album, was played, someone asked, "Will you be sending out promotional videos? We play them in the store." Piccolo answered, "If anybody needs video let us know."

Moments later, Starks told the independents, "If we are doing something wrong, let me know. I can bring it back to Black Rock [CBS headquarters]." That invitation prompted one attendee to point out that when CBS devalues a catalog title, it hurts the independent retailers.

"When you are selling Sade one day at \$9.98 and then next week it is

\$5.98, we get stuck with it," complained one retailer. "How can I deal with that?"

Piccolo said he wanted to know why the retailer does not simply return it to the one-stop, which will get a credit when it is returned to CBS. But a few retailers simultaneously responded that the one-stop would not take it back.

Another attendee asked why CBS does not announce in advance which titles will be devalued, so that retailers can order accordingly. Piccolo answered that, for the time, retailers will not have to worry because CBS has just completed a major devaluation of catalog titles.

ALBUM RELEASES

The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number. ▲ = Simultaneous release on CD.

POP/ROCK

TONY BENNETT
Astoria: Portrait Of The Artist

▲ LP Columbia C-45348/NA
CA CT-45348/NA

BURNING TREE
Burning Tree

▲ LP Epic E-45464/NA
CA ET-45464/NA

MARY DAVIS
Separate Ways

▲ LP Epic FZ-40978/NA
CA FZT-40978/NA

DEL AMITRI
Waking Hours

▲ LP A&M SP-5287/NA
CA CS-5287/NA

DOMINO THEORY
Domino Theory

▲ LP RCA 9993-1-RB/NA
CA 9993-4-RB/NA

EXILE
Still Standing

▲ LP Arista AL-8624/NA
CA CS-8624/NA

FAN CLUB
Respect The Beat

▲ CD Epic EK-46022/NA
CA ET-46022/NA

HEARTS AND MINDS
Hearts And Minds

▲ LP A&M SP-5291/NA
CA CS-5291/NA

ALAN JACKSON
Here In The Real World

▲ LP Arista AL-8623/NA
CA CS-8623/NA

MIDNIGHT OIL
Blue Sky Mining

▲ LP Columbia C-45398/NA
CA CT-45398/NA

THE NACE BROTHERS
Life Goes On

CA Garry Mac Music 1231-A/NA

PLAN B
The Greenhouse Effect

▲ LP RCA 2031-1-RB/NA
CA 2031-4-RB/NA

RIOT
The Privilege Of Power

▲ LP Epic E-45132/NA
CA ET-45132/NA

ROBBIE B AND DJ JAZZ
Coming Correct

▲ CD Enigma/Ruffhouse 73538-2/NA
CA 73538-4/NA

SANCTUARY
In The Mirror

▲ LP Epic E-45085/NA
CA ET-45085/NA

LISA STANSFIELD
Affection

▲ LP Arista AL-8554
CA CS-8554

CECIL TAYLOR
In Florescence

▲ LP A&M SP-5286/NA
CA CS-5286/NA

BEN VAUGHN
Dressed In Black

▲ CD Enigma 73539-2/NA
CA 73539-4/NA

VARIOUS ARTISTS
Highwayman 2

▲ LP Columbia C-45240/NA
CA CT-45240/NA

VARIOUS ARTISTS
Body Jams, Vol. 1

▲ LP RCA 9976-1-RB/NA
CA 9976-4-RB/NA

SOUNDTRACKS

ENNIO MORRICONE
Cinema Paradiso, Original Motion Picture Soundtrack

▲ CD DRG SBL-12598/\$12.98
CA SBLC-12598/\$9.98

VARIOUS ARTISTS
Pretty Woman, Original Motion Picture Soundtrack

▲ LP EMI E-93492/NA
CA 4T-93492/NA

JAZZ/NEW AGE

ALEX CLINE
The Lamp And The Star

▲ CD ECM 837112-2/NA

FIRST HOUSE
Cantilena

▲ CD ECM 839619-2/NA

KEITH JARRETT
Changeless

▲ CD ECM 839618-2/NA
CA 839618-4/NA

HELEN MERRILL WITH STAN GETZ
Just Friends

▲ CD EmArcy 842007-2/NA
CA 842007-4/NA

SUPER BLUE
Super Blue 2

▲ CD Blue Note B2-92997/NA
CA B4-92997/NA

TONY WILLIAMS
Native Heart

▲ LP Blue Note B1-93170/NA
CA B4-93170/NA

ZIL
Zil

▲ CD Verve-Forecast 841929-2/NA
CA 841929-4/NA

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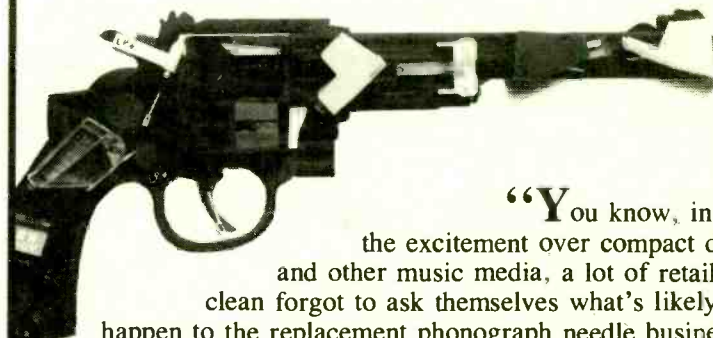
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Classical KEEPING SCORE



by Is Horowitz

THE SMITHSONIAN Institution's recording program normally mounts a half dozen classical projects a year, although last year the number rose to an unprecedented 10. But despite this modest output, its period-instrument disks enter the retail stream under two banners, soon to be expanded to three.

Some of Smithsonian's albums go out under its own logo, distributed nationally through One World. Others are released through Deutsche Harmonia Mundi, part of the BMG Classics complex. By the end of the year, Virgin Records will be added to its releasing label list.

First out for Virgin will be a set of the Beethoven Piano Trios, performed on period instruments by the Castle Trio, says Kenneth Slowik, director of Smithsonian's chamber music program.

Among upcoming projects for Harmonia Mundi is a package of the Haydn Op. 17 Quartets played by the Smithsonian Quartet, and a collection of viol music by Marin Marais. In August, says Slowik, the Smithsonian Chamber Players will record a group of François Couperin "Concerts Royaux."

Smithsonian hopes to resume its recordings of Beethoven symphonies, three of which were recorded several years ago under the direction of Jaap Schroeder. Outside funding is key to the project's revival, says Slowik, who will direct any future performances of the cycle.

Multidisk Smithsonian packages are still occasionally sold by mail-order. Most recent is a five-CD Bach package, including the "Saint John Passion," the solo violin sonatas and partitas, played by Schroeder, and a number of harpsichord works performed by James Weaver.

PHILADELPHIA STORY: At least three labels will

participate in Philadelphia Orchestra recording projects in the 1990-91 season. Puccini's "Tosca" will be recorded by Philips in a live concert performance under the direction of Riccardo Muti, with Carol Vaness in the title role. Studio recordings by Philips during the season will include a Mussorgsky set featuring "Pictures At An Exhibition" and "Night On Bald Mountain," and continuation of its Prokofiev cycle with the First and Third Symphonies.

More Tchaikovsky with Muti and the Philadelphians is slated for Angel, this time the Symphonies Nos. 4 and 5. The season will also see Charles Dutoit helming the Philadelphia in a Rachmaninoff program for London

Virgin signs on as the third distributor for Smithsonian

Records. The Symphony No. 3 and "Symphonic Dances" are scheduled.

PASSING NOTES: What post-Bach music would the great Johann Sebastian like to hear? That's just what NPR's "Performance Today" is asking listeners in a contest ending on Bach's birthday, March 21. Prizes for best entries include a CD collection of Bach music. The NPR program hosted by Martin Goldsmith, airs on some 60 stations.

Denon Records executives leave the corporate base in Parsippany, N.J., for midtown Manhattan. Toshio Kitatake and Ken Yoshimura will now be located closer to the action, at 135 West 50th Street.

The Amherst Saxophone Quartet recorded an album for MCA Classics the first week of February, with Lukas Foss as collaborator in a transcription of Mozart's Quintet for Piano and Winds. A saxophone quartet by Foss, commissioned by the ASQ, helped round out the program. Thomas Frost produced. MCA's Martin Fleischmann attended the sessions in New York... The Gregg Smith Singers began recording an all-Morton-Gould choral album for Koch International Feb. 12. John McClure is producer.

FOR WEEK ENDING MARCH 3, 1990

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TOP CLASSICAL ALBUMS™

Compiled from a national sample of retail store sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	25	HOROWITZ AT HOME ★★ NO. 1 ★★ DG 427-772	23 weeks at No. 1 VLADIMIR HOROWITZ
2	2	157	HOROWITZ IN MOSCOW DG 419-499	VLADIMIR HOROWITZ
3	3	25	TUTTO PAVAROTTI LONDON 425-681	LUCIANO PAVAROTTI
4	4	97	VERDI & PUCCINI: ARIAS CBS MK-37298	KIRI TE KANAWA
5	5	19	BRAHMS/BRUCH: VIOLIN CONCERTOS ANGEL CDC-49429 NADJA SALERNO-SONNENBERG	
6	7	27	THE SUNDAY BRUNCH ALBUM CBS MFK-45547	VARIOUS ARTISTS
7	6	19	DVORAK: VIOLIN CONCERTO CBS MK-44923	MIDORI
8	12	89	THE MOVIES GO TO THE OPERA ANGEL CDM-69596	VARIOUS ARTISTS
9	10	11	PAGANINI: 24 CAPRICES CBS MK-44944	MIDORI
10	8	91	HOROWITZ PLAYS MOZART DG 423-287	VLADIMIR HOROWITZ
11	9	19	THE UNKNOWN PUCCINI CBS MK-44981	PLACIDO DOMINGO
12	11	21	BEETHOVEN: SYMPHONIES 4 & 5 ANGEL CDC-49656 LONDON CLASSICAL PLAYERS (NORRINGTON)	
13	18	31	HANSON: SYMPHONIES 1 & 2 DELOS CD-3073 SEATTLE SYMPHONY (SCHWARZ)	
14	13	7	SHOSTAKOVICH: SYMPHONIES 1 & 7 DG 427-632 CHICAGO SYMPHONY (BERNSTEIN)	
15	16	11	ADAMS: FEARFUL SYMMETRIES NONESUCH 79218 ORCHESTRA OF ST. LUKE'S (ADAMS)	
16	20	5	VERDI: RIGOLETTO LONDON 425-864 PAVAROTTI, NUCCI, ANDERSON (CHAILLY)	
17	14	17	BEETHOVEN: SYMPHONIES 1-9 ANGEL A26-49852 LONDON CLASSICAL PLAYERS (NORRINGTON)	
18	21	15	BUSONI: PIANO CONCERTO TELARC CD-80207	GARRICK OHLSSON
19	NEW		SCHMIDT: SYMPHONY NO. 2 CHANDOS CHAN-8779 CHICAGO SYMPHONY (JARVI)	
20	15	25	BIZET: CARMEN PHILIPS 422-366	JESSYE NORMAN (OZAWA)
21	17	29	GERSHWIN: PORGY AND BESS ANGEL CDC-49568 WHITE, HAYMON, EVANS (RATTLE)	
22	19	5	FRENCH OPERA ARIAS ANGEL CDC-49863	KIRI TE KANAWA
23	24	3	CLASS BRASS TELARC CD-80220	EMPIRE BRASS
24	NEW		GREAT CELLO CONCERTOS CBS M2K-44562	YO-YO MA
25	22	13	RILEY: SALOME DANCES FOR PEACE NONESUCH 79217	KRONOS QUARTET

TOP CROSSOVER ALBUMS™

Compiled from a national sample of retail store sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	13	ANYTHING GOES ★★ NO. 1 ★★ ANGEL CDC-49848 CRISWELL, GROENENDAAL, VON STADE (MCGLINN)	11 weeks at No. 1
2	2	15	HAPPY TRAILS TELARC CD-80191	CINCINNATI POPS (KUNZEL)
3	3	33	1712 OVERTURE TELARC CD-80210	P.D.Q. BACH
4	14	3	HENRY V SOUNDTRACK ANGEL CDC-49919 CITY OF BIRMINGHAM SYMPHONY (RATTLE)	
5	5	19	ANYTHING GOES CBS MK-45574	YO-YO MA, STEPHANE GRAPPELLI
6	4	11	SONGS OF INSPIRATION LONDON 425-431	KIRI TE KANAWA
7	6	17	SHOW BOAT HIGHLIGHTS ANGEL CDC-49847 VON STADE, HADLEY, STRATAS (MCGLINN)	
8	NEW		FANTASTIC JOURNEY TELARC CD-80231	CINCINNATI POPS (KUNZEL)
9	9	5	CLASSIC FILM SCORES FOR BETTE DAVIS RCA 0183-RG NATIONAL PHILHARMONIC (GERHARDT)	
10	8	23	CHILLER TELARC CD-80189	CINCINNATI POPS (KUNZEL)
11	7	21	SALUTE TO HOLLYWOOD PHILIPS 422-385	BOSTON POPS (WILLIAMS)
12	NEW		WEILL: THE THREEPENNY OPERA LONDON 430-075 KOLLO, LEMPER, MILVA (MAUCERI)	
13	11	83	JAMES GALWAY'S GREATEST HITS RCA 7778-RC	JAMES GALWAY
14	10	13	INNERVOICES RCA 7888-RC	RICHARD STOLTZMAN
15	12	47	VICTORY AT SEA TELARC CD-80175	CINCINNATI POPS (KUNZEL)

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.





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“All the News That Fits His Prints”

VOL. 1, No. 13

MY FAVORITE CLIBURN

Maestoso

Polonaise Op. 53

MY FAVORITE CHOPIN
BALLADE No. 3 - FANTASIE - POLONAISE, Op. 53
MINUTE WALTZ - SCHERZO No. 3 - BARCAROLLE
VAN CLIBURN

60358-2-RG

In 1958, pianist VAN CLIBURN captured the imagination of millions and the attention of the world when he became the first American to win the Tchaikovsky Competition in Moscow. A world in the midst of Cold War warmed up a bit.

Cliburn's return to the U.S. prompted displays of enthusiasm generally reserved for pop stars, and even a ticker tape parade in New York seemed appropriate. A Van Cliburn appearance guaranteed a sellout season for an orchestra or recital series, and his recordings became instant bestsellers.

From the start of his recording career, Van Cliburn was an RCA Victor Red Seal artist. His dynamism

and unique musical personality were faithfully reproduced by Senior Producer John Pfeiffer, most notably in Cliburn's platinum recording of the Tchaikovsky Concerto No. 1 (5912-2-RC), and My Favorite Chopin, still so popular it received a gold record.

Now, My Favorite Chopin (60358-2-RG) has been released on compact disc, as well as Cliburn's unforgettable collection of Beethoven Sonatas (60356-2-RG) and Brahms's Concerto No. 1 (60357-2-RG). All have been digitally remastered by John Pfeiffer.

Recapture the magic with the Van Cliburn Collection from BMG Classics.

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**OLDIES
BUT
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ORIGINAL
RECORDINGS OF THE
GREATEST
ROCK N' ROLL
HITS



The two FBI agents scanned the street for the tell-tale signs of the criminal's lair. Spotting it, they pulled up to the house, briskly walked to the door and knocked. When the two dark-suited men flashed their identification, the young woman at the door had no choice but to bring the culprit to face them. But, when he first entered the room, the FBI men paid him no attention—perhaps because he was so small.

"We want the man running the pirate radio station out of this house!" they demanded.

"You've got him!" piped 12-year-old Art Laboe.

So began a career spanning nearly four decades, with immense successes in both the fields of radio and records.

You meet Art Laboe and think "this is the way you should look after 30 successful years in the business." Other men with those many years under their belts as chief executive of a record company—if there were any—would have dour faces, nervous tics, and clumps of white hair in their hands, but Art Laboe surveys his kingdom from his office in Hollywood and says "This is a fun business."

At 63, he's young and peppery, probably not too different from when he started the company back in 1959. And he stays that way because he has a willingness to bend with the times and survive.

By 18, he had landed his first professional job in radio, feeling he had the world by the tail. As part of a special studies group at Stanford Univ., he couldn't accurately foresee what was coming in the music world, but he knew he wanted to be part of it—

and a big part of it he became. Doing the usual DJ ramble after the war, in Pomona, Palm Springs, and Reno, Nev., Laboe struck his roots firmly in Los Angeles in 1950 at station KXLA (now KRLA).

"I did a live broadcast from Scrivner's Drive-In Restaurant on Imperial & Western," he remembers fondly, "from midnight to 4 a.m. I had the only all-night show anyone listened to, and Scrivner's did turnaway business." All kinds of people would crowd the place—men and women getting off work at aircraft plants, teenagers out past curfew. And musicians!

"Musicians would come out after a gig, say, at the Palladium and hang out to promote their latest records. Stan Kenton, Ray Anthony, Charlie Barnett—everyone would come by Scrivner's. One thing that always amazed me was that Harry James would drop in—I kept thinking 'this guy has Betty Grable waiting for him at home, and he's out here with us?'"

In 1955, after several successful years at Scrivner's, Laboe took his show "to town" broadcasting, now on KFWB, live from Ciro's on the still-fabulous Sunset Strip. He'd spin records in the lobby, and interject quick interviews with movie stars. "That's the new record by Frankie Laine! I'd say, 'and now let's say hello to Gary Cooper. What's your latest movie, Coop?'"

But despite the improvement in glamor, salary and prestige, he was restless. He kept at this for a year, then ap-



Ricky Nelson draws a big crowd to Art Laboe's live record-request show at Scrivner's Drive-In, Los Angeles.

enough, Laboe also took time to promote concerts around L.A. His pioneering shows in 1957 at Legion Stadium in El Monte have taken on the sheen of legend, from the appearance of top-name acts like Jerry Lee Lewis, Ray Charles, Jackie Wilson, Chuck Berry, and the Everly Brothers, to Laboe's ground-breaking booking of "oldies" way back then. He continued concert promoting well into the 1960s, including a couple of blockbusters in partnership with Dick Clark (whose "21 All-Time Hits" Laboe currently issues).

While running these concerts and radio shows Laboe noticed a lot of requests for older records.

"You know, nostalgia is nothing new. In 1957 kids were asking for songs that were two years old, and that seemed like a lifetime to them—they heard them when they were sophomores, and now they were seniors! So I called them 'oldies but goodies,' and they became an important feature on the show."

Certain titles kept cropping up, like The Penguins' "Earth Angel" and the Five Satins' "In The Still Of The Night." But, it wasn't a teenager who inspired Art to create the "Oldies But Goodies" record line. As the story goes, he was on the couch, kissing and hugging, and listening to the 45s drop onto the record player. It was, at the least, disconcerting to

have to keep getting up to change the record stack. So, he raced out the door into his radio room to begin the "Oldies But Goodies" series. In 1957, he was the first to put songs by different artists on the same album, a practice that is

(Continued on page O-13)

ART LABOE: The Man Behind the Music Keeps Finding the Constants in a Constantly Changing Business

proached tiny station KPOP (now KTNQ) about resuming his drive-in broadcasts, only this time from Scrivner's Hollywood Drive-In Restaurant at Sunset & Cahuenga.

A brand new sound was bubbling just under the pop surface . . . brewing on the street corners of New York, in the ghettos of Detroit, on the beaches of Southern California. It was rock'n'roll. Art Laboe felt its urgency and became the first DJ on the West Coast to play the new music.

"There was this new kind of music going on. It wasn't yet called rock'n'roll, but whatever it was, the kids liked it and so did I. I saw them crowding into Scrivner's after school everyday and I decided that was where I wanted to be."

In a unique financial arrangement that, initially, nearly cost him his marriage ("I went from \$200 a week at Ciro's to \$90, but then it skyrocketed") he booked 4 p.m. til sunset on weeknights, sponsored by Scrivner's, and began his live rock'n'roll record party.

"It went to No. 1 with a 33 share within a month," he beams, adding that Hooper rating still holds the record. "The place was mobbed. High school kids couldn't get enough of it. Ricky Nelson came over every day right until he put out his own record—I'd like to think I played a part in inspiring his musical career!"

Art spent time with the teenagers of the '50s. He talked to them live from Scrivner's each day on the air. . . and he knew they needed a place to go to listen to their music, to dance, to let their then short hair down. As if he wasn't busy

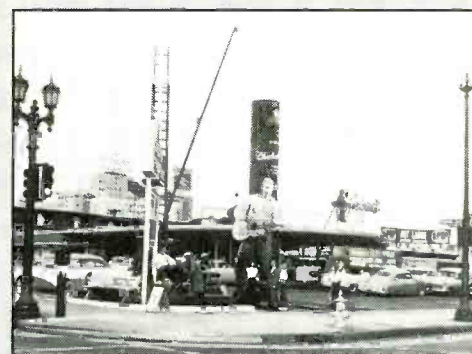
'I did a live broadcast from Scrivner's Drive-In Restaurant on Imperial and Western (in L.A.) from midnight to 4 a.m. I had the only all-night show anyone listened to, and Scrivner's was doing turnaway business. Musicians would come out after a gig and hang out to promote their latest records. The place was mobbed. High school kids couldn't get enough of it. Ricky Nelson came over every night right until he put out his own record—I'd like to think I played a part in inspiring his music career!'



Art Laboe's rock'n'roll stage show at the Orpheum Theater in Los Angeles, 1958.



Laboe's daily afternoon radio show from Scrivner's Drive-In, Sunset & Cahuenga, reached a record-breaking 33 share in 1958, highest ever in L.A. radio.



Scrivner's Drive-In Restaurant, featuring Art Laboe live, was the first radio show in the West to conceive and play an Elvis hour, 1956.



Sam Cooke promoting "You Send Me" on Laboe's KPOP radio show, 1957.

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VP PAUL POLITI & ORIGINAL SOUND ENTERTAINMENT: Music, Movies, TV, and More— Filling the Demand for R&R Nostalgia

By RICK RODGERS

The year is 1958, and a love-struck 13-year old writes a song for his sweetheart using a phrase coined by his favorite radio DJ. Flash-forward to the present: the song, "Those Oldies But Goodies Remind Me Of You," is virtually a classic, and that wistful teen now works side by side with his DJ idol running a multi-faceted music and entertainment company. The company is Original Sound, the legendary DJ is Art Laboe, and the man who saw his prepubescent dreams come true is Paul Politi—songwriter, producer, licensing agent and Original Sound's VP.

Laboe, who coined the phrase "Oldies But Goodies," was Politi's favorite DJ. It wasn't until he was in junior high school, after the success of Laboe's "Oldies But Goodies" Hi-Fi album that Politi's friends urged him to try to sell the song. Politi remembers, "Sonny Bono was an A&R man at Specialty Records, way before he started performing, and I used to visit him there. He figured I was a typical teen, so he would play songs for me to get my opinion."

It was on those visits to Specialty that he saw his opportunity. Laboe's office was located right across the hall. "I took the song to him, and he wanted to record it with Sonny Knight, who'd had a hit with 'Confidential.' I don't know if Art was a perfectionist or a procrastinator, but things didn't happen fast enough. I got impatient and went to Del-Fi."

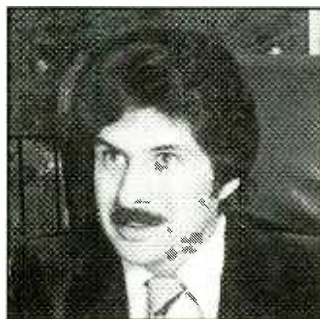
Shortly after its release, "Those Oldies But Goodies Remind Me Of You" was a hit. "There were only two of us playing on the record—I played drums, and Charles Wright of the Watts 103rd Street Rhythm Band played bass and piano," he remembers. By February of '61, Politi, out of high school less than one month, had a top 5 hit. But the biggest thrill was yet to come. "Even though every other station was playing the song, Art wouldn't play it—I don't know if it was hard feelings, or what. But one afternoon my family and I were sitting around listening to the Art Laboe Show and he played my song. My whole family started jumping up and down and screaming. In Los Angeles, you didn't really have a hit record until it was played by Art Laboe."

After attending college to study arranging and business law, he moved to Mustang Records, doing national record promotion for songs like the original "I Fought The Law" by The Bobby Fuller Four. It was during this time that he began to realize how difficult a career as a songwriter could be. "After I saw how hard it could be to get a song on the radio, I started to get discouraged. I knew I couldn't just crank out songs with a gimmick or a quick hook. I'm the type that will get my heart broken, and then go write a song about it."

So, seeking a more secure future, he put his efforts into creating promotional compilation albums for radio stations nation-

wide. Working with over 25 top stations, such as KLIF Dallas, WCFL Chicago and KYA San Francisco, he combined his love of music with a shrewd business sense to produce very successful albums. It was while working on one such album for station WIXY in Cleveland that he and Laboe once again crossed paths. "Art was putting one together for WKYC, and ours sold better. Later, I ran into him at a football game, and he gave me a standing offer for a job. Two years later, I took him up on it."

In 1968, Politi joined Laboe's Original Sound Records, which was doing unprecedented business with the "Oldies But Goodies" compilation albums. Nine volumes worth. "I immediately started lining



'I like the challenge of finding just the right song to suit the scene. But the best moment for me is when they don't necessarily need a song that was a hit. There are so many great songs that never got the right exposure, and are just sitting on a shelf—it's a sin. It's a great feeling to get a really good, but little known song into a movie that will give it the attention it deserves.'



Laboe interviews Cheryl Ladd.



Laboe on the air with Dick Clark.



Art Laboe & Frankie Valli of the Four Seasons in KRTH Room of Art Laboe's Club, formerly Ciro's, now the Comedy Store c. 1974.

THE ORIGINAL SOUND STAFF



ART LABOE—President
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NANETTE LEONE—GM
DENISE JAQUA—Controller
LEE WEST—Director of Special Accounts (Midwest)
STEVE PINA—West Coast Sales/Director of A&R
MARCIA BEAMISH—Advertising, Promotion & Media Director
BETSY BROWN—Licensing
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TEDDI CRANE—Accounts Receivable
MELISSA HATCHER—Assistant to President
BARRY JONES—Licensing/Publishing
MARY KROSCH—Production/Royalties
TOM LOPINSKI—Production
TERRY PINA—Shipping Supervisor
ISIDRO CISNEROS—Maintenance

EMELIA VALIENTE—Shipping
DERRICK WADE—Licensing Assistant
CHERIE NORRIS—Administrative Assistant

days at Mustang were my college education." He and Politi had written songs together in the past, and they continued to write for White's platinum and gold selling albums. Soon White asked him to help with marketing, promotions, and in running White's publishing company.

Back in the music groove once more, Politi returned to Original Sound, this time as a "part-time" consultant. He remembers, "I don't know what happened. One minute I was part time, and the next thing I knew I got so excited about the work we were doing, I practically lived there." That work included the creation of Original Sound Entertainment, a separate division of Original Sound Records designed to handle the increasing diversity of projects. One of the first projects the reunited team tackled was the "Oldies But Goodies Trivia Game," a game spanning the '50s, '60s and '70s and featuring over 300 musical teasers on cassette.

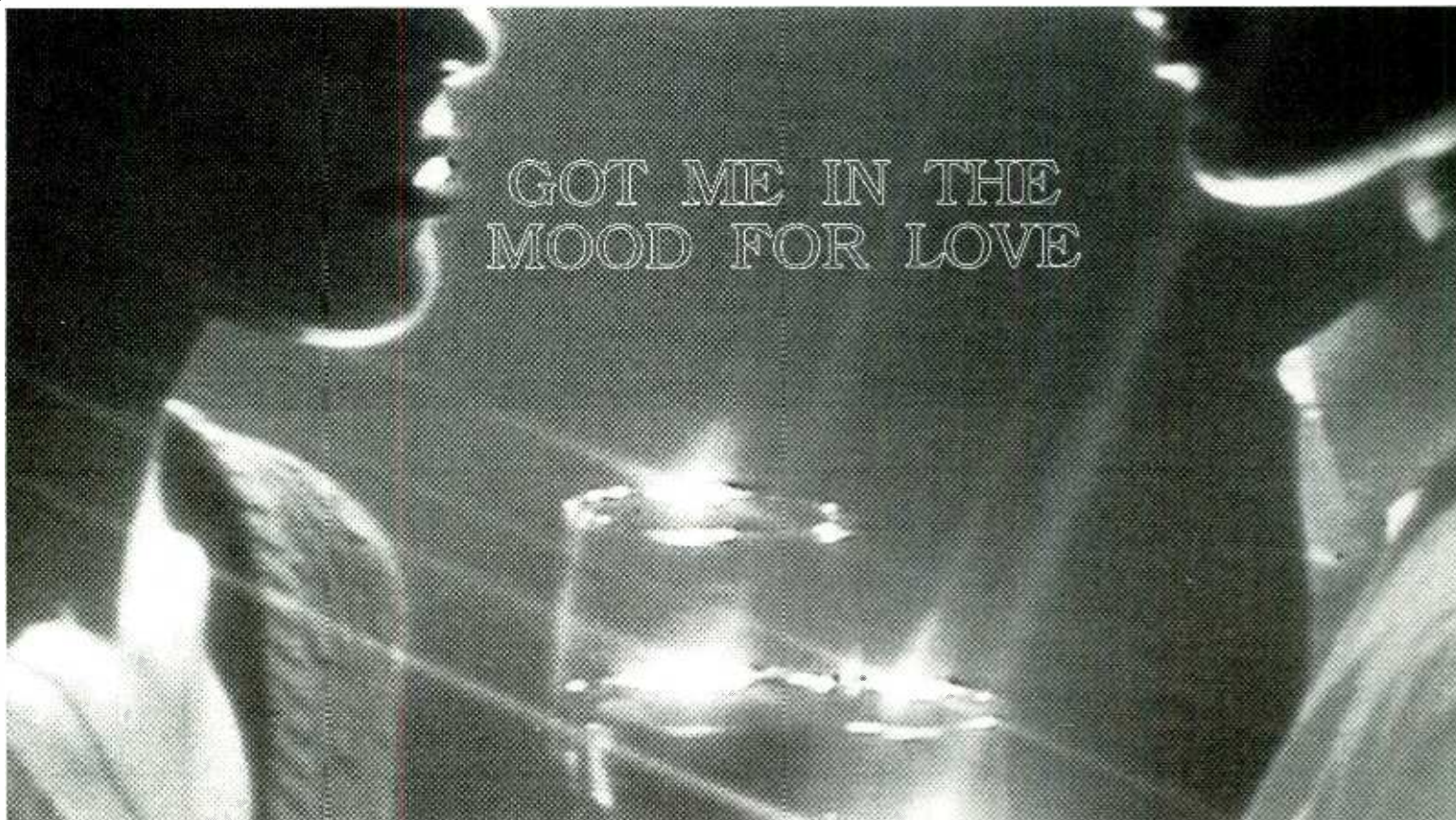
The work involved in designing the board and rules of play, compiling the 3,500-plus questions and acquiring the rights to the musical teasers would take Laboe and Politi almost two years. Their next big project came with the advent of the compact disk. Since part of the lasting appeal of the "Oldies But Goodies" product line is the superior sound quality, the move to CD was a natural one. Politi notes, however, there was more to the task than simply transferring all 14 volumes (1 through 15, less unlucky 13). "We not only had to renegotiate all the licenses, we restructured most of the volumes as well."

It was soon after this that Politi struck songwriting gold once more when "Those Oldies But Goodies Remind Me Of You" was featured in the film "Eddie And The Cruisers." When the soundtrack album went double-platinum, Politi learned a lesson that was valuable in more ways than purely financial. "When I saw firsthand the potential of song place-

(Continued on page O-12)

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HAIRSPRAY
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THOSE 'OLDIES BUT GOODIES' REMIND ME OF ... ART LABOE

Below are the artists and tracks featured on Art Laboe's original, classic 14-LP (also available on cassettes and CD) "Oldies But Goodies" series:

OLDIES BUT GOODIES, VOL. 1

THE MOONGLAWS, "Sincerely"
 THE PENGUINS, "Earth Angel"
 THE TEEN QUEENS, "Eddie My Love"
 JOHNNIE & JOE, "Over The Mountain, Across The Sea"
 DON JULIAN & THE MEADOWLARKS, "Heaven And Paradise"
 THE MEDALLIONS, "The Letter"
 THE JAGUARS, "The Way You Look Tonight"
 SANTO & JOHNNY, "Sleepwalk"
 PAUL ANKA, "Put Your Head On My Shoulder"
 SONNY KNIGHT, "Confidential"
 JIMMY REED, "Big Boss Man"
 SHIRLEY & LEE, "Let The Good Times Roll"
 BUDDY HOLLY & THE CRICKETS, "That'll Be The Day"
 CHUCK BERRY, "Maybellene"
 THE CADETS, "Stranded In The Jungle"
 LLOYD PRICE, "Stagger Lee"
 ETTA JAMES, "Dance With Me Henry (Wallflower)"

OLDIES BUT GOODIES, VOL. 2

DANNY & THE JUNIORS, "At The Hop"
 BIG JOE TURNER, "Shake, Rattle And Roll"
 CURTIS LEE, "Pretty Little Angel Eyes"
 THE BEACH BOYS, "Barbara Ann"
 THE NEWBEATS, "Bread And Butter"
 THE EDSELS, "Rama Lama Ding Dong"
 PAUL ANKA, "Diana"
 THE EVERLY BROTHERS, "Bye Bye Love"
 SHADES OF BLUE, "Oh How Happy"
 THE LARKS, "The Jerk"
 THE MURMAIDS, "Popsicles And Icicles"
 MEL & TIM, "Backfield In Motion"
 FATS DOMINO, "Blueberry Hill"
 FREDDY FENDER, "Before The Next Teardrop Falls"
 JESSE BELVIN, "Goodnight My Love"
 THE TEDDY BEARS, "To Know Him Is To Love Him"
 BRIAN HYLAND, "Sealed With A Kiss"

OLDIES BUT GOODIES, VOL. 3

THE MONKEES, "I'm A Believer"
 LESLEY GORE, "It's My Party"
 THE TURTLES, "She'd Rather Be With Me"
 THE BEACH BOYS, "Surfin' Safari"

(Continued on page O-9)



Art with Big Joe Turner in 1971.

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 A Real
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From His Friends
 JIMMY BEAUMONT
 and the
 SKYLINERS
 and
 JOE ROCK



Art with Connie Valenzuela, Ritchie Valens' mother, in 1987 at wrap party for the movie version of "La Bamba."

'OLDIES BUT GOODIES'

(Continued from opposite page)

FRANKIE FORD, "Sea Cruise"
 RAY STEVENS, "Everything Is Beautiful"
 THE DEL VIKINGS, "Come Go With Me"
 DAWN FEATURING TONY ORLANDO, "Tie A Yellow Ribbon
 'Round The Old Oak Tree"
 BETTY EVERETT, "'Shoop Shoop' Song (It's In His Kiss)"
 PRESTON EPPS, "Bongo Rock"
 HUEY SMITH & THE CLOWNS, "Don't You Just Know It"
 THE DELLS, "Oh What A Night"
 THE SHIELDS, "You Cheated"
 THE PLATTERS, "My Prayer"
 THE PENGUINS, "Memories Of El Monte"
 JERRY BUTLER & THE IMPRESSIONS, "For Your Precious
 Love"
 MORRIS ALBERT, "Feelings"

OLDIES BUT GOODIES, VOL. 4

CREEDENCE CLEARWATER REVIVAL, "Proud Mary"
 BUDDY HOLLY, "Peggy Sue"
 THE SHIRELLES, "Soldier Boy"
 THE TURTLES, "It Ain't Me Babe"
 JERRY LEE LEWIS, "Whole Lot of Shakin' Going On"
 JEANNIE C. RILEY, "Harper Valley P.T.A."
 CARL PERKINS, "Blue Suede Shoes"
 THE EVERLY BROTHERS, "Bird Dog"
 MICKEY & SYLVIA, "Love Is Strange"
 BIG BOPPER, "Chantilly Lace"
 THE RAYS, "Silhouettes"
 GLORIA MANN, "Teenage Prayer"
 B.J. THOMAS, "I'm So Lonesome I Could Cry"
 TONI FISHER, "The Big Hurt"
 THE JIVE FIVE, "My True Story"
 RITCHIE VALENS, "Come On Let's Go"
 SANDY NELSON, "Teen Beat"

OLDIES BUT GOODIES, VOL. 5

THE SKYLINERS, "Since I Don't Have You"
 ROSIE AND THE ORIGINALS, "Angel Baby"
 THE ELEGANTS, "Little Star"
 KATHY YOUNG, "A Thousand Stars"
 THE DREAMLOVERS, "When We Get Married"
 SHEP & THE LIMELITES, "Daddy's Home"
 THE PARADONS, "Diamonds And Pearls"
 BOB & EARL, "Harlem Shuffle"
 JEAN KNIGHT, "Mr. Big Stuff"
 DION, "The Wanderer"
 THE SHIRELLES, "Mama Said"
 JOHNNIE TAYLOR, "Who's Makin' Love"
 BOBBY LEWIS, "Tossin' And Turnin'"
 BOBBY DAY, "Rockin' Robin"
 THE DOMINOES, "Sixty Minute Man"
 THE HOLLYWOOD ARGYLES, "Alley Oop"

OLDIES BUT GOODIES, VOL. 6

DEE CLARK, "Raindrops"
 THE SHANGRI-LAS, "Remember (Walking In The Sand)"
 GENE CHANDLER, "Duke Of Earl"
 THE ISLEY BROTHERS, "Twist And Shout"
 DEE DEE SHARP, "Mashed Potato Time"
 DION AND THE BELMONTS, "A Teenager In Love"
 THE SKYLINERS, "This I Swear"

(Continued on page O-10)

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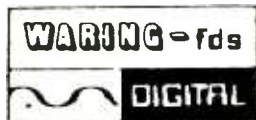
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'OLDIES BUT GOODIES'

(Continued from page O-9)

THE AD LIBS, "The Boy From New York City"
BILL DOGGETT, "Honky Tonk, Part One"
BILL DOGGETT, "Honky Tonk, Part Two"
JERRY LEE LEWIS, "Breathless"
LITTLE CAESAR & THE ROMANS, "Those Oldies But Goodies (Remind Me Of You)"
THE FIREFLIES, "You Were Mine"
GLADYS KNIGHT & THE PIPS, "Every Beat Of My Heart"

OLDIES BUT GOODIES, VOL. 7

THE CHAMPS, "Tequila"
DION, "Runaround Sue"
THE EVERLY BROTHERS, "Wake Up Little Susie"
JERRY LEE LEWIS, "What'd I Say"
JIMMY JONES, "Handy Man"
THE TURTLES, "Elenore"
BRENTON WOOD, "Oogum Boogum"
THE DRAMATICS, "In The Rain"
TOMMY EDWARDS, "It's All In The Game"
THE PARIS SISTERS, "I Love How You Love Me"
THE CHIMES, "Once In A While"
RITCHIE VALENS, "Donna"
MARK DINNING, "Teen Angel"
JERRY BUTLER, "He Will Break Your Heart"
BILL DEAL & THE RHONDELLS, "I've Been Hurt"
B. BUMBLE & THE STINGERS, "Bumble Boogie"

OLDIES BUT GOODIES, VOL. 8

THE SUPREMES, "Where Did Our Love Go"
THE COASTERS, "Charlie Brown"
BOBBY DARIN, "Splish Splash"
RITCHIE VALENS, "La Bamba"
LITTLE RICHARD, "Rip It Up"
EDDIE COCHRAN, "Summertime Blues"
THE SURFARIS, "Wipe Out"
THE BEACH BOYS, "Good Vibrations"
THE NEWBEATS, "Run Baby Run"
THE CHIFFONS, "Sweet Talkin' Guy"
MARVIN GAYE, "How Sweet It Is"
THE DRIFTERS, "On Broadway"
THE O'KAYSIONS, "Girl Watcher"
THE CORSAIRS, "Smokey Place"
EDDIE HOLMAN, "Hey There Lonely Girl"
THE JAYNETTES, "Sally, Go 'Round The Roses"
PAUL ANKA, "Puppy Love"

OLDIES BUT GOODIES, VOL. 9

THE BOBBY FULLER FOUR, "I Fought The Law"
BRENTON WOOD, "Gimme Little Sign"
THE CASINOS, "Then You Can Tell Me Goodbye"
DON & JUAN, "What's Your Name"
TIMI YURO, "Hurt"
JAN & DEAN, "Heart And Soul"
JEWEL AKENS, "The Birds And The Bees"
DEL SHANNON, "Runaway"
BOBBY DAY, "Over And Over"
JERRY LEE LEWIS, "High School Confidential"
THE CRESTS, "Step By Step"
THE KNICKERBOCKERS, "Lies"
BOBBY "BLUE" BLAND, "Turn On Your Love Light"
DOBIE GRAY, "The 'In' Crowd"
CATHY JEAN & THE ROOMATES, "Please Love Me Forever"

(Continued on opposite page)



Art with Stevie Wonder and Dick Clark at the American Music Awards in the '70s.

'OLDIES BUT GOODIES'

(Continued from opposite page)

J. FRANK WILSON, "Last Kiss"

OLDIES BUT GOODIES, VOL. 10

THE RIGHTEOUS BROTHERS, "You've Lost That Lovin' Feelin'"
 THE SHIRELLES, "Dedicated To The One I Love"
 FRANKIE AVALON, "Venus"
 THE PLATTERS, "Only You"
 THE TUNE WEAVERS, "Happy, Happy Birthday Baby"
 THE DUPREES, "You Belong To Me"
 JOHNNY ACE, "Pledging My Love"
 JERRY BUTLER & BETTY EVERETT, "Let It Be"
 JIMMY REED, "Bright Lights, Big City"
 DOBIE GRAY, "Drift Away"
 SAM THE SHAM & THE PHARAOHS, "Woolly Bully"
 CHUCK BERRY, "Roll Over Beethoven"
 BO DIDDLEY, "Bo Diddley"
 ERNIE FIELDS, "In The Mood"
 FATS DOMINO, "My Blue Heaven"
 THE CRESTS, "The Angels Listened In"
 THE OLYMPICS, "(Baby) Hully Gully"

OLDIES BUT GOODIES VOL. 11

THE DIAMONDS, "Little Darlin'"
 THE KINGSMEN, "Louie, Louie"
 THE SOUL SURVIVORS, "Expressway To Your Heart"
 THE ANGELS, "My Boyfriend's Back"
 FREDDY CANNON, "Palisades Park"
 THE EVERLY BROTHERS, "When Will I Be Loved"
 THE RIGHTEOUS BROTHERS, "Soul And Inspiration"
 THE DIXIE CUPS, "Chapel Of Love"
 WILLIAM DeVAUGHN, "Be Thankful For What You've Got"
 BOBBY HEBB, "Sunny"
 BETTY EVERETT, "You're No Good"
 JIMMY REED, "Baby What You Want Me To Do"
 TERRY STAFFORD, "Suspicion"
 DALE AND GRACE, "I'm Leaving It All Up To You"

Classics IV, "Traces"
 LITTLE ANTHONY & THE IMPERIALS, "Going Out Of My Head"
 HARVEY & THE MOONGLOWS, "Ten Commandments Of Love"

OLDIES BUT GOODIES, VOL. 12

THE TROGGS, "Wild Thing"
 CHUCK BERRY, "Sweet Little Sixteen"
 JERRY LEE LEWIS, "Great Balls Of Fire"
 MUSIC EXPLOSION, "A Little Bit O'Soul"
 FONTELLA BASS, "Rescue Me"
 THE CONTOURS, "Do You Love Me"
 THE BOX TOPS, "The Letter"
 THE CHIFFONS, "One Fine Day"
 DION & THE BELMONTs, "I Wonder Why"
 JAMES & BOBBY PURIFY, "I'm Your Puppet"
 RUBY & THE ROMANTICS, "Our Day Will Come"
 THE IMPRESSIONS, "Gypsy Woman"
 THE DELFONICS, "La La Means I Love You"
 PEACHES & HERB, "Reunited"



Art Laboe and Sandy Nelson of "Teen Beat" fame at Hollywood Palladium in 1959.

LENNY WELCH, "Since I Fell For You"
 THE EVERLY BROTHERS, "All I Have To Do Is Dream"
 PAUL ANKA, "Lonely Boy"

OLDIES BUT GOODIES, VOL. 14

BILL HALEY & THE COMETS, "Rock Around The Clock"
 MARTHA & THE VANDELLAS, "Dancing In The Street"
 THE McCOYS, "Hang On Sloopy"
 WILSON PICKETT, "Funky Broadway"
 THE CHIFFONS, "He's So Fine"
 LOU CHRISTIE, "Lightening Strikes"
 THE SHIRELLES, "Will You Still Love Me Tomorrow"
 LLOYD PRICE, "Just Because"
 ALICIA BRIDGES, "I Love The Night Life"
 THE DRAMATICS, "What You See Is What You Get"
 DIONNE WARWICK, "Don't Make Me Over"
 THE CRESTS, "16 Candles"
 BOBBY HELMS, "My Special Angel"
 BRENDA LEE, "I'm Sorry"
 THE PLATTERS, "Smoke Gets In Your Eyes"
 DINAH WASHINGTON, "Unforgettable"
 JACKIE DeSHANNON, "What The World Needs Now"

OLDIES BUT GOODIES, VOL. 15

JOE HINTON, "Funny (How Time Slips Away)"
 BARBARA LEWIS, "Hello Stranger"
 AL WILSON, "Show And Tell"
 TIERRA, "Together"
 GLADYS KNIGHT & THE PIPS, "The Best Thing That Ever Happened To Me"
 DEON JACKSON, "Love Makes The World Go Round"
 DIONNE WARWICK, "Walk On By"
 CLIMAX, "Precious And Few"
 THE TURTLES, "Happy Together"
 ROY HEAD, "Treat Her Right"
 THE SHANGRI-LAS, "Leader Of The Pack"
 SHOCKING BLUE, "Venus"
 GEORGE BAKER SELECTION, "Little Green Bag"
 BILL DEAL & THE RHONDELS, "What Kind Of Fool Do You Think I Am"
 WAR, "Low Rider"

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Allen Hyman
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ORIGINAL SOUND • 30th

ENTERTAINMENT

(Continued from page O-6)

ment in movies, I knew this was a direction we should keep exploring."

That instinct was indeed correct, for hundreds of films and television shows later, Original Sound is still actively involved with the Hollywood creative process. Even prior to Politi's revelation, Original Sound had been a pioneer in the use of records in films, having helped first-time director George Lucas line up appropriate music for his film, "American Graffiti." Because Original Sound Entertainment owns or represents a combination of over 20,000 masters and songs, the film and TV industries frequently turn to the company. "Lethal Weapon 2," "Stand By Me," "La Bamba," "Colors," and "Good Morning Vietnam" are just a few of the films they have worked on. Politi notes that this is one of the most rewarding aspects of his work. "I like the challenge of finding just the right song to suit the scene. But the best moment for me is when they don't necessarily need a song that was a hit. There are so many great songs that never got the right exposure, and are just sitting on a shelf—it's a sin. It's a great feeling to get a really good, but little known song into a movie that will give it the attention it deserves."

Another outlet for the large library of masters (which include the catalogs of Sun Records, Del-Fi, Buddah, Kama Sutra, Coed, Laurie, and CBS Special Products) lies in licensing the songs in conjunction with product tie-ins. Corporations such as Coca-Cola, Burger King, Hershey's, Dominoes, Reebok, and Pizza Hut have all utilized Original Sound's songs and/or masters when putting together cassette tapes as premium items. Hallmark has turned to Original Sound for their upcoming nostalgia product-line, which will include a complete birthday party kit—hats, balloons, napkins and such, all featuring the phrase (appropriately enough) "Oldies But Goodies!" Besides licensing the use of the phrase to Hallmark, Original Sound has exclusive rights on all music in the promotion.

Although many years have passed since Paul Politi first began working with Original Sound, his enthusiasm for his work is stronger than ever. "Working with Art is great. I really mean that. And the job is great because I never get bored—it all starts with the music, but look at all we do... films, TV, the game. We've owned a nightclub, a radio station... we even made music trading cards!" Politi is currently hard at work finishing up an album by Original Sound artist Jakki O, whose sexy R&B ballad was featured in the film "Shag." On Jakki O: "We really expect big, big things. She's got a great, sensuous voice, and she's a totally unique talent. We're not following in anyone's footsteps here. We've already got her in some upcoming movies, and once the album's released—look out!" When Politi expresses his excitement over this latest project, it's with the same boyish enthusiasm that most probably convinced Del-Fi executives to take a chance on an unknown teenager. "If there's one gift I have, it's this: I know a winner when I see one." With that in mind, it would seem that he's found a winner not only in Original Sound, and in its founder Art Laboe, but in a career that fulfills and gratifies. "It's great, really. I like what I do... I actually look forward to coming to work. I guess I'm a very lucky person."



Art and Steve Allen, 1958.

ART LABOE

(Continued from page O-4)

much imitated today, and is a major factor in the record industry, and television nationally.

It began with Original Sound Records' first hits, "Bongo Rock" and "Teen Beat," then expanded to the unexpected national sales of the "Oldies But Goodies" albums. Vol. I was on Billboard's top 100 for a mind boggling 183 weeks!

"Hits out of the box," Art says proudly.

In the next three decades he oversaw the steady growth of a company that expanded its OBG base to 14 volumes, and saw sizable single hits from the Music Machine ("Talk Talk") and R&B hits from Dyke & The Blazers ("Funky Broadway").

But like the musician who keeps his day job, Laboe kept DJing throughout the '60s, walking that conventionally successful path til a new opportunity knocked. As the 1970s dawned, FM "underground" radio was very popular, and Laboe saw it as an opportunity—to go the other way. Hosting



Art Laboe and Les Baxter, right.

an oldies show on the popular KPPC in Pasadena in 1970, and then broadcasting, on tape, from XPRS (50,000 watts from Tijuana, selling OBG albums) Art got wind of a major station format change about to happen.

"RKO Radio announced a new direction for its L.A. outlet, changing it to underground music and calling it KRTH. Before the change took effect, I met with the new station manager and convinced him to swing over to all oldies—and I put it together for them."

KRTH-FM prospered as L.A.'s, and the nation's, first all-oldies station. In 1975, Laboe resigned as consultant and air personality at KRTH, and became program director, air personality and sales consultant to the moribund KRLA, and rocketed his time slot to big ratings.

He started his live broadcasts from Ciro's again—only now he owned the club and renamed it "Art Laboe's Oldies But Goodies Club."

It was a huge success. He'd broadcast live on KRLA from upstairs, and people would dance to live music downstairs. The club did turn away business for all of its six years, and then it was sold to The Comedy Store.

"It was great fun, but time-consuming, and not profitable enough. I was running a radio station, and a record company too, so I had to go with my priorities. People sure remember it though! I still get calls at the office asking who's playing there!"

After that, he kept his hand in the "oldies" as an on-air personality, program director, and consultant. Currently, he can be heard on KRLA "strictly as an on-air personality, though management or ownership may be in the near future at some station or network."

And, of course, now, in 1990, he's expanded Original Sound to accommodate the advent of CDs, making new and exciting couplings of older material (stretching now into the 1970s and 1980s), as well as the current spate of new single releases such as "Viva Salsa" and the hot new dance tune, "Lambada" by ALMA, "Nothin' But A Gangster" by the Uzi\$Bros, and "Oooh Aaah" by Jakki O.

Obviously, Art's kept busy professionally, but personally he's been active too. He has strong civic pride, and his activities have been endorsed by over 200 public service organi-



Art Laboe and Robert Wagner, 1958.

zations.

The Art Laboe Foundation Inc. is involved in many projects. Support includes such causes as Children of the Night and Covenant House to Greenpeace and the Cousteau Society. For the past 10 years, donations have also included yearly scholarships to East Los Angeles area's Roosevelt, Lincoln, Garfield and Washington High Schools. Art wants to try and pay back to his greatest supporters a little of the happiness they've given him.

Art Laboe has had many other highlights in his life. One that shines especially bright is a star on the Hollywood Walk of Fame in the broadcasting category. The star is located on the southwest corner of Hollywood Boulevard and Highland, in the heart of Laboe's favorite hang outs of the '50s.

"You could pick an easier business than the record business," he says. "You record the music, package the product, have it pressed and shipped and every step of the way you have to be alert—it keeps you on your toes, that's for sure. But I wouldn't have it any other way. I'm having a ball."

And somewhere, somehow, for those two FBI men who came to put a stop to his bootleg station so many years ago, Art hopes he's put a smile on their faces, too. **ART FEIN**

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 THE CRESTS, "16 Candles"
 THE TEDDY BEARS, "To Know Him Is To Love Him"
 DION & THE BELMONTS, "A Teenager In Love"
 CONNIE FRANCIS, "Who's Sorry Now"
 PAUL ANKA, "Diana"
 THE CHORDETTES, "Lollipop"
 THE EVERLY BROTHERS, "Wake Up Little Susie"
 CARL PERKINS, "Blue Suede Shoes"
 FREDDY CANNON, "Tallahassee Lassie"
 JERRY LEE LEWIS, "Whole Lotta Shakin' Goin' On"
 HUEY "PIANO" SMITH & THE CLOWNS, "Rockin' Pneumonia & The Boogie Woogie Flu"
 FRANKIE FORD, "Sea Cruise"
 BOBBY DAY, "Rockin' Robin"
 THE OLYMPICS, "Western Movies"
 THE DIAMONDS, "The Stroll"
 LITTLE CAESAR & THE ROMANS, "Those Oldies But Goodies"
 THE SPANIELS, "Goodnight Sweetheart"

DICK CLARK'S ALL TIME 21 HITS VOL. 2
 DION, "The Wanderer"
 DEL SHANNON, "Runaway"
 FREDDY CANNON, "Palisades Park"
 JOHNNY TILOTSON, "Poetry In Motion"
 BETTY EVERETT, "Shoop Shoop Song"
 JIMMY CLANTON, "Venus In Blue Jeans"
 THE SHIRELLES, "Soldier Boy"
 THE EVERLY BROTHERS, "Till I Kissed You"
 THE DIXIE CUPS, "Chapel Of Love"
 GENE CHANDLER, "Duke Of Earl"
 CURTIS LEE, "Pretty Little Angel Eyes"
 BOBBY LEWIS, "Tossin' And Turnin'"
 THE SHANGRI-LAS, "Leader Of The Pack"
 TERRY STAFFORD, "Suspicion"
 PETULA CLARK, "Downtown"
 THE O'KAYSIONS, "Girl Watcher"
 BRENTON WOOD, "Gimme Little Sign"
 BOB & EARL, "Harlem Shuffle"
 THE DUPREES, "You Belong To Me"
 GLADYS KNIGHT & THE PIPS, "Every Beat Of My Heart"
 THE CASINOS, "Then You Can Tell Me Goodbye"

(Continued on opposite page)

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Your friend,

Sid Talmadge



Dear Art,

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Looking forward to another 30 years together with you when Oldies will still be Goodies.

Bob Keane



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Art Laboe and Jayne Mansfield, 1966. Art produced her record for Original Sound.

ORIGINAL SOUND • 30th

'21 SERIES'

(Continued from opposite page)

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CHUCK BERRY, "Rock And Roll Music"
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BUDDY HOLLY & THE CRICKETS, "Maybe Baby"
CARL PERKINS, "Blue Suede Shoes"
BO DIDDLEY, "Bo Diddley"
FATS DOMINO, "I'm In Love Again"
THE EVERLY BROTHERS, "Bye Bye Love"
RITCHIE VALENS, "La Bamba"
JAMES BROWN, "Papa's Got A Brand New Bag"
MARVIN GAYE, "How Sweet It Is"
SUPREMES, "Where Did Our Love Go"
DION, "The Wanderer"
PAUL ANKA, "Diana"
THE BEACH BOYS, "Help Me Rhonda"
JAN & DEAN, "Dead Man's Curve"
THE MONKEES, "I'm A Believer"
DIONNE WARWICK, "Walk On By"
SMOKEY ROBINSON, "Tracks Of My Tears"
GLADYS KNIGHT & THE PIPS, "Midnight Train To Georgia"

21 ROCK N' ROLL HITS AT THE MOVIES

SMOKEY ROBINSON, "Tracks Of My Tears"
SMOKEY ROBINSON, "You've Lost That Lovin'"
EVERLY BROTHERS, "Will You Love Me Tomorrow"
DEL SHANNON, "Runaway"
SPENCER DAVIS GROUP, "Gimme Some Lovin' "
LITTLE RICHARD, "Tutti Frutti"
JERRY LEE LEWIS, "Great Balls Of Fire"
CARL PERKINS, "Blue Suede Shoes"
DION & THE BELMONTs, "I Wonder Why"
BEACH BOYS, "Surfin' Safari"
RIVIERAS, "California Sun"
THE KINGSMEN, "Louie Louie"
WAR, "Low Rider"
GENE CHANDLER, "Duke Of Earl"
GARY U.S. BONDS, "Quarter To Three"
RITCHIE VALENS, "La Bamba"
THE CHAMPS, "Tequila"
THE DIXIE CUPS, "Chapel Of Love"
THE SKYLINERS, "This I Swear"
JAKKI "O," "OOO AAAH"
DEAN MARTIN, "That's Amore"

ORIGINAL SOUND

(Continued from page O-3)

ping around L.A. in the 1960s, and spent time around the offices: He wrote "Those Oldies But Goodies Remind Me Of You" for Little Caesar & The Romans back in 1961.

*Academy Award-winning composer Jack Nitsche, for a time, ran the order desk at Original Sound, and co-wrote songs with Laboe in the early 1960s.

*Harry Nilsson cut demos in the still-standing Original Sound Studios in the 1960s, as did Carole King and many other songwriters. Jam sessions there included King, Richard Perry, Mickey Dolenz and Joni Mitchell.

*Frank Zappa came in frequently in the early 1960s peddling songs, and sometimes placing them; his tune "Memories Of El Monte" (co-written with Ray Collins) was recorded by The Penguins, and remains an Original Sound evergreen.

*A deep-voiced singer with the determination to "make-it" was at Original Sound through the 1960s and early 1970s til he finally got the hit he was after. His name: Barry White.

All in all, Original Sound has stayed afloat—in a business where turnover is extremely rapid—by changing with the times.

"It might look like we're running in place, just selling oldies here," says Laboe, "but there's a lot more to it than that. Tastes change, technologies change, competition comes and goes, and we react to it. We're running in place part of the time alright, but we're not standing still!"

Indeed, in a business climate beset with mega-power corporate mergers, the very existence of Laboe's compact, independent and SUCCESSFUL operation is an inspiration to all.

CREDITS: Executive Editor, Nanette Leone; Editorial by Art Fein and Rick Rodgers, L.A. freelance music writers; Cover & design, Steve Stewart.

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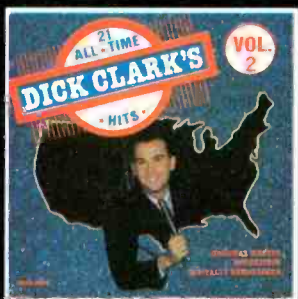
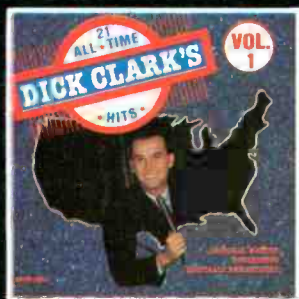
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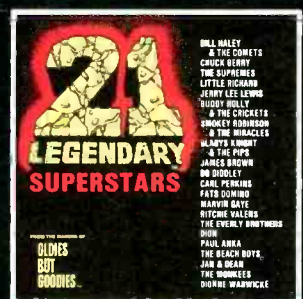
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19 CHUBBY The Chubby DEDICATED TO YOU (I LOVE YOU) OH, OH THEN YOU CAN TALK TO ME YOU BELONG TO ME OH, OH, OH, OH WHEN WE GET MARRIED THE SWAMP ALL BY MYSELF COULD I HAVE YOU COULD I HAVE YOU	1. I LOVE 2. I LOVE 3. I LOVE 4. I LOVE 5. I LOVE 6. I LOVE 7. I LOVE 8. I LOVE 9. I LOVE 10. I LOVE 11. I LOVE 12. I LOVE 13. I LOVE 14. I LOVE	1. I LOVE 2. I LOVE 3. I LOVE 4. I LOVE 5. I LOVE 6. I LOVE 7. I LOVE 8. I LOVE 9. I LOVE 10. I LOVE 11. I LOVE 12. I LOVE 13. I LOVE 14. I LOVE	1. I LOVE 2. I LOVE 3. I LOVE 4. I LOVE 5. I LOVE 6. I LOVE 7. I LOVE 8. I LOVE 9. I LOVE 10. I LOVE 11. I LOVE 12. I LOVE 13. I LOVE 14. I LOVE	1. I LOVE 2. I LOVE 3. I LOVE 4. I LOVE 5. I LOVE 6. I LOVE 7. I LOVE 8. I LOVE 9. I LOVE 10. I LOVE 11. I LOVE 12. I LOVE 13. I LOVE 14. I LOVE	1. I LOVE 2. I LOVE 3. I LOVE 4. I LOVE 5. I LOVE 6. I LOVE 7. I LOVE 8. I LOVE 9. I LOVE 10. I LOVE 11. I LOVE 12. I LOVE 13. I LOVE 14. I LOVE	1. I LOVE 2. I LOVE 3. I LOVE 4. I LOVE 5. I LOVE 6. I LOVE 7. I LOVE 8. I LOVE 9. I LOVE 10. I LOVE 11. I LOVE 12. I LOVE 13. I LOVE 14. I LOVE	1. I LOVE 2. I LOVE 3. I LOVE 4. I LOVE 5. I LOVE 6. I LOVE 7. I LOVE 8. I LOVE 9. I LOVE 10. I LOVE 11. I LOVE 12. I LOVE 13. I LOVE 14. I LOVE	1. I LOVE 2. I LOVE 3. I LOVE 4. I LOVE 5. I LOVE 6. I LOVE 7. I LOVE 8. I LOVE 9. I LOVE 10. I LOVE 11. I LOVE 12. I LOVE 13. I LOVE 14. I LOVE	1. I LOVE 2. I LOVE 3. I LOVE 4. I LOVE 5. I LOVE 6. I LOVE 7. I LOVE 8. I LOVE 9. I LOVE 10. I LOVE 11. I LOVE 12. I LOVE 13. I LOVE 14. I LOVE	1. I LOVE 2. I LOVE 3. I LOVE 4. I LOVE 5. I LOVE 6. I LOVE 7. I LOVE 8. I LOVE 9. I LOVE 10. I LOVE 11. I LOVE 12. I LOVE 13. I LOVE 14. I LOVE	1. I LOVE 2. I LOVE 3. I LOVE 4. I LOVE 5. I LOVE 6. I LOVE 7. I LOVE 8. I LOVE 9. I LOVE 10. I LOVE 11. I LOVE 12. I LOVE 13. I LOVE 14. I LOVE	1. I LOVE 2. I LOVE 3. I LOVE 4. I LOVE 5. I LOVE 6. I LOVE 7. I LOVE 8. I LOVE 9. I LOVE 10. I LOVE 11. I LOVE 12. I LOVE 13. I LOVE 14. I LOVE	1. I LOVE 2. I LOVE 3. I LOVE 4. I LOVE 5. I LOVE 6. I LOVE 7. I LOVE 8. I LOVE 9. I LOVE 10. I LOVE 11. I LOVE 12. I LOVE 13. I LOVE 14. I LOVE

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Vid Mags Borrow Page From Pubs Subs, Ads Are Key Marketing Tactics

BY PAUL TAUBLIEB

NEW YORK—Taking their cue from the publishing industry rather than the home video business, a small but rapidly growing group of companies believe the much-ballyhooed, but largely unfulfilled, promise of special-interest programming will finally be realized through the creation of subscription- and advertising-supported video magazines.

Like their print counterparts, video magazines are targeted to a specific audience and are published on a regular schedule. They are generally structured along the lines of print publications, with departments, features, and special sections. And like their print brethren, virtually all welcome advertising—with open arms.

The dozen or so video magazines that are being published can be divided into two categories: those targeted to niche markets and those aimed at a broad-based, general-interest audience and designed primarily for retail distribution.

The specialty publications are distributed almost exclusively through a paid annual subscription, usually covering four issues a year. They include the esoteric RC Video Magazine, for radio control hobbyists, the arcane Art Today, which chronicles the avant-garde of the New York art world, and the more mainstream Wide World Of Golf, a joint venture between Jack Nicklaus Productions, ABC Sports, and Video Magazines International. (These "narrowcast" video magazines will be explored further next week in the second part of this article.)

The other group of video magazines, though smaller than the niche category, has the potential to create a dynamic video publishing business, possibly altering the landscape of the publishing industry itself. However, the nontheatrical home video business has heard these claims—usually painfully unrequited—before.

If a large-scale video magazine business is to emerge, it will, at least initially, consist of video publications with broad appeal, created primarily for single-copy distribution at sell-through prices and available at supermarkets, newsstands, and mass merchants.

There are two main ventures in this area that will set the stage for, and perhaps become the major players in, this emerging business. One is a video newcomer, Majestic Video Publishing; the other is a current sell-through leader, GoodTimes Home Video.

Of the two, the most closely

watched effort is Majestic Video Publishing's "Persona Video Magazine." It is the subject of intense scrutiny and great interest not only within the small community of video magazines, but by the publishing industry as a whole.

Described by its editor-in-chief, Karen Jackovich, as "a combination of 'Entertainment Tonight,' 'Barbara Walters Special,' and People magazine," Persona is currently wrapping up its four-issue regional test, preparing for its national rollout in May.

A fifth issue of the Persona will carry a June cover date and ship in May. It represents the first phase of a national rollout, and will appear in 30 of the top 40 markets nationwide.

By the time the rollout is complete, with the sixth issue, some 600,000 units, appearing thereafter on a monthly basis and retailing at \$4.95 each, will be available at approximately 100,000 supermarket checkout counters around the country, says Majestic's president, Charles Goldstein.

Majestic hopes to have the sixth issue

fully placed by June 15. Interestingly, it will be marked "Issue No. 1" because it is the magazine's first nationally distributed edition.

For now, Goldstein is bankrolling Persona himself—an investment conservatively estimated at \$20 million-plus—with family money generated by the sale of Postal Instant Press, a company started by Goldstein's father.

For the future, however, Majestic has retained the investment banking firm of Dean Witter Reynolds to work in conjunction with the World Trade Bank and Security Pacific National Bank to explore options for long-term secondary financing. According to Goldstein, Majestic is seeking financing in the range of \$20 million-\$40 million, and is considering private and public placement.

Underscoring Persona's roots in the magazine publishing business, Majestic went outside the video industry for distribution. Getting all those copies onto the prime real estate of checkout counters is the re-

(Continued on page 46)

U.K. Vid Firm Strand VCI Launches U.S. Subsidiary

BY PAUL SWEETING

NEW YORK—Strand VCI PLC, a U.K.-based duplicator and supplier of budget-price videos, has launched a North American subsidiary. Headed by Colin Walkden, the new company, to be based in Santa Monica, Calif., will be called Strand VCI Entertainment.

The U.S. expansion represents the fulfillment of a plan first disclosed in November, after an \$81 million management buyout of Prestwich Holdings resulted in the formation of Strand VCI PLC (Billboard, Nov. 18). The buyout was backed by Chase Manhattan Bank, Chase Investment Bank, and the Charterhouse Bank. The financing also provided \$63 million in working capital.

The first release from the U.S. company will be a series featuring Thomas The Tank Engine, a children's character popular in Europe and featured on a children's TV program airing here on PBS. The series is produced by New York-based Quality Family Entertainment and features narration by former Beatle Ringo Starr.

In Europe, VCI has sold in excess of 1 million copies of three titles in the series, the company says.

Strand VCI PLC is a holding company composed primarily of Strand

Magnetics Ltd. and The Video Collection Intl. Strand Magnetics is a leading European duplicator and supplier of blank tape and cassette shells.

The Video Collection, launched in 1985, was a sell-through pioneer in the U.K., offering movies, children's titles, music video, and special-interest programs priced at the equivalent of about \$11. The company claims it has a 20.2% share of the U.K. sell-through market, ahead of Warner Home Video and CIC, a joint venture between MCA and Paramount.

Strand VCI PLC had sales in excess of \$250 million last year.

The company has a "portfolio of rights" for the North American market covering about 1,000 titles, according to Steve Ayers, chief executive of VCI. "Some of that will not be suitable for the U.S.," Ayers says. "We will be very selective about what we will release. We are aware of the differences between the North American and European markets."

In addition to its existing catalog, the company has earmarked \$10 million this year for U.S. product acquisitions.

The company plans to release 24 titles in the next 12 months. The first two, featuring Thomas The Tank Engine, are slated for May. The 40-minute cassettes will list for \$14.95. Most of the rest of the company's product



House Call. Chances are this little boy at the Methodist Hospital in Minneapolis will remember his tonsillitis for a long time, as he was visited by Teenage Mutant Ninja Turtle Donatello during his stay. Charlie Devitt, wife of International Video Entertainment's Mike Devitt, donned the costume recently to cheer up some of the hospital's younger residents.

will be priced at \$19.95, according to VP Sandra Embrey-Milrad.

The company will pursue traditional two-step as well as mass-merchant distribution, Embrey-Milrad says. In the U.K., according to Ayers, 97% of the sell-through business is through nontraditional outlets. One of the fastest-growing segments is super-

markets. "That will be a major target for us in the U.S.," he says.

Another area the company will seek to develop is direct marketing and direct-response advertising. Last year, Ayers says, direct sales accounted for less than 25% of the company's total sales. "Today it accounts for 5%," he says.

Vid Dealers Pleased With \$15-Price-Point Performance

BY JIM McCULLAUGH

LOS ANGELES—After six months in the marketplace, the \$14.95 price point for recent blockbuster catalog product is drawing praise from many large sell-through accounts that say the titles not only performed well during the holiday period but now appear to be generating a steady day-in/day-out impulse business as well.

Paramount Home Video was the first major supplier to platform the strategy by pricing such titles as "Beverly Hills Cop," "48 HRS.," "Flashdance," "Crocodile Dundee," the first four "Star Trek" movies, and others at that price point. Subsequently, a few other suppliers, such

as IVE, HBO, Vestron, and Republic, made similar moves with titles like "Red Heat" and "Rambo."

Initial sales were strong, according to dealers, when product first hit shelves in late summer but some wondered if they could generate higher multiples longterm to make it ultimately profitable (Billboard, Aug. 26).

Dealers were also fearful that the popular \$19.95 catalog price might be undermined, a sentiment apparently shared by such major suppliers as CBS/Fox Video, Warner Home Video, MCA Home Video, MGM/UA Home Video, and others that thus far have resisted the \$14.95 price point.

(Continued on next page)

VID RETAILERS PLEASANTLY SURPRISED BY \$14.95 PERFORMANCE

(Continued from page 45)

Bob Henderson, senior VP/general merchandise manager, The Musicland Group, Minneapolis, with 825 stores including 79 exclusive video sell-through outlets, says, "We're in favor of any marketing or pricing program that enhances the salability of product. Paramount's Sweet 15 program was one of those types of programs. We feel we got incremental sales from it."

"On the other hand," he stresses, "we don't feel the cure-all or real impetus of this business has to be at \$14.95. That's not a 'magic' price point. We feel there's plenty of room for variable pricing."

"Whether or not I would like to see more studios do it depends on what margins are available," says Jim Dobbe, VP sale merchandise for the 254-unit, Los Angeles-based Warehouse Entertainment chain. "Paramount, frankly, made the margins very attractive to run \$14.95 and we gave the product prime positioning at those prices. That's what some other studios are reluctant to do. But because of the price point it outsold a

lot of other product that was \$19.95. Sale video is becoming more of an impulse buy, not just a planned purchase... We can sell a lot of movies to people who didn't intend to buy them."

According to Dobbe, \$14.95 "performed very well during the holiday season."

"It's done wonderfully for us," says Julie Murakami, buyer at the 69-store Music Plus chain in Southern California, "and I think you are going to see a lot more product come out at that price point. The margins are terrific—45 points. IVE had 'Red Heat' at \$15 while HBO had 'Rambo' at the same price. They also did very well."

She says \$14.95 is reminiscent of the record business' experience with "budget" or "midline" product.

"It's going in that same direction. We're trying to put together a 'budget' section for video... That's where you can group \$14.95."

Says Beth Bornhurst, director of specialty merchandise at the Stamford, Conn.-based 1,098-store Waldenbooks chain (of which 1,020 carry vid-

eo), "Paramount's \$15 product did very well for us. When I look at our current best sellers now, a lot of those titles are on there."

But like Musicland's Henderson, she adds, "I don't want to see everyone go that route necessarily. What I liked most about the Paramount program is that they gave those titles a chance at the higher price points and promoted them well at \$29.95, \$24.95, and \$19.95. They had been played to death. It was a logical step. It's a mistake, however, to go quickly to \$14.95 because that's throwing dollars away and it's hurting us since we have to do too much volume to make it pay."

"I am not necessarily an advocate of \$14.95 across the board," she adds. "Paramount knows how I feel but those titles were out for a number of years. The other studios don't have to go down. You don't need to. People are buying 'Singing In The Rain' at \$19.95... There's also a consumer perception out there based on \$9.95 and \$12.95 budget product that the lower you go, you don't always get good quality."

"Quality does matter," says Eric Doctorow, senior VP/GM at Paramount. "The consumer is becoming more quality-conscious. You can't use substandard tape or duplication."

Currently, Paramount has 30 titles in its \$15 program and "our plans call for additional product in 1990. We're still committed to it," Doctorow says. He adds that the studio is still committed to maintaining the same high-quality packaging, tape, and full-speed SP mode with \$15 product and that the product will continue to be stickered to that effect.

Doctorow says the studio is "very satisfied" about the \$14.95 results so far, and "we're upbeat about the future of \$14.95. Retail has, in general, responded very well."

While not disclosing specifics, he says an "aggregate sales number is in the millions and millions."

In addition, he says, the studio is continuing to "work more closely with sell-through retailers to create a program which will 'incentivize' them to give our product the best possible shelf-space profile. The key strategy is making sure we're getting the selection and the presentation on retail shelves. Once it's there, customers buy it."

Doctorow says the lion's share of the \$15 product has been done by the mass merchants and those video specialists that have embraced sell-through.

"The sales pattern is no different than the sell-through business in general," he says. "Bookstores, record stores, and mass merchants are the type of stores that are supporting sell-through to the fullest. And to a growing degree, such nontraditional outlets as grocery stores and drug-stores have also seized the opportunity."

Doctorow also agrees that margins are a component of the success of the category.

"Even though margins are lower for our \$19.95-and-higher product," he says, "the absolute dollars the retailer can earn on \$14.95 is more than what it would have been if we had not expanded our margins. After conversation with the retail spectrum, we decided we had to expand the margins somewhat at \$14.95 in order to make the math work for the retailer as strongly as possible. That coupled with our minimized advertised-price policy has given the retailers the tools to merchandise it in a very aggressive way. We have had to accept reduced margins and adopt newer sales policies in order to get the type of support necessary."

At the same time, adds Doctorow, "We want to be careful not to destroy the value of \$24.95 and \$19.95. Our \$14.95 strategy should in no way be read as an abandonment of \$19.95 as a legitimate price point for catalog. \$19.95 is a legitimate step, but \$14.95 is one more step in the repromotion chain for our films."

Reflecting the view from those suppliers that have held more recent catalog product at higher levels, David Bishop, VP sales, MGM/UA Home Video, says his studio "won't rule out addressing the \$14.95 price point somewhere down the line if it makes sense. It involves a number of issues, such as the price elasticity of a particular title. Does the marketplace as a whole make more money

by holding a title at \$19.95? Or does it make more profit by going to \$14.95? We have felt that the marketplace has been better served by holding that price point."

Another issue, he stressed, is "how much do you erode the \$19.95 price point overall by going to \$14.95 and whittling away profits in general. Margin is another issue. If you are going to sell the same amount or just a little bit more at \$14.95, then you shouldn't go to that price point."

VID MAGS BORROW PAGE

(Continued from page 45)

sponsibility of veteran magazine distributor Kable News Co. "Our goal is to have Persona displayed up front with the other big checkout titles, and that's what we expect to happen based on what we've seen so far," says Dan Freedman of Kable News. They plan to do this by physically adding fixtures to hold cassettes to existing magazine racks, with each of these additions holding three to six tapes.

In order to secure that prime magazine retailing real estate, Persona is making "payments to secure the privilege of having a checkout position," says Freedman, who points out that supermarkets have an additional strong incentive to make Persona a success. "The normal trade discount is 20% of the cover price going to the retailer. Most magazines cost around \$2, so naturally the retailers are intrigued by the idea of getting 20% of Persona's \$4.95 cover price."

Others are less sanguine about Persona's prospects. Echoing the sentiments of a number of video magazine publishers and other industry observers, Mark Siegfried, a marketing consultant working with the highly successful Easy Riders Home Video Magazine, says, "Why would people buy it? What do they need it for, when they can get all that program-

(Continued on page 57)

FOR WEEK ENDING MARCH 3, 1990

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TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.								
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Suggested List Price	
			★ ★ NO. 1 ★ ★					
1	1	13	HANGIN' TOUGH LIVE	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	19.98	
2	2	29	HANGIN' TOUGH	CBS Music Video Enterprises 14V-49028	New Kids On The Block	1989	14.95	
3	4	17	JANET JACKSON'S RHYTHM NATION 1814 ▲ ⁴	A&M Records Inc. A&M Video 61900	Janet Jackson	1989	24.98	
4	3	15	STRAIGHT UP	Virgin Records America, Inc. Virgin Music Video 50141	Paula Abdul	1989	19.98	
5	5	17	MILLI VANILLI IN MOTION	Arista Records Inc. 6 West Home Video SW-5703	Milli Vanilli	1989	14.98	
6	6	11	HIS PREROGATIVE	MCA Music Video 88001	Bobby Brown	1989	19.95	
7	7	13	NEW JERSEY-THE VIDEOS	PolyGram Music Video 081-325-1	Bon Jovi	1989	19.95	
8	14	3	DIRTY ROTTEN FILTHY STINKING RICH-LIVE!	CBS Music Video Enterprises 19V-49031	Warrant	1990	19.98	
9	8	7	KENNY G LIVE	Arista Records Inc. 6 West Home Video SW-5705	Kenny G	1989	19.98	
10	NEW ▶		25X5: CONTINUING ADVENTURES OF ROLLING STONES	CBS Music Video Enterprises 19V-49027	Rolling Stones	1990	19.98	
11	9	7	PUT IT THERE	PolyGram Music Video 081 649-3	Paul McCartney	1989	24.95	
12	17	3	HARD N' HEAVY VOLUME 5	MPI Home Entertainment MPI1680	Various Artists	1990	19.95	
13	10	35	DELICATE SOUND OF THUNDER	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	24.98	
14	11	11	SIGHT FOR SORE EARS!	Enigma Music Video PolyGram Music Video 75910	Poison	1989	19.95	
15	15	19	VIDEO MINDCRIME ▲	EMI EMI Home Video 1605	Queensryche	1989	16.98	
16	NEW ▶		THE CREAM OF ERIC CLAPTON	PolyGram Music Video 081-189	Eric Clapton	1990	24.95	
17	13	7	DECADE	Capitol Records Capitol Video 93178	Duran Duran	1989	19.98	
18	12	21	IN THE ROUND IN YOUR FACE ▲ ²	Bludgeon Riffola, LTD. PolyGram Music Video 080599-3	Def Leppard	1989	24.95	
19	16	7	LIVE AT WEMBLEY	CBS Music Video Enterprises 19V-49023	Luther Vandross	1989	19.98	
20	18	113	\$19.98 HOME VID CLIFF'EM ALL! ▲ ¹	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	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 made-for-home-video product; 25,000 or \$1 million for music video product). ▲ 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.



'Sea' Faring. Ellen Barkin, left, and Al Pacino star in "Sea Of Love," due from MCA Home Video April 19. The title, which grossed \$57 million at the box office, carries no suggested list price.

Nicklaus And VMI Team To Putt Out Golf Vid Magazine

BY JIM BESSMAN

NEW YORK—Jack Nicklaus, whose leading golf-video record includes two "Golf My Way" volumes as well as "The Greatest 18 Holes Of Major Championship Golf," has just teed off his first edition of the bimonthly "The Wide World Of Golf—Video Magazine."

The golf great's new video venture is the first video magazine entry of Video Magazines International, a company formed last summer by ABC Sports (hence the "Wide World Of..." in the name) and Jack Nicklaus Productions under the auspices of Terry Jastrow, producer of ABC's golf coverage and president of the Nicklaus firm. According to VMI president John Morris, who was formerly director of communications for the U.S. Golf Assn., its concept applies to other sports and activities but, for now, emphasis is on the "flagship."

The approximately hourlong premiere issue is divided into 11 features, including instruction by the game's greats, reports on equipment trends, profiles on stars past and present, golf course travelogs, various commentaries, and a "Nicklaus Remembers" reminiscence. It is available at golf stores and pro shops for \$29.95, or as part of a one-year, six-issue subscription for \$99.95, with Nicklaus' "Greatest 18 Holes" cassette thrown in as a premium.

"One of the things that makes ['Wide World Of Golf'] valuable is that 40% of each issue will be instruction," says Morris. "And it will be from such a spectrum of golf pros that if you tried to duplicate it, you'd have to buy several hundred dollars of tapes."

As Morris notes, Vol. 1, Issue 1, dated January/February 1990, is intentionally fast-paced to hold viewer attention. "There's a lot of material thrown at you in a small time," he says, and the back of the cassette box has fill-in blanks for viewers to write in their VCR counter times for future reference.

Future issues, says Morris, will follow form. He notes that the just-completed second installment includes a Masters tournament preview, and adds that a similar U.S. Open preview is "obviously" up next.

As for marketing, emphasis is on direct-mail and response. An introductory mailing was sent to 3 million golfers, and TV ads have appeared on the ABC and ESPN networks, with exposure on the USA, CNN, and FNN networks forthcoming.

Nicklaus, meanwhile, is as involved in making and marketing his magazine as his playing schedule and other business interests allow. "Like all very busy people, I'm sure time is your most valuable commodity," he wrote in a pitch letter included in the direct mailing. "Next to working directly with a fine teacher," he added, "you can learn more about the techniques of the game from moving images than from any other source. I've used this method for years."

ORION HOME VIDEO'S ALL STAR SALUTE TO AMERICA

Since we're beginning the last decade of the century Orion Home Video thinks it is time to get back to our patriotic roots! And to let our retailers and distributors know how proud we are to be American. So join us in this salute to America, the true land of opportunity.

During March as our way of saying "Thanks America", Orion Home Video will support The American Red Cross.

Since 1881, people have turned to the American Red Cross for emergency services. Today, 1.4 million trained and dedicated American Red Cross volunteers, young and old, are helping their neighbors across the country every day.

THE ORION REACH OUT



American Red Cross

The American Red Cross is chartered by Congress to provide special services to members of the U.S. Armed Forces and to disaster victims.

Our March videocassette release of "Heart of Dixie" will feature a public service announcement on behalf of The American Red Cross.

★ MARCH ★

Orion Home Video's All-American Contest Number Three

The "I Love America" Word Play

Spell as many English words as possible using the letters in the phrase "I Love America," using a letter only once per word.

GRAND PRIZE

A one year lease to a 1990 Lincoln Town Car (made in the USA of course)



FIRST PRIZE

A weekend trip for two to an All-American Locale of your choice. Choose from New York, The Grand Canyon, Philadelphia, Washington D.C., Mount Rushmore. Includes airfare, hotel, and spending money.

THOUSANDS OF ADDITIONAL PRIZES Automobile Emergency Kits, Satin Jackets, American Flags and Road Atlases.

ORION'S GOT THAT PATRIOTIC FEELING!

Orion Home Video is proud and pleased that we are an All-American Entertainment Company. Join us in saluting America. It will make you feel good about yourself and our country.

CHECK YOUR MAIL FOR ENTRY FORM!

If you do not receive an entry form please send a self-addressed stamped envelope to: Orion "All-American" Entry Form Request #3, Orion Promotion Center, 101 Union Street, Plymouth, MI 48170. One request per envelope. Requests must be received by March 8, 1990. Entries must be received by March 29, 1990. No purchase necessary. Void where prohibited. Open to residents of the U.S. who are owners/employees of retailers and distributor sales representatives of Orion Home Video.

ORION
HOME VIDEO

American Entertainment At Its Best

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newsline...

FIGHTING BACK. Beth Bornhurst, director of specialty merchandise for Stamford, Conn.-based Waldenbooks, says the book chain has gotten the green light to discount sell-through video. "We've made some philosophical changes this year in video. We've been hurt by the mass merchants," she says. "Just as every specialty store complains about the discounting, we weren't in a position to meet some of the price wars that were going on. We had not taken a stand as a company to meet those wars. It was awful having people coming into our stores and returning the product because they were able to buy it cheaper down the street. We wouldn't discount 'Bambi' and got killed. The bad news is that we have to discount, but at least we've got corporate approval."

Bornhurst says 1,020 of the now 1,098 Waldenbooks outlets carry video. Video is also in 50 company-owned Brentano's, 24 Ann Moore stores, and 24 Waldenkids stores, "which carry a very large selection of children's video." She adds that in a selected number of Waldenbooks outlets more square footage will be given to video this year. "We are also experimenting with changing the location of video in some of our stores from in front of the cash register to next to the cash register. In others, it will remain the same. It's ongoing testing. We also just promoted Bryan Curtis, our video buyer, to manager. Now we're in the process of hiring a buyer. This will enable us to fine-tune, refine the product mix, and even explore some rackjobbing tests on budget video. There's a lot more opportunity for us in video but we haven't had the manpower to do some of these things."

PROMOTIONS. MCA Home Video has added nine titles to its \$19.95 (Continued on page 53)

COMING SOON

A WEEKLY PREVIEW OF UPCOMING VIDEO RELEASES*

TITLE (MPAA RATING) STARS STUDIO/LIST PRICE	PREBOOK CUTOFF (STREET DATE)	BOX OFFICE IN MILLIONS (# OF SCREENS)	P-O-P AVAIL- ABILITY
THE MASQUE OF THE RED DEATH (R) Patrick Macnee MGM/UA/\$79.95	3/1/90 (3/20/90)	NA (42)	Poster
BEST OF THE BEST (PG-13) Eric Roberts, Sally Kirkland, James Earl Jones SVS/\$89.95	3/5/90 (3/28/90)	NA (NA)	Poster, Standee, Counter Display, Screeners
CRACKHOUSE (R) Jim Brown, Anthony Geary, Richard Roundtree Cannon/\$89.95	3/2/90 (3/21/90)	\$509 (67)	Poster, Sellsheet
FIGHT FOR US (NA) Phillip Salvador Cannon/\$89.95	3/2/90 (3/21/90)	\$.014 (1)	Poster, Sellsheet
QUEEN OF HEARTS (NA) Joseph Long, Anita Zagaria MCEG/Virgin/\$89.95	3/6/90 (3/21/90)	\$.852 (15)	Poster, Admat
THE STEPFATHER: PART II (R) Terry O'Quinn, Meg Foster HBO/\$89.95	3/5/90 3/21/90	\$1.3	(225) Poster, Sellsheet

* INFORMATION FURNISHED BY VIDEO FORECASTER

OTHER TITLES

DAMN YANKEES Tab Hunter, Gwen Verdon Warner/\$59.95 Prebook cutoff: 3/8/90; Street: 3/28/90	SHADOWS IN THE STORM Ned Beatty, Mia Sara, Michael Madsen Vidmark/\$89.95 Prebook cutoff: 3/6/90; Street: 3/21/90
THE NIGHTMARE YEARS Sam Waterston, Marthe Keller Turner/\$89.98 Prebook cutoff: 3/7/90; Street: 3/28/90	TAX SEASON Fritz Bronner, James Hong, Arte Johnson, Patti Karr Paramount/None Prebook cutoff: 3/6/90; Street: 3/29/90
PAINT IT BLACK Rick Rossovich, Doug Savant, Julie Carmen, Martin Landau Vestron/None Prebook cutoff: 3/2/90; Street: 3/28/90	TRIPWIRE Terence Knox, David Warner, Isabella Hoffman, Meg Foster RCA/Columbia/\$89.95 Prebook cutoff: 3/1/90; Street: 3/21/90

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), prebook cutoff, ship date, box-office gross, and suggested list price (if available)—to Video Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	3	3	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13	24.95
2	NEW		LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11878	Mel Gibson Danny Glover	1989	R	24.98
3	1	14	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	24.98
4	5	14	NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVE	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	NR	19.98
5	2	20	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
6	4	145	THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED. ▲◆	Turner Entertainment Co. MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95
7	6	22	THE LAND BEFORE TIME	Amblin Entertainment MCA Home Video 80864	Animated	1988	G	24.95
8	8	29	NEW KIDS ON THE BLOCK: HANGIN' TOUGH	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
9	7	18	WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG	22.99
10	13	84	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
11	16	2	INDY TRILOGY-PACK	Paramount Pictures Paramount Home Video 31860	Harrison Ford	1990	PG	64.85
12	10	5	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	19.98
13	9	15	PAULA ABDUL: STRAIGHT UP	Virgin Records America, Inc. Virgin Music Video 50141	Paula Abdul	1989	NR	19.98
14	12	5	JANE FONDA'S LIGHT AEROBIC AND STRESS REDUCTION WORKOUT	Jane Fonda Warner Home Video 652	Jane Fonda	1990	NR	29.98
15	11	17	LAWRENCE OF ARABIA	RCA/Columbia Pictures Home Video 50133	Peter O'Toole	1962	PG	29.95
16	15	18	TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER PIZZAS	Family Home Entertainment 27314	Animated	1989	NR	14.95
17	14	17	JANET JACKSON'S RHYTHM NATION 1814 ▲	A&M Records Inc. A&M Video 61900	Janet Jackson	1989	NR	24.98
18	19	165	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	14.95
19	20	9	THE LITTLE MERMAID	Starmaker Ent. Inc. 2001	Animated	1978	G	9.95
20	18	9	BOBBY BROWN: HIS PREROGATIVE	MCA Music Video 88001	Bobby Brown	1989	NR	19.95
21	17	119	GONE WITH THE WIND: THE FIFTIETH ANNIV. ED. ▲◆	Turner Entertainment Co. MGM/UA Home Video 901678	Clark Gable Vivien Leigh	1939	G	89.95
22	28	5	KATHY SMITH'S ULTIMATE STOMACH AND THIGHS WORKOUT	Fox Hills Video M032466	Kathy Smith	1990	NR	19.95
23	29	18	MILLI VANILLI IN MOTION	Arista Records Inc. 6 West Home Video SW-5703	Milli Vanilli	1989	NR	14.98
24	22	25	THE BEST OF EDDIE MURPHY: SATURDAY NIGHT LIVE	Eddie Murphy Television Enterprises, Inc. Paramount Home Video 12741	Eddie Murphy	1989	NR	19.95
25	27	3	WARRANT: DIRTY ROTTEN FILTHY STINKING RICH-LIVE!	CBS Music Video Enterprises 19V-49031	Warrant	1990	NR	19.98
26	21	12	1990 PLAYMATE VIDEO CALENDAR	HBO Video 0312	Various Artists	1989	NR	29.99
27	24	57	JANE FONDA'S COMPLETE WORKOUT	Jane Fonda Warner Home Video 650	Jane Fonda	1989	NR	29.98
28	26	69	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
29	23	13	BON JOVI: NEW JERSEY-THE VIDEOS	PolyGram Music Video 081-325-1	Bon Jovi	1989	NR	19.95
30	38	156	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲◆	Jane Fonda Warner Home Video 070	Jane Fonda	1986	NR	29.98
31	25	72	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
32	35	2	PLAYBOY PLAYMATES AT PLAY	Playboy Video HBO Video 0362	Various Artists	1990	NR	29.99
33	31	12	BEGINNING CALLANETICS	Callan Productions Corp. MCA Home Video 80892	Callan Pinckney	1989	NR	24.95
34	32	4	PAUL MCCARTNEY: PUT IT THERE	PolyGram Music Video 081 649-3	Paul McCartney	1990	NR	24.95
35	NEW		INDIGO GIRLS: LIVE AT THE UPTOWN LOUNGE	CBS Music Video Enterprises 19V-49029	Indigo Girls	1990	NR	19.98
36	NEW		25X5: CONTINUING ADVENTURES OF ROLLING STONES	CBS Music Video Enterprises 19V-49027	Rolling Stones	1990	NR	19.98
37	33	110	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
38	36	43	KATHY SMITH'S FAT BURNING WORKOUT	Fox Hills Video FH1059	Kathy Smith	1988	NR	19.95
39	39	210	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
40	30	30	BETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG	19.95

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

Japanese Video Franchiser Buys 13% Of Rentrak

NEW YORK—The Japanese company that recently bought 500,000 shares, or 12.7%, of Rentrak Corp.'s outstanding stock is Culture Convenience Club Co. Ltd., franchiser of Japan's biggest video retail chain, at 475 stores, according to a filing with the Securities and Exchange Commission.

The purchase price of \$1 million was financed wholly by a five-year, 7% loan from the Sumitomo Bank in Japan, the SEC filing states.

The document also says that Culture Convenience Club's equity stake

Rentrak has also inked joint venture for PPT in Japan

allows it to have a representative on Rentrak's board of directors.

Rentrak, the Portland, Ore.-based pay-per-transaction videocassette-leasing company, says it has formed a joint venture, Rentrak-Japan, to offer videos through PPT in that country. But it declines to say whether Culture Convenience Club is the joint-venture partner.

In a statement, Rentrak says that Muneaki Masuda, president of the Japanese retail chain, "fully intends to be PPT's first customer because he is convinced PPT will be beneficial to all Japanese retailers." The statement also says that Rentrak chairman Ron Berger has met with studio executives in the U.S. and Japan to gain their participation in the proposed Japanese PPT program.

In the SEC filing, Culture Convenience Club says that it purchased the stock for "investment purposes" and that it "may at some future date decide to purchase additional common shares." **DON JEFFREY**

BILLBOARD PUBLICATIONS, INC.

RETAILERS

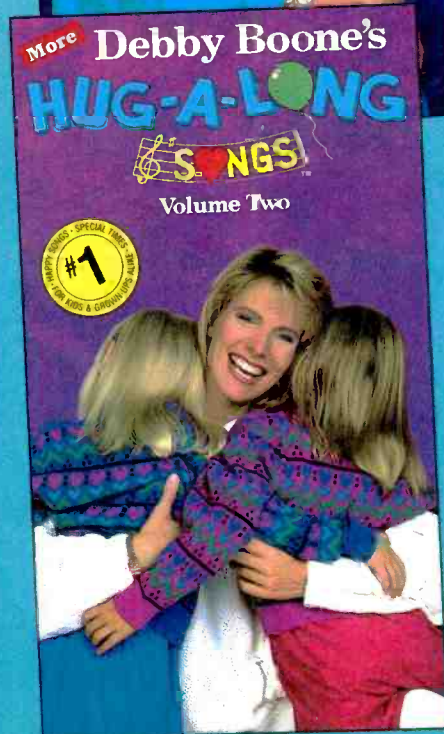
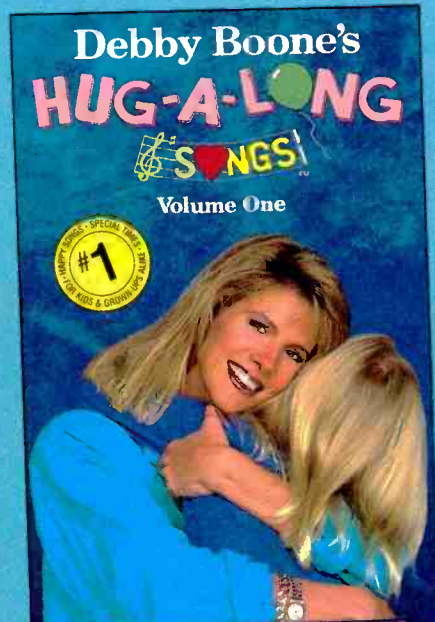
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DEBBY BOONE'S HUG-A-LONG SONGS

Two brand new videos all parents will want for their kids... and for themselves!



She's a Grammy award-winning singer, actress and author of children's books. She's graced the covers of *Good Housekeeping*, *Ladies' Home Journal* and *People*. She's a loving mother of four, and her ability to sing to kids, talk to kids and make kids feel loved is truly a special talent. And now Debby Boone stars in two charming videos that feature the most extraordinary music ever composed for original video: *Debby Boone's Hug-A-Long Songs*.

Each song is a treat for the ears of kids and grown-ups alike. And each is a delightful music video that follows a group of playful youngsters as they romp through children's favorite places: playgrounds, parks, pools... even school!

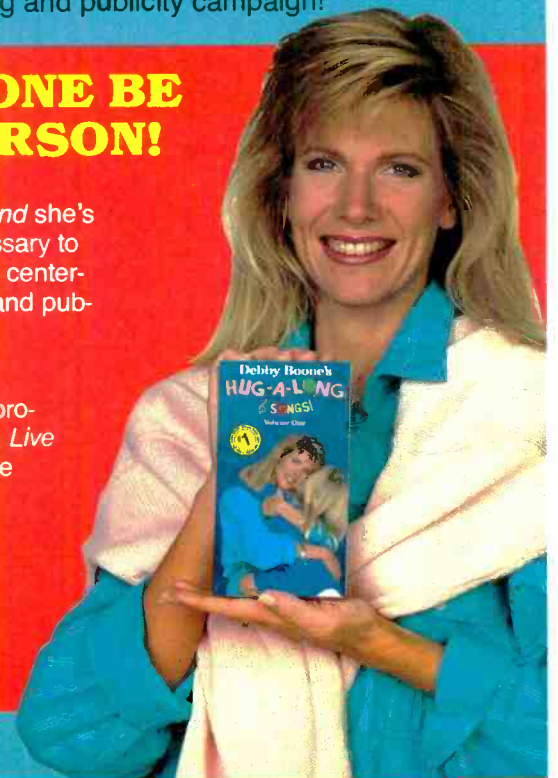
Debby sings about the values parents most want their children to have: love, kindness, a vivid imagination and self-respect. And kids love to sing and dance along with the rich variety of *Hug-A-Long* song styles: sprightly marches, spirited, uptempo tunes, heartwarming ballads... even Jamaican-flavored Calypso!

Debby Boone's Hug-A-Long Songs are already destined to be the year's hottest sellers, but to make sure they are, we're mounting an exciting, all-encompassing marketing and publicity campaign!

LET DEBBY BOONE BE YOUR SALESPERSON!

Debby is devoted to these videos — and she's committed to doing everything necessary to make them sell for you! She'll be the centerpiece of a major national marketing and publicity push, which includes:

- Live mall shows
- Television appearances on such programs as *Good Morning America*, *Live with Regis and Kathie Lee* and *The Home Show*
- Television advertising
- Radio interviews and promotions
- National magazine covers and articles
- Personal appearances
- Colorful POP



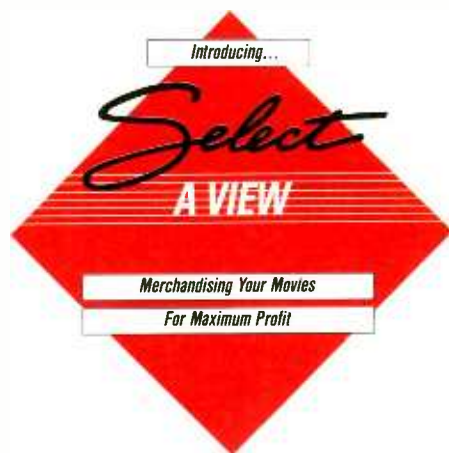
PREORDER: March 27

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FOR WEEK ENDING MARCH 3, 1990

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TOP VIDEOCASSETTES RENTALS™

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	2	3	TURNER & HOOD	Touchstone Pictures Touchstone Home Video 911	Tom Hanks	1989	PG
2	1	8	WHEN HARRY MET SALLY . . .	Nelson Home Entertainment 7732	Billy Crystal Meg Ryan	1989	R
3	8	2	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13
4	11	3	UNCLE BUCK	Universal City Studios MCA Home Video 80891	John Candy	1989	PG
5	NEW ▶		LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11876	Mel Gibson Danny Glover	1989	R
6	3	6	LICENCE TO KILL	CBS-Fox Video 4755	Timothy Dalton	1989	PG-13
7	10	3	THE KARATE KID PART III	RCA/Columbia Pictures Home Video 50173-5	Ralph Macchio Pat Morita	1989	PG
8	4	7	WEEKEND AT BERNIE'S	IVE 68904	Andrew McCarthy Jonathan Silverman	1989	PG-13
9	7	5	DO THE RIGHT THING	Universal City Studios MCA Home Video 80894	Danny Aiello Ossie Davis	1989	R
10	12	3	KICKBOXER	Kings Road Entertainment HBO Video 0233	Jean-Claude Van Damme	1989	R
11	6	8	LOCK UP	IVE 68901	Sylvester Stallone	1989	R
12	NEW ▶		PARENTHOOD	Universal City Studios MCA Home Video 80921	Steve Martin Dianne Wiest	1989	PG-13
13	5	9	ROAD HOUSE	MGM/UA Home Video 901703	Patrick Swayze Ben Gazzara	1989	R
14	21	2	PINK CADILLAC	Warner Bros. Inc. Warner Home Video 11877	Clint Eastwood Bernadette Peters	1989	PG-13
15	14	13	K-9	Universal City Studios MCA Home Video 80880	James Belushi	1989	PG-13
16	22	2	NEW YORK STORIES	Touchstone Pictures Touchstone Home Video 952	Woody Allen Rosanna Arquette	1989	PG
17	9	8	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG
18	13	9	SEE NO EVIL, HEAR NO EVIL	RCA/Columbia Pictures Home Video 70223-5	Gene Wilder Richard Pryor	1989	R
19	15	8	GREAT BALLS OF FIRE	Orion Pictures Orion Home Video 8743	Dennis Quaid Winona Ryder	1989	PG-13
20	17	4	EDDIE AND THE CRUISERS II: EDDIE LIVES!	IVE 62029	Michael Pare	1989	PG-13
21	20	3	UHF	Orion Pictures Orion Home Video 8739	"Weird Al" Yankovic	1989	PG-13
22	16	12	GHOSTBUSTERS II	RCA/Columbia Pictures Home Video 50163-5	Bill Murray Dan Aykroyd	1989	PG
23	19	15	SAY ANYTHING	CBS-Fox Video 1701	John Cusack Ione Skye	1989	PG-13
24	24	15	THREE FUGITIVES	Touchstone Pictures Touchstone Home Video 950	Nick Nolte Martin Short	1989	PG-13
25	26	8	ADVENTURES OF BARON MUNCHAUSEN	RCA/Columbia Pictures Home Video 50153-5	John Neville Eric Idle	1989	PG
26	NEW ▶		RUDE AWAKENING	HBO Video 0343	Cheech Marin Eric Roberts	1989	R
27	18	19	WORKING GIRL	CBS-Fox Video 1709	Melanie Griffith Harrison Ford	1988	R
28	23	13	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13
29	25	8	RENEGADES	Morgan Creek Productions MCA Home Video 80895	Kiefer Sutherland Lou Diamond Phillips	1989	R
30	29	7	WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN	Orion Classics Orion Home Video 5043	Carmen Maura Fernando Guillen	1988	R
31	30	19	MAJOR LEAGUE	Morgan Creek/Mirage Prod. Paramount Home Video 32270	Tom Berenger Charlie Sheen	1989	R
32	31	19	THE DREAM TEAM	Universal City Studios MCA Home Video 80882	Michael Keaton	1989	PG-13
33	32	25	BEACHES	Touchstone Pictures Touchstone Home Video 797	Bette Midler Barbara Hershey	1989	PG-13
34	35	18	WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG
35	27	14	SCROOGED	Paramount Pictures Paramount Home Video 32054	Bill Murray	1988	PG-13
36	34	16	SCANDAL	Miramax Films HBO Video 0332	John Hurt Joanne Whalley-Kilmer	1989	NR
37	33	8	A NIGHTMARE ON ELM STREET 5: THE DREAM CHILD	New Line Cinema Media Home Entertainment M012550	Robert Englund	1989	NR
38	28	24	RAIN MAN	MGM/UA Home Video 901648	Dustin Hoffman Tom Cruise	1988	R
39	37	5	LISTEN TO ME	Weintraub Ent. Group RCA/Columbia Home Video 10323	Kirk Cameron Jami Gertz	1989	PG-13
40	38	26	THE NAKED GUN	Paramount Pictures Paramount Home Video 32100	Leslie Nielsen	1988	PG-13

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

VIDEO MAGAZINES BORROW PAGE FROM PUBLISHING INDUSTRY

(Continued from page 46)

ming for free on television, not to mention all the celebrity magazines which are on every newsstand for two bucks?"

Along with retail sales, Persona hopes to generate a significant though undisclosed portion of its revenues from the sale of advertising. In fact, according to Joseph Cayre, president of aspiring video magazine publisher GoodTimes Home Video, Persona will have to generate all its profits from the sale of advertising. "There's no way I know of to duplicate, market, and package a tape at \$4.95 retail and do more than cover costs," Cayre says.

Goldstein calls early advertising indications "promising." In the three test issues, which were marketed in Colorado and Indiana, advertisers included Coca-Cola, several home video companies and motion picture studios, a number of Procter & Gamble products, and auto manufacturers Ford and Chevy. Goldstein will not discuss advertisers or rates for the first national issue.

"On a CPM basis," Goldstein says, referring to the cost-per-thousand-impressions criteria typically applied by advertisers, "we're a cross between a print buy and ad insert. And we're going to be able to give not only circulation, but viewers, which you get with television."

Goldstein adds that the second issue sold as many units in two weeks on the stands as the first did in three weeks, indicating Persona avoided the usual magazine pattern of a 30%

drop in sales for a publication's second issue.

Goldstein says that regardless of how the search for financing goes, he is prepared to underwrite Persona for the foreseeable future, and Freedman of Kable News says he has complete confidence in Majestic's financial ability to roll out and support the venture. Goldstein also says that the search for outside financing is in part to fund additional video magazine projects in development, as well as for international distribution for Persona, though he declines to offer specifics in either case.

One person not waiting to find out how Persona fares before rolling out his own mass-market video magazine is GoodTimes' Cayre, who has turned to producer Stuart S. Shapiro for product.

No stranger to the video magazine business, Shapiro, in conjunction with MPI Home Video, launched two of the most visible efforts in this area with the simultaneous June 1989 release of "Gorgon Video Magazine," for fans of horror movies, and "Impact Video Magazine," about the cutting edge of youth culture and music.

"Our original goal was 20,000-40,000 units at \$19.95 each," Shapiro says, "but we would have been satisfied with 15,000 units." Yet several factors—a lack of retailer support, the explicit content of the programs (which made many mass merchants reluctant to carry it), the newness of the video magazine concept, and the relatively high price point—prevent-

ed Shapiro and MPI from hitting even their most modest goals. "It failed," admits Shapiro.

Since then, he has hooked up with GoodTimes Home Video to re-enter the video magazine fray with two new sell-through video magazines: Metal Head (for heavy metal fans) and Slammin' Rap (focusing on rap music and culture).

Though Cayre says, "We've taken a gamble and made a serious commitment," his exposure factor is not nearly that of Majestic; Cayre can fold the video magazines into his current efforts, while Majestic is literally starting from scratch.

Metal Head and Slammin' Rap will be distributed to GoodTimes' existing network of mass-market accounts at a suggested retail price of \$12.95 each. With both publications scheduled to arrive the first week in March, Cayre predicts sales of 50,000 units each.

At present, the magazines carry no advertising, but that is expected to change in the future. Subsequent issues will appear monthly or quarterly, depending on the response to the initial releases. Cayre estimates the eventual upside as high as 200,000-500,000 units per title on a monthly basis.

Moreover, Cayre sees boom times for the sell-through video magazine genre as a whole. He says that, in addition to developing original music-oriented projects with Shapiro, he is talking to a host of publishers of mainstream consumer magazines and actively exploring the possibility of producing video versions of their publications.

"The attitude in the publishing community has changed from 'let's wait and see' to 'how can we become a part of this,'" says Cayre. "I can't go into specifics, but I can tell you we will be very active in this area with new product, selling under \$10, in the next 12-18 months."

While GoodTimes and Majestic are likely to become the two largest players among general-interest video magazines in the retail marketplace, they are being joined by smaller, more targeted efforts.

Already selling at motorcycle shops and after-market parts shops is Easy Riders Video Magazine, a quarterly, \$29.95 version of the raunchy, category-leading publication of the same name. The video, also available through the magazine and through traditional video outlets, is already quite a success, selling in the neighborhood of 55,000 units per edition.

To expand circulation, the publishers of Easy Riders had to overcome the same problem that Shapiro encountered in his early efforts: dealing with the kind of material that mainstream retailers find offensive. "Much like in the magazine end of our business, where we've created a sister magazine called V-Twin that contains no nudity, we're in the process of developing a sister video magazine called V-Twin Video Magazine," says Siegfried. "It's a half hour instead of an hour, contains no nudity, and will retail for under \$10."

Siegfried hopes to make it an advertising-supported venture, and one with extensive retail distribution into the mass merchants and locations where the print version is found.

TOP SPECIAL INTEREST VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™					
★★ NO. 1 ★★					
1	3	49	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	19.98
2	5	97	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	14.95
3	4	43	DAZZLING DUNKS AND BASKETBALL BLOOPERS	CBS-Fox Video 2229	14.98
4	2	143	THE BEST OF THE FOOTBALL FOLLIES	Fox Hills Video	19.95
5	6	21	BASEBALL FUNNIES	Simitar Ent. Inc.	14.95
6	1	15	CHAMPIONS FOREVER	J2 Communications J2-0047	19.95
7	7	11	NFL SUPER DUPER FOLLIES	Fox Hills Video	19.95
8	8	11	RICK PITINO'S BASKETBALL IMPROVEMENT VIDEO	Dick Regan Prod.	24.95
9	17	99	CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	19.95
10	10	3	NBA AWESOME ENDINGS	CBS-Fox Video 2422	14.98
11	12	87	A KNIGHT OF BASKETBALL	Kartes Video Communications	19.95
12	NEW▶		SUPERBOWL XXIV-AFC CHAMPIONS 1989 VIDEO YEARBOOK	Fox Hills Video M102552	19.95
13	NEW▶		NFL'S GREATEST HITS	Fox Hills Video M102339	19.95
14	14	27	KAREEM... REFLECTIONS FROM THE INSIDE	CBS-Fox Video 2175	24.98
15	11	31	MICKEY MANTLE: THE AMERICAN DREAM COMES TO LIFE	Fox Hills Video MO92453	19.95
16	9	3	NBA SUPERSTARS	CBS-Fox Video 2288	14.98
17	16	157	AUTOMATIC GOLF ▲◇	Simitar Ent. Inc. VA 39	14.95
18	13	5	GREG NORMAN, THE COMPLETE GOLFER, PART 2	Paramount Home Video 12685	29.95
19	19	41	DORF'S GOLF BIBLE	J2 Communications J2-0042	29.95
20	20	37	MUHAMMAD ALI BOXING'S BEST	HBO Video 069	19.99
SELF IMPROVEMENT™					
★★ NO. 1 ★★					
1	8	37	RAND MCNALLY VIDEOTRIPS: A GUIDE TO HAWAII	Best Film & Video Corp.	19.95
2	3	5	TOP GUN JETS II	Simitar Ent. Inc.	14.95
3	4	7	INTRODUCTION TO WORDPERFECT	The Video Professor	19.95
4	1	25	LOTUS 1-2-3 INTRODUCTION	The Video Professor	19.95
5	2	37	SWAYZE DANCING	Celebrity Associates FRV-130	NL
6	9	35	FODOR'S HAWAII	Random House Home Video	19.95
7	12	9	SAT-PSAT VERBAL REVIEW	Video Aided Instruction, Inc.	29.95
8	5	11	INTRODUCTION TO DBASE III PLUS	The Video Professor	19.95
9	7	23	RAND MCNALLY VIDEOTRIPS: A GUIDE TO NEW YORK CITY	Best Film & Video Corp.	19.95
10	13	9	SAT-PSAT MATH REVIEW	Video Aided Instruction, Inc.	29.95
11	6	11	CASINO GAMBLING WITH DAVID BRENNER	Warner Home Video 052	39.95
12	14	11	GEORGE BURNS: HIS WIT AND WISDOM	VidAmerica 7160	29.98
13	15	37	RAND MCNALLY VIDEOTRIPS: A GUIDE TO BERMUDA	Best Film & Video Corp.	19.95
14	11	5	JITTERBUG I	Butterfly Video	39.95
15	RE-ENTRY		WORDPERFECT LEVEL II	The Video Professor	19.95

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PA Eyes Slice Of Vid Mag Pie Firm Aims At Distrib Role

NEW YORK—Another company looking to promote the growth of video magazines is Pacific Arts Video. PA was among the first to experiment with the format, unsuccessfully launching an advertiser-supported venture called Overview in 1987. Now, in addition to developing a new publishing venture, the firm is attempting to position itself as a distributor of video magazines.

The project, announced last August at the annual convention of the Video Software Dealers Assn., is designed to bring a variety of special-interest video magazines into the retail marketplace by placing them together in a video magazine rack that will go in video stores, drug stores, supermarkets, and mass merchants. The tapes, which will be of both general interest and special interest, will run approximately one hour, appear quarterly, and retail for \$9.95 each.

Al Cattabiani, president of Pacific Arts Video Publishing, says, "We've finalized arrangements with our manufacturer, Rank Video Services, and our distributor, Commtron, which has also agreed to distribute video magazines only from us." Neither Rank nor Commtron would substantively comment on its involvement with this project.

Cattabiani says PAVP has identified a number of specialty video magazines ("golf, sailing, travel,

etc.") to be included in this effort, though none of the numerous video magazines contacted for this article would acknowledge agreeing to be a part of the venture.

Many, in fact, expressed reservations about participating, citing reports that PA plans to take a percentage of all advertising revenues. This possibility has upset some sectors of the industry because traditionally a magazine distributor makes its money from retail sales, with all advertising revenues belonging to the publisher. "We are obviously trying to benefit from all possible revenue streams, and that includes a proprietary effort for advertising sales," Cattabiani says.

Cattabiani says he is also working with a number of familiar print and broadcast companies to develop original video magazines to be part of PA's video newsstand. "We're hard at work negotiating for all the titles that will be part of our test and eventual rollout," he says.

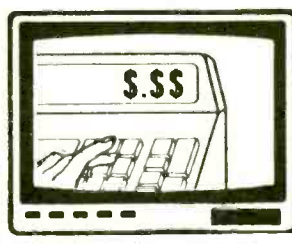
As to when that test will take place, he says, "Sometime this year, but being any more specific would just be a guess." PA hopes to roll out nationally sometime in the first quarter of next year. While no prototypes have been built, the design of the racks will depend on the class of trade, and are expected to hold four to six different titles, three to four deep.

THE *Hollywood* REPORTER BOX OFFICE

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Hard To Kill (Warner Bros.)	9,213,631	1,301 7,082	1	9,213,631
2	Driving Miss Daisy (Warner Bros.)	6,494,882	1,302 4,988	9	32,941,528
3	Stella (Buena Vista)	3,650,726	1,213 3,010	2	9,275,988
4	Born on the Fourth (Universal)	3,004,400	1,295 2,320	8	48,358,094
5	Loose Cannons (Tri-Star)	2,239,830	1,214 1,845	1	2,239,830
6	Stanley & Iris (MGM/UA)	2,102,831	907 2,318	1	2,102,831
7	Tango & Cash (Warner Bros.)	1,782,802	1,288 1,384	8	56,214,881
8	War of the Roses (Fox)	1,732,715	1,054 1,643	10	77,452,536
9	Internal Affairs (Paramount)	1,713,111	983 1,743	5	21,994,042
10	Steel Magnolias (Tri-Star)	1,606,880	1,328 1,210	13	69,303,290
11	Tremors (Universal)	1,442,955	1,159 1,245	4	12,915,995
12	Little Mermaid (Buena Vista)	1,340,199	1,323 1,013	13	72,144,014
13	Flashback (Paramount)	1,328,871	875 1,519	2	5,067,968
14	Always (Universal)	1,267,500	1,014 1,250	8	38,505,060
15	Back To The Future Part II (Universal)	1,170,000	1,040 1,125	12	113,345,936
16	Glory (Tri-Star)	1,149,850	377 3,050	9	13,213,894
17	Look Who's Talking (Tri-Star)	1,031,715	909 1,135	17	129,423,765
18	Heart Condition (New Line Cinema)	799,933	880 909	2	3,537,708
19	Roger & Me (Warner Bros.)	673,486	265 2,541	8	4,408,047
20	Ski Patrol (Triumph)	613,597	520 1,180	5	6,084,622
21	Enemies, A Love Story (Fox)	612,763	145 4,226	9	4,387,024
22	Music Box (Tri-Star)	335,960	296 1,135	8	4,742,357
23	All Dogs Go to Heaven (MGM/UA)	312,775	487 642	13	24,683,709
24	Christmas Vacation (Warner Bros.)	277,463	229 1,212	11	69,096,292
25	Henry V (Goldwyn)	234,167	50 4,683	13	3,369,951
26	My Left Foot (Miramax)	203,497	50 4,070	14	2,652,711
27	Blaze (Buena Vista)	202,214	410 493	8	18,727,036
28	She-Devil (Orion)	171,437	322 532	10	14,723,772
29	Haunting of Morella (Concorde)	125,940	60 2,099	—	125,940
30	Harlem Nights (Paramount)	124,828	127 983	13	59,594,578
31	The Bear (Tri-Star)	107,200	268 400	16	30,696,791
32	Streets (Concorde)	106,141	59 59	4	309,060
33	Brain Dead (Concorde)	99,110	55 1,802	3	334,417
34	Everybody Wins (Orion)	95,061	230 230	4	1,299,327
35	Camille, Claudel (Orion Classics)	82,124	17 4,831	8	952,308
36	Leatherface (New Line Cinema)	81,602	439 439	5	5,697,588
37	Family Business (Tri-Star)	69,890	241 290	9	12,085,939
38	Mystery Train (Orion Classics)	67,074	18 3,726	14	856,099
39	Drugstore Cowboy (Avenue)	66,933	37 1,809	19	3,976,377
40	The Fabulous Baker Boys (Fox)	62,967	87 724	19	17,849,031

HOME VIDEO

STORE MONITOR



by Earl Paige

RENT-THROUGH: The rental strength of major sell-through titles—once a near-fluke situation bordering on phenomenon—is now a factor that demands attention. The temptation is great to load rental racks with large multiples of a sell-through-priced "Indiana Jones And The Last Crusade" or a "Lethal Weapon 2." But retailers are cautious. "We price rental on a 45-day cycle, so we still have some post-Christmas titles that haven't paid for themselves that we do not want the legs cut out from under by 'Indiana' or 'Lethal Weapon 2.' We came in light, 120-150 copies for the 15 stores," says Gary Messenger, president of North American Video Limited, Durham, N.C. "We've had to come back and add rental copies. But we don't want inordinate competition for our regular rental copies," Messenger adds. Just how hot some sell-throughs can be in rental is seen from what happened with **Wherehouse Entertainment**, the large 254-unit West Coast chain. **George Rogers**, associate VP video, says "Indiana" in its first three days hit No. 3 for the week, behind "Turner & Hooch" at No. 1 and "Uncle Buck" at No. 2, both of which, obviously, had the advantage of being available the full seven days. "It was a component of how many we put out for rental," says Rogers, not revealing an exact copy depth figure. The rental strength of "Indiana" is no surprise to **Joyce Woodward**, rental buying manager at Erol's. Woodward hesitates to disclose how many Erol's set aside for rental beyond saying that "Indiana" was "one of our biggest buys this year. It hit No. 1 its first full week." But Woodward says, "You have to be careful in considering these [sell-through] titles. Yes, the price is

very attractive. But do they remain heavy rentals?" She points out that many sales are to people who might have rented a copy. "You have to consider how many of the sell-through titles you are putting into rental," and as Messenger says, "what other rentals you have at the same time."

SELL-THROUGH SIZE-UP: If retailers are just getting used to dealing with major sell-throughs in terms of their rental value, it's fair to say many are learning more and more about sell-through in general. One emerging factor is that the sell-through time span may be lengthening as the industry realizes the importance of reorders, says **Wherehouse VP of sale merchandise Jim Dobbe**. "There's a big difference in this area between sale and rental. When studios come in under their expectations it's because they expect to put everything out there on day one. But it's better if they do get reorders on a title. Some studios are only looking at it from their side of it. A retailer in the sell-through business doesn't want to be owning a four- or five-month supply of something. Reorders are something we can react to quickly and keep putting more product out there."

"When price points were a little higher, the studios felt that they had to sell it all upfront—because they feel this thing is driven by fresh box office, like 'Batman,' and if you don't have it all out there during the frenzy, you won't get sales. But now that you have price points under \$20, they can get sales and impulse sale down the line. 'The Land Before Time' is a perfect example of that. It's continuing to sell well."

Of course, different chains look at sell-through from separate perspectives. **Wherehouse** is a combo chain, selling and renting. **The Musicland Group** is primarily involved in sell-through with the extra factor that 79 of its total 825 stores are exclusive sale-only **Suncoast Motion Picture Co.** outlets. With yet another major sell-through on the way ("Honey, I Shrank The Kids" arrives March 16), **Bob Henderson**, senior VP/general

(Continued on next page)

Clancy Book Enters 'Hunt' For Hit Status; Film's Director, Star Reflect On Project

DEPTH CHARGING The Box Office: **Tom Clancy's** couldn't-put-it-down early-'80s novel "**The Hunt For Red October**"—which has sold 6 million copies to date—finally opens on 1,100 screens in the U.S. and Canada on Saturday (3) with its cross hairs set on becoming the year's first blockbuster. **Backlot Beat** recently attended a screening and caught up with some of the principals involved, actors **Sean Connery**, **Alec Baldwin** ("Beetlejuice," "Married To The Mob," "Working Girl"), and **Courtney Vance**, as well as director **John McTiernan** ("Die Hard," "Predator") and producer **Mace Neufeld** ("No Way Out," "The Omen") during a recent **Paramount** press junket in Hollywood.

The film—rumored to have cost between \$40 million and \$50 million to make—is a faithful rendition of the thriller—a deadly U.S. Navy-Soviet fleet chess game in the mid-Atlantic. Combined with McTiernan's rapid-fire editing and penchant for technical precision, a fair amount of action, and the star power of Connery and Baldwin, backed by strong supporting roles from **James Earl Jones**, **Scott Glenn**, **Sam Neill**, and **Richard Jordan**, the film should sail into some hefty box-office waters.

Because the novel was set before *glasnost* and *perestroika*, some viewers might perceive the movie as being politically out of context. But the film makers have imaginatively framed the story in such a way as to suggest the "incident" portrayed is not so far-fetched and that perhaps one like it may have

context. We deliberately set it back in 1984 when it was written. It's a story, first and foremost, about two main characters. One is a Russian submarine commander who is tired of being in a cold war. He's given a first-strike weapon that's he's fearful will start a war. And he tries to bring it to America, where he hopes it will restore the political balance. The other character is a CIA analyst [played by Baldwin] who is trying to convince his government that this is not an attack. In a way, it's two men, not unlike our world leaders, moving toward detente."

Says McTiernan: "Clancy wrote the book in a very different time and political environment. I was afraid it might have been inappropriate but we were able to make some adjustments. We're movie makers, not diplomats. We've watched audiences during test screenings and they get it."

ADD CONNERY: Scottish-born Connery jokes that it wasn't a hard adjustment playing a naval captain "since I was in the Royal Navy and rose to the dizzying height of able body seaman. And don't forget I was a 'Commander' in the James Bond films. I do confess to getting a bit seasick and I don't like the idea

(Continued on next page)



by Jim McCullaugh

actually helped trigger recent world events.

Connery, who had not read the novel, says he did have some initial reservations after reading the screenplay. "I did think it was out of date until the pre-Gorbachev 'prologue' was explained to me. It was amazing to me how many people I met along the way who had read the book. After having it read it now, I can see why it was so popular."

According to Neufeld: "I think the movie is very much in political

Nintendo Proposes Copyright Compromise

BY BILL HOLLAND

WASHINGTON, D.C.—The manufacturers of Nintendo video games are once again attempting to gain copyright protection against rental of their popular game cartridges.

The firm is attempting to carve out a new provision in a still-pending copyright bill that offers business-oriented floppy-disk computer companies protection against illegal copying and piracy. Last year, Nintendo failed in a Washington lobbying effort to protect its product, as lawmakers voted to exclude cartridge-form software from the bill.

This time, however, Nintendo has put forward an amendment that would give it a one-year rental and copying protection window for any new Nintendo Entertainment System game it produces. The new tack comes in the form of a letter from two co-sponsors of the computer software bill that suggests a "compromise" solution for the games-cartridge rental problem.

Sen. Slade Gorton, R-Wash., and Sen. Brock Adams, D-Wash., in their letter to Sen. Dennis DeConcini, D-Ariz., chairman of the Copyright subcommittee, admit that attempting to legislate "reversing" the present

practice of renting game cartridges "would be difficult."

Instead they suggest a compromise that would cover only games released after Jan. 1. This, they say, "would provide some modest rental protection to cartridge manufacturers and their software licensees."

The current 150 Nintendo titles "would be available for rental," according to the amendment's proponents. They also suggest that a one-year no-rental window would not diminish "the high rental income from new NES games... since sales appeal of these games is retained over several years."

A Nintendo representative says the company is responsible for the compromise idea.

The Video Software Dealers Assn., whose grass-roots lobbying was primarily responsible for the earlier Nintendo lobbying defeat, opposes the compromise move, and is lobbying against the stratagem.

Furthermore, at this stage of the bill's progress, the proposed compromise has not yet changed the opinions of many of the subcommittee members. One source close to the subcommittee says, "Frankly, there's not much enthusiasm around here for it."

However, VSDA is monitoring the progress of the amendment. "It's a worry as long as it's out there," says an official at the trade association.

BACKLOT BEAT

(Continued from preceding page)

of going down in submarines."

Of his body of work, Connery says his three favorite movies are "The Man Who Would Be King" ("It's a good short story and John Huston waited 29 years to make it"); "The Offence," directed by Sidney Lumet; and, "while 'The Untouchables' was the most recognized, I thought the performance in 'Indiana Jones And The Last Crusade' was about as good a performance as I've done in a different way."

On Steven Spielberg: "I find it odd that because he's made so much money at the box office, he's treated differently. It's as though you can't be artistically and commercially successful at the same time. He's tremendous. I had a terrific time making 'Last Crusade' and I learned a lot from him."

How does it feel being one of the

biggest screen stars in the world now? "I like Sidney Lumet's comment. I know he's not a legend because I go to the same toilet with him."

And how does it feel being the "sexiest man alive," a crown recently bestowed by People magazine? "It's better than being the sexiest man dead."

ADD McTIERNAN: The action director says he had no choice because of timing but to take a pass on "Die Hard 2" because of the "October" project. "They wanted 'Die Hard 2' for the summer. I couldn't do it," he says. His next film is a change of pace. "It's very different," he says. "It's about a contemporary cattle drive called 'Road Show,' more of a comedy. I'm hoping Sean Connery and Cher will be in it."

FOR WEEK ENDING MARCH 3, 1990

Billboard

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TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ NO. 1 ★ ★					
1	1	20	BAMBI Walt Disney Home Video 942	1942	26.99
2	2	22	THE LAND BEFORE TIME Amblin Entertainment/MCA Home Video 80864	1988	24.95
3	4	72	CINDERELLA Walt Disney Home Video 410	1950	26.99
4	3	19	TEEN MUTANT NINJA TURTLES: KILLER PIZZAS Family Home Entertainment 27314	1989	14.95
5	6	231	DUMBO ▲◆ Walt Disney Home Video 24	1941	29.95
6	5	78	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
7	10	9	THE LITTLE MERMAID Starmaker Ent. Inc. 2001	1978	9.95
8	7	55	TEEN MUTANT NINJA TURTLES: HOT RODDING... Family Home Entertainment 23980	1989	14.95
9	8	70	TEEN MUTANT NINJA TURTLES: HEROES... Family Home Entertainment 23978	1988	14.95
10	14	18	WINNIE THE POOH: NEW FOUND FRIENDS Walt Disney Home Video 902	1989	12.99
11	9	40	TEEN MUTANT NINJA TURTLES: THE SHREDDER... Family Home Entertainment 23981	1987	14.95
12	17	5	BEETLEJUICE VOLUME 1 Warner Home Video 11940	1989	14.95
13	18	126	AN AMERICAN TAIL ◆ Amblin Entertainment/MCA Home Video 80536	1986	29.95
14	13	18	WINNIE THE POOH: THE WISHING BEAR Walt Disney Home Video 920	1989	12.99
15	16	124	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
16	11	176	ALICE IN WONDERLAND ▲◆ Walt Disney Home Video 36	1951	29.95
17	12	18	WINNIE THE POOH: THE GREAT HONEY POT ROBBERY Walt Disney Home Video 903	1989	12.99
18	15	14	RESCUE RANGERS: CRIMEBUSTERS Walt Disney Home Video 923	1989	12.99
19	21	3	BEETLEJUICE VOLUME 2 Warner Home Video 11941	1989	14.95
20	19	59	THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Home Video 1119	1987	29.95
21	22	3	FRED FLINTSTONE WOOS AGAIN Hanna-Barbera Home Video 1170	1990	9.95
22	20	40	NUTS ABOUT CHIP 'N' DALE Walt Disney Home Video 447	1989	14.95
23	23	3	BEDROCK WEDLOCK Hanna-Barbera Home Video 1171	1990	29.95
24	25	3	BEETLEJUICE VOLUME 3 Warner Home Video 11942	1989	14.95
25	24	3	BIG SCREEN SWEETHEARTS Hanna-Barbera Home Video 1172	1990	29.95

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

STORE MONITOR

(Continued from preceding page)

merchandise manager, hopes suppliers understand their ordering psychology. "We order product the way we think it will sell. We don't subject ourselves to too much front-end loading. Over the long run, the only thing that's going to make this business go is a demand-driven mentality from both the supplier and retailer

standpoint. If I get a lot of product shoved down my throat and it doesn't move through at retail, it's going to get bounced back to the supplier. And if the suppliers won't take it, we'll sit on it—but it will affect my future buys."

2ND NIGHT, 2ND LIFE: North American will shortly go to two-night at \$2.36 on catalog titles, which will include movies on hand beyond 45 days. New releases up to 45 days are \$2.99 nightly now and will remain the same. The present price on catalog is \$1.99, but for one night. Messenger says that customers need the second night when considering catalog titles. "Our research shows titles will not rent any less by extending rental to two nights." Children's titles remain 99 cents daily, and adult, \$2.99 daily.

DEALER DAY: Baker & Taylor put 700 items on sale as the centerpiece of its recent Puttin' On The Ritz dealer show in Los Angeles, amassing a catalog of more than 40 vendors: CBS/Fox Home Video; Buena Vista Home Video; Fries Home Video; HBO Home Video; Warner Home Video; IVE; M.C.E.G./Virgin; Magnum Entertainment; Media Home Entertainment; MGM/UA Home Video; MCA Home Video; Paramount Home Video; Nelson/Orion Home Video; Prism Entertainment; RCA/Columbia Home Video; Vestron Video; Republic Pictures; Sony Video Software; Southgate Entertainment; Turner Home Entertainment; Vidmark Home Video; Water Bearer Films; Wood Knapp Video; Xenon, Arena Home Video; New Yorker Video; A.I.P. Home Video; Active Home Video; American Video/Power Sports; Celebrity Home Entertainment; Coliseum Video; Hanna-Barbera Home Video; Imperial; Increase Home Video; J2 Communications; Kultur Home Video; Trylon Home Video; Warren Miller Home Video; and accessory lines Allsop; Alpha; Amaray; Kinyo; Lazerline; Napa Valley; Maxell; and Recoton.

NEWSLINE

(Continued from page 48)

Movie Mogul collection. Among the titles: "Madame Sousatska," "Scarface," "The Meanest Men In The West," "Ulzana's Raid," "Donna Mills: The Eyes Have It," and "Body By Jake—Don't Quit." Order close is March 28; street date is April 19. Meanwhile, Warner Home Video has set a "Spine Tingling" promotion of 10 \$19.98 titles, which include "Blue Velvet," "A Cry In The Dark," "Dead Calm," and such Alfred Hitchcock standouts as "Dial M For Murder," "Strangers On A Train," and "The Wrong Man." Also included is "Cruising," the 1980 Al Pacino film. Order due date is April 5; street date is April 25. And "McTreasure Island," the initial video from Hi-Tops and McDonald's, is set to be the featured prize in the Sears Dollar McKids Sweepstakes, March 11-18.

VIDEO BILL UPDATE. The VSDA is currently battling video bills in several states, including Washington, Kansas, and New Hampshire. Washington Senate Bill 6670 would prohibit the sale or rental of "violent" videos to minors. Kansas House Bill 2519 proposes a 2% excise tax on the rental of videocassettes to fund the Kansas Arts Commission. (Kansas video stores are mainly mom-and-pop outlets that operate on a small margin; the tax cost would therefore be passed on to the consumer.) New Hampshire House Bill 1340 would prohibit the sale or rental of R-rated videos to minors under age 17 unless the minor's parent or guardian consents in person or in writing, and would prohibit the sale or rental of X-rated tapes to minors under 18. Similar restrictions would be imposed on theaters.

BACK TO THE FUTURE. Analyst Paul Kagan's "Videocassette Future" and "Pay-Per-View Future" seminars are slated for March 21-22 at the Beverly Hills Hotel in Los Angeles. Among some of speakers already lined up are Rob Blattner, president, MCA Home Video; Gary Rockhold, CEO and president, Comtron Corp.; Bill Mechanic, president/international theatrical distribution and worldwide, Walt Disney Pictures and Television; Len Levy, chief operating officer and executive VP, Fries Entertainment; Glenn Greene, president, Media Home Entertainment; Barry Collier, president, Prism Entertainment; Ron Castell, senior VP, programming and merchandising, Blockbuster Entertainment Corp.; and Allan Caplan, CEO, chairman and founder, Applause Video Corp.

TWIN-PACK WRINKLE. SGE Home Video says it will offer action-adventure fare "Shock Troop," featuring Danny Aiello, and "The Lost Idol," starring Erik Estrada, as an April release twin pack with a suggested list of \$99.98. Pete Pidutti, SGE Home Video senior VP/GM, claims this is the first time two features previously unreleased on video are being offered at just \$10 more than the usual list price of one new theatrical title.

Colorists Shed Light On Clip Making Techniques Provide Visual Continuity

BY JIM BESSMAN

NEW YORK—Color correction is not the most appreciated aspect of music video production, but as recent clips by Rod Stewart and Cyndi Lauper demonstrate, it is a vital one.

Stewart's "Downtown Train" video, for example, required precision matching of lighting and frame rate levels when the concept—romantic scenes shot at a train station intercut with performance footage—called for alternating between interiors and exteriors.

"We wanted to achieve a smooth, even flow," says the clip's colorist, Vinny Violandi, GM of New York postproduction house Image Mix. "Because of the dramatic lighting involved, a considerable amount of finessing was required to get it right."

The "finessing" takes place during film-to-tape transferring, when the colorist is called upon to make sometimes substantial color refinements from the negative to the master videotape in order to promote a sense of visual continuity between different shots.

"The main thing is to [make the image] look real," says Picture Vision's Jon Small, who produced the "Downtown Train" clip.

"You could have a shot that's under- or overexposed, and a good colorist can make it look great and save the day," Small says. Take [Billy Joel's] "Tell Her About It: We shot outside in daylight, inside in a car. Every different location required a major blend to match it with the other scenes, because each shot lives by itself with its own life."

Small's recent production/direction of Gorky Park's "Peace In Our Time" was also transferred by Violandi. Since it was a multiple-camera shoot and used very bright and colorful lighting, achieving color/lighting consistency between the different sets of footage was especially chal-

'A considerable amount of finessing is required to get it right'

lenging.

"Because the band was bouncing all over the place, there was a lot of hand-held shots," says Violandi. "Now, when you're transferring footage, you don't know what the director will use in the final cut. So we had to grab hold of the light in the early footage and continue matching it throughout."

Lauper was reportedly so concerned with the final cuts of "I Drove All Night" and "First Night Without You" that she oversaw Violandi's correction/transfer. On her "Heading West" clip, which intercut between 16mm and Super-8 footage, the singer wanted the 16mm segments to look grainier to match the Super-8 image. In order to achieve the effect, Violandi says he underexposed the 16mm as much as possible "to give it more of a Super-8 edge."

Violandi also applied his special-effects coloring expertise to the B-52's' heavily-matted "Roam" clip, in which

fine-tuning ensured pristine matting.

Fellow Image Mix colorist Joe Rodriguez corrected De La Soul's "Buddy," which required the Rank color-correction system's Matchbox frame-store device. Rodriguez says, "Some of the outdoor footage was shot on a cloudy day, so we had to add gold and yellow hues to brighten it . . . The shoot also used various camera angles, so to match up the frames precisely, we used the Matchbox to recall selected frames instantaneously and compare colors in getting a completely consistent look."

Meanwhile, Violandi has learned that color correction sometimes means going for extreme changes away from the norm. On "Without You," a new video for George LaMond, Violandi overexposed the pigmentation of the clip's supporting players, "blowing out" their features to contrast with the fully preserved artist.



Stipe Stipend. R.E.M.'s Michael Stipe, second from left, introduces Direct Effect, the new series of public-service announcements that he is producing with partner Jim McKay, second from right. They are flanked by artist KRS-One, left, and 10,000 Maniacs' Natalie Merchant, both of whom are directing spots for the series. (Photo: Chuck Pulin)

THE EYE



by Melinda Newman

THE SEARCH IS ON: Video Jukebox Network is looking for a program director to bring on board to the Miami-based interactive music video channel. The channel will continue to work with Atlanta-based consultant Mike Cooper, but "we feel we want someone in-house, although Mike might still have quite a role to play," says John Robson, head of corporate communications. The new person's duties will be contingent upon the level they come in on. "What's paramount is record company contacts," Robson says. "But we're also looking for someone to develop the overall programming strategies for Jukebox Network—the on-air look and how it's directed. We've never really had someone in this position. But we really want to have a strong person with a high profile at all levels."

People interested in applying for the position should send a resumé to Personnel Department, Video Jukebox Network, 3550 Biscayne Blvd., Miami, Fla. 33137.

Other news at VJN is the launching of a new feature called BoxTalk, which is designed to introduce new artists and songs. BoxTalk spotlights a new act each week with seven segments, one for each day, and callers order the BoxTalk feature just as they would a video. "What we do is produce seven features on the particular artist," Robson says. "Viewers call up for the three-minute segment that day and it might be the act backstage or on the set of a video shoot. It's direct communication and more than just an interview. We want this to be the place that record companies come to break acts."

BoxTalk debuted in mid-January to good results, according to Robson. "Typically, when we do a BoxTalk on someone, their video will go into our top 10 requests. People already look to the Jukebox to see what's happening; plus, BoxTalk and the artist's new video are promo'ed on the station."

VJN is talking to major and indie labels about the program. Past BoxTalks have included Success 'N' Effect and rapper Queen D. Upcoming are M.C. Shy D and News For You. BoxTalks air on all of VJN's 78 units, reaching more than 6 million households.

BACK ON TRACK: Former RockAmerica program director Pat Creed is back from a hiatus and "well

rested and ready to get back to business." In the interim, he has been doing some production work for photographer Moshe Brakha. Creed can be reached at 718-836-9215.

C-C-C-CHANGES: Barry Kluger is switching from VP of corporate communications, MTV Networks, to VP, public relations, for VH-1 and Ha! The Comedy Channel. According to a release, Kluger will oversee all press activities for the new comedy network, which launches April 1, as well as refocusing the press efforts of VH-1, whatever that means. Under his tutelage at VH-1 are Lloyd Trufelman and Jodi Geiger.

I'LL TAKE AN OAK RIDGE BOYS With Pepperoni: We aren't sure if this is the first time, but we don't remember when another group has offered a music video through an offer on a pizza box. But leave it to the Oak Ridge Boys. The band has linked up with Totino's Party Pizza, a division of The Pillsbury Co., for the venture. The Oaks are featured on approximately 24 million packages of Totino's Party Pizza now through June 15. Consumers have a choice of sending a combination of money and "Tickets To Totino's Fun" proofs of purchase to receive either a music video or audiocassette, neither of which has been previously released by the group. The 20-minute video contains live performances of "Elvira" and "Bobbie Sue" plus behind-the-scenes footage, an interview, and some footage shot by the band.

FOR THOSE OF YOU WHO MISSED OUT on the fabulous Cinemax music sessions, HBO Video is releasing four new Super Sessions Feb. 28. The aptly titled "The Legends of Rock & Roll" features James Brown, Ray Charles, Bo Diddley, Fats Domino, B.B. King, Jerry Lee Lewis, and Little Richard performing individually and together. "Country Stars: A New Tradition" highlights the best of the Nashville's old and new stars, including performances by Rosanne Cash, Rodney Crowell, Merle Haggard, John Hiatt, Waylon Jennings, the Judds, k.d. lang, Bill Monroe, and Carl Perkins. "Les Paul & Friends: He Changed The Music" is a salute to the guitar innovator featuring Eddie Van Halen, Stanley Jordan, Steve Miller, David Gilmour, the Stray Cats, Carly Simon, and others. The last offering is "The Neville Brothers & Friends: Tell It Like It Is" with the Nevilles, Gregg Allman, Jimmy Buffett, the Dirty Dozen, the Dixie Cups, Herbie Hancock, John Hiatt, Daniel Lanois, Dennis Quaid, Bonnie Raitt, Buckwheat Zydeco, and Ed Bradley.

MCA Video Facility At The Forefront Of Technology

BY SUSAN NUNZIATA

LOS ANGELES—In addition to an impressive roster of audio equipment, MCA Recording Studios here features a complete off-line video edit bay and a small-run, real-time video duplication service, which it is offering to nonlabel clients.

The company uses its computer-compatible video room to provide ¼-inch editing services for a variety of music video programs. Plans are in the works to upgrade to a 1-inch on-line facility this year.

Recent projects include a Bobby Brown longform as well as videos for Oingo Boingo, Arsenio Hall, Sheena Easton, and Diana Ross. Other projects slated for the room are a Marvin Gaye tribute and programs for Belinda Carlisle and Patti LaBelle.

"Our basic interest is in the music video end because we've got all the digital audio machines to complement video," says Larry Quinn, chief engineer. The room was designed by in-house video editor David Cummins.

MCA has a daily video duplication capacity of 400-500 units.

"We've been getting more and more video duplication since we acquired Motown," says Quinn.

Assistant video editor Theresa Murray heads the video duplication department, which employs quality-control standards as stringent as those held up by the facility's audio rooms.

The studio complex features four audio production suites for editing, including a CD prep room, as well as two 1-inch cassette mastering rooms and two Sonic Solutions No Noise rooms.

"We're probably the only Southern California postproduction audio studio that's fiber-optically capable," says Nick Doffelmeyer, director of quality control. The studio recently acquired a fiber-optic system with which it is experimenting, and may develop its own transmission system.

Headed by Gene Wooley, VP of recording and quality assurance, the studio features consoles designed by Quinn and Pat Weber, national technical director, R&D.

Audio gear includes Sony digital editors and 1630s, Studer tape machines, and Panasonic DAT units.

Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.
Lists do not include videos in recurrent or oldies rotation.

VIDEO TRACK

LOS ANGELES

DIRECTOR JIM YUKICH and **Phil Collins** teamed up once again to shoot a new video from Collins' Atlantic album, "... But Seriously." **FYI's Paul Flattery** and **Irene Crinita** produced Collins' "Do You Remember," a conceptual video intercut with performance footage, lensed at Hollywood's S.I.R. stages. Yukich also just shot "Addicted To Your Love" for the **Gap Band**. Flattery and Crinita produced the **Capitol Records** performance shoot, which comes from the band's "Round Trip" album. **Jeff Zimmerman** directed photography on both videos.

Erick Ifergan of **Limelight Productions** has wrapped production on the **Innocence Mission's** "Wonder Of Birds" video. **Mike Bodnarczuk** produced the concept/performance clip, culled from the band's **A&M** release.

Red Car Productions' Tony Mitchell directed the new **Bad English** videos "Heaven" and "Best." He shot the **Epic Records** performance clips live at the **Palladium**. **Liz Silver** produced.

NEW YORK

CALHOUN PRODUCTIONS director **Scott Kalvert** recently reeled a pair of **MCA** videos with producer **Dave Horgan**. The team shot "Scratch Like A Cat," a high-impact,

heavy metal clip for the band **Spread Eagle**, and "Get A Hold Of Yourself," a **Mark Dee** live-action, performance clip mixed with animation.

Kid Creole & the Coconuts took over the club **Spo-dee-o-dee** to lens "The Sex Of It," a new **Brindisi & Reef** production directed by **Jon Small**. **Monica Tidwell** produced the performance clip, which is laced with sexual overtones.

Ellen Kahn directed **Wendy Wall's** new video, "Dig That Crazy Beat," for **SBK Records**. **Siri Aarons** produced the clip, shot at **Mothers Film Stages**. **Mike Mayers** directed photography for **MGMM Inc.**

OTHER CITIES

FLASHFRAME INC.'S Steven Goldmann recently directed the debut video for the **Joneses**, a new **Atlantic** signing. "Don't You Know" is set in a zinc mine in **Ogdensburg, N.J.**, where **DP Paul Holahan** shot actual miners at work. The black-and-white piece also features the **Boston** band performing deep inside the mine. **Ed Silverstein** produced; **Lynn Spinnato** oversaw production.

Thomas Mignone, of **L.A.-based DOOM**, trekked to frigid **Minneapolis** to shoot two videos for **SST** artist **Grant Hart**. The former drummer of **Hüsker Dü** plays guitar and sings on his latest indie outing, "Intolerance." **Mignone** and **DP Kim Haun** shot "All Of My Senses" and "2541" on location in the midst of a blizzard. **Darci A. Oltman** produced.

NEW VIDEOCLIPS

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to **Billboard, New Video-clips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.**

Doghouse/JumpStreet
Karen Howell
Gary Samuels

JEFF THOMPSON
U.S. Male

Jeff Thompson/Arista
Chip Miller, Tom Andrews/Extended Wings-Windmill Entertainment
Tony Kunewaider

WILSON/PHILLIPS
Release Me

Wilson-Phillips/SBK
Catherine Smith/Nitrate Films Inc.
Julien Temple

THE BELOVED
Hello
Happiness/Atlantic
J.J. Barrett/VIVID
Big TV

THE CRAMPS
Bikini Girls With Machine Guns
Stay Sick/Enigma
Fiona Prendergast, David Naylor/DNA
Rocky Schenck

THE CURE
Pictures Of You
Disintegration/Elektra
Lisa Bryer/MGMM
Tim Pope

TERENCE TRENT D'ARBY
Billy Don't Fall
Neither Fish Nor Flesh.../Columbia
Ben Dossett/Windmill Lane
Meiert Avis

DEL AMITRI
Nothing Ever Happens
Waking Hours/A&M-OCEAN Pictures
Michael Geoghegan

DIVINE STYLER
Ain't Sayin' Nothin'
Word Power/Rhyme Syndicate
Lionel C. Martin, Sabrina Gray/Classic Concept
Ralph McDaniels

MIKI HOWARD
Until You Come Back To Me
Miki Howard/Atlantic
Alex Abramowicz/MGMM
Mark Romanek

HUGH MASEKELA
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Michael Monroe, Man With No Eyes
Sinead O'Connor, Nothing Compares 2 U
Tom Petty, A Face In The Crowd

BUZZ BIN

The Jesus & Mary Chain, Head On
Peter Murphy, Cuts You Up
They Might Be Giants, Birdhouse In Your Soul

HEAVY

Fine Young Cannibals, I'm Not Satisfied
Richard Marx, Too Late To Say Goodbye
Motley Crue, Without You
Whitesnake, The Deeper The Love

ACTIVE

Bad English, Price Of Love
The Beloved, Hello
Britny Fox, Dream On
Jane Child, Don't Wanna Fall In Love
D-Mob, C'Mon Get My Love
Depeche Mode, Personal Jesus
Enuff Z'nuff, Fly High Michelle
Peter Frampton, More Ways Than One
The Front, Fire
L.A. Guns, Never Enough

MEDIUM

Bonham, Guilty
Camper Van Beethoven, (I Was Born In...
The Cult, Sweet Soul Sister
Del Fuegos, Breakaway
Great White, House Of Broken Love
Gun, Better Days
McAuley Schenker Group, Anytime
Nuclear Valdez, Summer
Kevin Paige, Anything I Want
Rush, The Pass
Technotronic, Get Up! (Before The Night Is Over)
UB40, Here I Am (Come And Take Me)

The Creatures, Standing There
Dramarama, Last Cigarette
Faster Pussycat, House Of Pain
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Clint Black, Walkin' Away
The Highwaymen, Silver Stallion
Travis Tritt, Help Me Hold Me

CURRENT

Paul Overstreet, Seein' My Father In Me
Ricky Van Shelton, Statue Of A Fool
Jann Browne, Tell Me Why
Wild Rose, Go Down Swingin'
Restless Heart, Fast Movin' Train
Oak Ridge Boys, No Matter How High
Kathy Mattea, Where've You Been
Exile, Keep It In The Middle Of The Road
Eddie Rabbit, On Second Thought
Patty Loveless, Chains
Alan Jackson, Here In The Real World
Mark Collie, Something With A Ring To It
Kentucky Headhunters, Dumas Walker
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Everything But The Girl, Driving
Julia Fordham, Manhattan Skyline
Nanci Griffith, I Don't Want To Talk About It
John Lee Hooker, In The Mood
k.d. lang, Pullin' Back The Reins
Sinead O'Connor, Nothing Compares 2 U

ARTIST DEVELOPMENT

Basia, Cruisin' For Bruisin'
Edie Brickell, A Hard Rains A-Gonna Fall
David Byrne, Dirty Old Town
Tim Finn, Not Even Close
Sara Hickman, Simply
Daniel Lanois, Still Water
Notting Hillbillies, Your Own Sweet Way
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D.A.D., Girl Nation
Babylon A.D., Bang Go The Bells
Bonham, Guilty
Britny Fox, Dream On
Shades Of Love, Why It Gotta Be Like That
Cheryl Lynn, Whatever It Takes
The Gap Band, All My Love
Smokey Robinson, Everything You Touch
Bobby Brown, Every Little Hit
Lisa Stansfield, All Around The World
Jon Anderson, Far Far Cry
Phil Collins, I Wish It Would Rain Down
Elton John, Sacrifice
Bad English, Price Of Love
Flesh For Lulu, Every Little Word
Gorky Park, Peace In Our Time
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Raindogs, I'm Not Scared
Tina Turner, Look Me In The Heart
Sinead O'Connor, Nothing Compares 2 U
Britny Fox, Dream On
Faster Pussycat, House Of Pain
Whitesnake, The Deeper The Love
Young M.C., I Come Off
Smokey Robinson, Everything You Touch

HEAVY

Janet Jackson, Escapade
Alannah Myles, Black Velvet
Michel'le, No More Lies
Cover Girls, We Can't Go Wrong
Billy Joel, I Go To Extremes
Roxette, Dangerous
Bad English, Price Of Love
Gloria Estefan, Here We Are
Paula Abdul, Opposites Attract
B-52's, Roam

MEDIUM

Leila K., Got To Get
D-Mob, C'Mon And Get My Love
Kevin Paige, Anything I Want

Jane Child, Don't Wanna Fall In Love
The U-Krew, If U Were Mine
Michael Penn, No Myth



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B B D, Poison
Keith Robinson, Just What You Wanted
Young M.C., I Come Off
Whistle, Always And Forever

HEAVY

Paula Abdul, Opposites Attract
Salt-N-Pepa, Expression
Soul II Soul, Jazzie's Groove
Quincy Jones, Secret Garden
Miki Howard, Love Under New Management
Big Daddy Kane, I Get The Job Done
Lisa Stansfield, All Around The World
The Good Girls, Love Is An Itching In My Heart

MEDIUM

David Peaston, We're All In This Together
Michel'le, No More Lies
Earth, Wind, & Fire, Heritage
The Good Girls, Your Sweetness
Club Nouveau, No Friend Of Mine
Regina Belle, Make It Like It Was
Heavy D. & The Boyz, Gyrz. They Love me
The Chimes, 1-2-3
Barry White, I Want To Do It Good To You
Mantronix, Got To Have Your Love
Janet Jackson, Escapade



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ADDS

Peter Murphy, Cuts You Up
Britny Fox, Dream On
Kix, Cold Blood

POWER

Paula Abdul, Opposites Attract
Janet Jackson, Escapade
Cover Girls, We Can't Go Wrong
Roxette, Dangerous
Billy Joel, I Go To Extremes
Bad English, Price Of Love
Warrant, Sometimes She Cries
Gloria Estefan, Here We Are
Seduction, Two To Make It Right
Michel'le, No More Lies
Kiss, Forever
Expose, Tell Me Why
D-Mob, C'Mon And Get My Love
Alannah Myles, Black Velvet
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HEAVY

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Jo-El Sonnier, If Your Heart Should Ever Roll This Way
Eddie Rabbit, On Second Thought
Rodney Crowell, Many A Long & Lonesome Highway
Patty Loveless, Chains
James House, Hard Times For An Honest Man
Kentucky Headhunters, Walk Softly On This Heart...
Restless Heart, Fast Movin' Train
Oak Ridge Boys, No Matter How High
Living Colour, Funny Vibe (Version 1)
Alan Jackson, Here In The Real World
Exile, Keep It In The Middle Of The Road
Travis Tritt, Help Me Hold Me
Kathy Mattea, Where've You Been
Ricky Van Shelton, Statue Of A Fool
Jann Browne, Tell Me Why
Paul Overstreet, Seein' My Father In Me
Willie Nelson, There You Are
Nitty Gritty Dirt Band, When It's Gone
Kentucky Headhunters, Dumas Walker

Chicago Studios Report Upsurge In Label Work

BY MOIRA McCORMICK

CHICAGO—Label work is on the rise among recording studios here, an area that, until recently, had long been dominated by commercial recording.

Many studio operators have seen increases of 30%-50% in album-related projects in the last six to 12 months, and most feel that more la-

bel work is yet to come.

The trend is aided by the fact that more local acts have been signed to major labels recently than in previous years, according to industry observers. Among them have been Slammin' Watusis, signed to Epic approximately two years ago; Eleventh Day Dream on Atlantic; recent Island acts Mondee Oliver, Robert Owens, reggae band Tony Bell & Kutchie, which

cut an album for England's Indigo Records; and Die Warzau, on Fiction Records.

In addition, acts like Cheap Trick, Ramsey Lewis, Jon Bon Jovi, Koko Taylor, Sheila E., and Angela Bofill have visited area studios in the last year to work on album and video tracks alike.

Among Chicago's downtown "big three" studios—Universal Record-

ing, Chicago Recording Co., and Streeterville Studios—the consensus is that album projects are on the upswing. Universal chief Murray Allen says that record work now accounts for 80% of the studio's business—a significant reversal for a facility whose primary output has, for some time, been commercial music.

"With the proliferation of home studios these days, our commercial sessions are down," says Allen. "Label work, though, has picked up quite a bit. We've always had a mix of both, but the percentage of album work continues to rise."

Label projects at Universal have recently included Placido Domingo doing vocal overdubs for CBS Spain; an MCA album produced by Marshall Jefferson for British artist Chris Sutton; orchestral work for Mannheim Steamroller's upcoming "Yellowstone Project" on American Gramophone; Atlantic act Manowar's new album, "Kings Of Metal," produced by Joey DeMaio; mixes for Montreux's album "Let Them Say" for Windham Hill, produced by Steve Rodby; portions of Nikki's self-titled Geffen debut; soundtrack work for the movie "Uncle Buck;" Ramsey Lewis' latest project for Columbia Records, produced by himself and son Kevin; and Ahmad Jamal's new Atlantic album, produced by Richard

Evans.

While CRC chief engineer Hank Neuberger notes that more than 50% of the studio's business is commercial, he agrees that "label work is on an upward trend in Chicago." In 1988 and 1989, Neuberger saw a 50% increase in album work each year.

CRC recently opened its largest room, Studio D (70-by-37-foot studio, 26-by-26-foot control room, with 72-input Neve automated console), bringing to 14 its total number of studios. Recent visitors availing themselves of CRC's services have included Cheap Trick, Ramsey Lewis, Nikki, and Bobby Irving.

At Streeterville, Jim Dolan Jr. says, "Business is up in some areas, down in some areas. [Non-commercial] music and postproduction are up, and advertising music is down."

While more than half of Streeterville's output is still commercially oriented, says Dolan, "Label work is on the rise." The studio has seen a 30% increase in album and label work in the last six months.

Recent Streeterville projects have included albums for Koko Taylor and Katie Webster for Alligator Records, both produced by Bruce Iglauer, and an album for Temptation Dennis Edwards and Eddie Kendricks, produced by Duane Armstrong and Pe-

(Continued on next page)

Producer Kershenbaum Aims To Capture 'Heartfelt Emotion' At Powertrax Studio

BY SUSAN NUNZIATA

NEW YORK—Producer David Kershenbaum's career path was decided by an earthquake.

Skill, talent, and ambition had much to do with it, but when the Missouri-born producer went to the West Coast seeking a record-label position, a twist of earth influenced his choice.

In 1971 he ventured from his job in Chicago to Los Angeles with demo tapes and enough cash on hand to survive a week. On his last day there, an earthquake hit. Awaiting a final answer from both CBS and RCA, Kershenbaum tried to contact both labels that morning. CBS' ceiling had caved in and the office was vacant. RCA answered the phone, and the producer landed his first record business job.

In 1972, Kershenbaum began a three-year stint as staff producer in RCA's Chicago A&R department, then joined A&M Records in 1977. In 1979, he was named VP of A&R with the label, and his signings included Janet Jackson, Joe Jackson, and Bryan Adams.

He left A&M in 1983 and, three years ago, founded Powertrax, a studio and production company.

Now at work on a Kenny Loggins project, Kershenbaum has become a major proponent of digital recording, using the technology on all of his projects since Joe Jackson's "Body And Soul" in 1984.

"Some say that analog will never



Producer/businessman David Kershenbaum, left, and Tracy Chapman share some emotion at Powertrax, his studio/production company. In mid-February, Powertrax acquired the 10-year-old Studio 55, formerly owned by Richard Perry, and located on the former site of Decca Records. Plans are to combine audio and postproduction video facilities under one roof. As a producer, Kershenbaum prefers working with artists who can express raw feeling, and usually chooses to capture their sound on digital multitrack. His credits include five Joe Jackson albums, the U.S. remake of Duran Duran's "Rio," and B.W. Stevenson's "My Maria."

go away and it will just stay as part of the medium and others really believe that digital is the final resting stop," says Kershenbaum. "Digital is a more accurate medium, and if there are any compression or warmth deficiencies, you can make up for that by using older tube gear so it becomes a balance... when they get hard-disk completely perfected, that will be a major resting spot."

The ability to access key points and edit them on disk is the ultimate advantage and convenience in this type of recording, he notes.

While digital makes the recording process easier and allows for improved sound quality, other developments have taken some toll on methods of making music.

"Music is going through a real interesting process," says Kershenbaum. It went from recording in a room environment, where the room's ambiance was part of the project and some processing was used. Then, MIDI (Musical Instrument Digital Interface) allowed lockup of different computers, voices, and drum machines, and tracks were made using computers instead of players.

Simultaneously, a great deal of equipment came to the forefront, allowing a range of outboard possibilities, from echoes to delays to better

processing gear.

"It's still headed in that direction, but there's a whole school that's gone back to using rooms and real acoustic sounds again," he says. "The interesting thing is that you can do that [use rooms and acoustics], and combine the new technology to come up with something again that sounds different."

Heartfelt emotion remains the ultimate musical expression, and that is what Kershenbaum seeks in artists. Tracy Chapman, Joan Baez, and Richie Havens are among the artists he has produced.

"I love different styles, but I'm most attracted to raw emotion," he says. "I try to work with artists that can express that, and usually it's a very personal kind of production that I seem to enjoy the best—something simple and somewhat personal, where you really have the artist up in front and feel their presence."

Chapman is "amazingly well-versed" in the recording process, notes Kershenbaum, who has seen an increase in the technological awareness of artists over the last 10 years. "It cuts down on education time," he says. "Rather than being a learner [the artist is] a contributor." Often, artists will work songs out on equipment at home, and bring the material into the studio. "They

(Continued on next page)

PRO FILE

SELECTED DISCOGRAPHY

Album Production: "Tracy Chapman" and "Crossroads" (Elektra); Marshall Crenshaw, "Good Evening" (Warner Bros.); Joe Jackson, "Look Sharp," "I'm The Man," "Night And Day," "Body And Soul," and "Big World" (A&M); "Eddie Money" (CBS); Supertramp, "Brother Where You Bound?" (A&M); Cat Stevens, "Izitso" (A&M); and Joan Baez, "Diamonds And Rust" and "From Every Stage" (A&M).

AUDIO TRACK

NEW YORK

KID CREOLE & the Coconuts did soundtrack work for the Golan Globus film "Lambada—The Forbidden Dance" at Crystal Sound. **August** (Kid Creole) **Darnell** produced, with **Michel Sauvage**, **Larry Buksbaum**, and **Steve Vavagiakis** engineering. **Johnny Byrne** and **Beatrice Winkler** assisted. **Jazzmen Danny Gottlieb**, **Mark Egan**, **Mitch Forman**, and **Bill Evans**, aka **Elements**, tracked in Studio A for a new album. Gottlieb (drums) and Egan (bass) have played with **Sting** and **Pat Metheny**; **Evans** (sax), with **Miles Davis** and **Herbie Hancock**; and **Forman** (keyboards), with **Wayne Shorter** and **John McLaughlin**. **Vavagiakis** and **Buksbaum** were at the board, assisted by **Winkler**.

At **Shakedown Sound**, producer **Arthur Baker** remixed **David Bowie's "Fame."** **Mark Plati** engineered; **Steve "Dweeb" Doria** assisted.

Melba Moore recorded vocals for her "Faceto Face" release in Studio A at **Sound Track**. **Gene McFadden** produced, with **Steve Goldman** at the board. **Jim Kvariak** assisted. **Freddie Jackson** completed vocal tracks in Studio B with producer **Barry Eastmond**. **Earl Cohen** engineered; **Dave Lebowitz** and **Mike Korash** assisted. **Nine Inch Nails** mixed its first release for **T.V.T. Records** with British producer **Flood**. **Christopher Trevett** engineered; **Scott Canto** assisted. Note: **Sound Track** has gone digital with a new **Sony PCM-3348** 48-channel recorder.

LOS ANGELES

GEORGE CLINTON was in **Elumba** mixing "Scatter The Fire"

OTHER CITIES

ISLAND RECORDS PRODUCER (Continued on next page)

Enterprise Studio Heads For Final Frontier: The Road

NEW YORK—The Enterprise is boldly going where no studio has gone before: on tour.

The Burbank, Calif., facility is taking its digital sound systems on the road, providing New England Digital Synclaviers and Direct-To-Disk multichannel recorders, MIDI racks, playback systems, and 32-track digital tape machines to artists.

The company, Enterprise Tour Systems, currently has \$1 million worth of gear on Janet Jackson's tour, for which Clair Bros. is providing sound reinforcement. Paula Abdul also used Enterprise on her most recent tour.

"It's an adjunct to sound reinforcement," says Enterprise CEO Craig Huxley. "It's really a new field that's developed in the last year. It takes recording studio know-how and gear and puts a futuristic studio on the road. Artists

out on the road can update their work using computers in between performances."

In addition to gear, Enterprise personnel provide technical support. Heading the road team is Mitch Marcoulier, a former NED chief of quality control who most recently served as Synclavier engineer on tours with Michael Jackson, Paula Abdul, and Donny Osmond.

The Enterprise has five systems that have been repackaged to ensure roadworthiness, notes Huxley, who has composed sound for the "Star Trek" films (hence the studio name), as well as special effects for Captain "E-O," the Michael Jackson/Disneyland project.

An affiliated company, Audio Affects, has been specializing in hi-tech recording and worldwide equipment rental for the last 15 years. **SUSAN NUNZIATA**

KERSHENBAUM AIMS TO CAPTURE 'HEARTFELT EMOTION' AT POWERTRAX STUDIO

(Continued from preceding page)

know what the delay times are going to be and they've already worked out certain programs that sound good."

Sophisticated technology available at ever-lower prices enables artists to invest in equipment and record at home. While many feel that the artist's studio is a blight for professional recording facilities, Kershenbaum sees room for both.

"If it's a computer-generated record, it can be done anywhere," he says. "But, if you're dealing with a record like the one I'm making with Kenny Loggins, where you go back to basics and use a lot of natural sounds, it has to be recorded in a room that was built to do that, with all the facilities necessary."

The technique of recording real

players in a room won't disappear, notes Kershenbaum. "If it does, I think we're in for a much cooler kind of presentation. As long as people are still playing instruments, you'll have to have the rooms."

In addition to the Loggins project, other recent Kershenbaum works include albums for The Origin (Virgin/U.S.) and Sonny Southern, a Virgin/U.K. act hailing from New Zealand.

Kershenbaum likens his production technique to setting a stage, working out the overall mood first and then addressing individual props and players. "Each record requires a different approach," he says. "I listen to the demo tapes or listen to the artist and try to visualize, overall, what they're trying to

SEVERAL CHICAGO STUDIOS SEE UPTURN IN ALBUM WORK

(Continued from preceding page)

ter Black.

River North Recorders, which in its three years of operation has established itself as one of Chicago's most prominent commercial/album facilities, has seen the likes of Jon Bon Jovi, Sheila E., Angela Bofill, and Dan Hill pass through its portals in the last year. Bofill recorded her new album for Capitol Records, with Sheila E. guesting on percussion; Bon Jovi sweetened a video; and Hill worked on a movie soundtrack.

"Business is better than we ever expected at this point," says owner Joe Thomas. "We just built our seventh room and added new consoles—we're constantly expanding."

Like most of Chicago's major studios, more than half of River North's work is commercial. "That's by choice," says Thomas. "The label work is there if we want it."

Commercial work has actually helped bring in album work, Thomas adds. "Success gained in the commercial end has helped broaden our financial standing so new equipment could be purchased, and time and studio space could be blocked off for al-

bum projects. You need a commercial base to get you over the [financial] hump."

Despite the fact that visiting big-name artists will work there, "it's hard to say whether label work is increasing or not," says Thomas. "That would really happen only if the record companies and major artists were here—which would require having a major, megaplatinum album recorded exclusively at a Chicago studio."

While most labels have sales offices based in Chicago, there are virtually no A&R and production departments here.

Chicago Trax, on the city's Near North Side, set itself up from the beginning as an album studio, and owner Reid Hyams confirms that Trax does album work almost entirely. An in-house commercial company, Music Chicago, has its own advertising client roster.

Hyams says business is up 33% over last year, and while major-label projects have stayed about the same of late, the studio is preparing to be home base for the recording of two as-yet-unnamed albums.

Chicago Trax, whose 18-foot-high-ceilinged Studio A is one of the area's roomiest, has seen projects for Die Warzau and other Fiction Records acts Shay Jones and Destry; recording for Ministry's latest Sire album, "The Mind Is A Terrible Thing To Taste," produced by Al Jourgensen and Paul Barker; mixes for Skinny Puppy's latest Capitol album; mixes for CBS act Little Lewis; and tracks for Duran Duran and Dizzy Gillespie.

Another area album studio, Royal Recorders in Lake Geneva, Wis. (75 miles northwest of Chicago), is "full all the time," according to chief engineer Rich Denhart. Most recently, Lake Geneva resident Adrian Belew finished his second solo album for Atlantic, and CBS's Little Lewis has also been doing some mixing. Royal Recorders offers a mix of hi- and low-tech—two 32-track digital and two 24-track analog machines, SSL console with G series software, and "a vast selection of tube microphones," says Denhart.

Chicago's Seagrape Studios, which offers 16- and 24-track recording, is seeing "an upsurge in label work,"

according to co-owner Tom Haben. Approximately 40% of its label projects are for the majors, 60% for independents. "We do some commercial voice-overs and production," he says, "but it's rare. Only 2%-3% of our work is commercial."

Haben continues, "The whole town is getting more label work because many more local artists are being signed." He notes that many of the artists recording in the area are the same ones that have been using the studio all along; the difference is that now they have labels behind them.

Those who have been recording at Seagrape include Robert Owens, produced by Frankie Knuckles; Mondee Oliver; Tony Bell & Kutchie; and heavy metal act Zoetrope.

However, there are dissenting opinions; not all the area's major studio operators agree that label business is looking up.

Benj Kanters, who operates 16- and 24-track Studiomedina in suburban Evanston, Ill., says, "Chicago is seeing more label-affiliated work, but that aspect of business continues to grow at an unfortunately slow pace. Business is up as well as down—it's the same old roller-coaster ride it's always been."

(Continued on page 59)



Zoro Takes The Crown. Zoro, who has played with New Edition and Bobby Brown, has become an official endorser of Crown amplifiers and microphones. Now on tour with Lenny Kravitz, Zoro's array includes a Macro-Tech 1200 amp, 12 GLM Lavalier mikes, and an SASS-P stereo condenser mike.

AUDIO TRACK

(Continued from preceding page)

Bobby Fields cut tracks on female artist Lolly Lee at Airwave in Birmingham, Ala. **Michael Panepento** and **Lee Barger** were at the board. Christian rock group **Paradox** tracked its debut album. Panepento co-produced with the band. Barger assisted.

At **Studio 4**, Philadelphia, **Joe "The Butcher" Nicolo** worked with **Arista** act **3XD**. The project was mixed on the studio's SSL. **Tony D.** was in cutting with engineer **Jim "Jiff" Hinger**. **Jewel T** mixed on the SSL, and rockers **Executive Slacks** cut tracks on the Neve, with Hinger engineering both sessions.

Producer/engineer **Steve Savage** completed album tracks, titled "Slow," on the **Sneetches** at **Soma Sync Studios**, San Francisco. Mixed on the studio's G-Series SSL desk, the project was for **Alias Records**. **Harm Farm** worked on overdubs for its Alias debut with producer **Henry Kaiser**. **Oliver DiCiccio** engineered. R&B band **Klock** recorded its first

12-inch single for the New York label **MicMac Records**. **Steve Counter** mixed.

At **Cheshire Sound Studios** in Atlanta, **Dean "Sir" Gant** tracked **Ada Dyer's** tune "Half Crazy" for her upcoming MCA/Motown album. **Thom Kidd** ran the SSL. **Mike Alvord** assisted. **Air** (Atlanta International Records) artist **Maggi Ingram** cut guitar overdubs on her gospel project with engineer **George Pappas**. **Dale Abbott** assisted.

Shoot The Moon recorded master tracks at **Audio Animations** and **Master Sound Studio**, both in Atlanta. **Jeff Tomei** and **Roger Kennerly** engineered, with **Warren Tuttle** producing. The upcoming EP, due out in fall 1990, is slated to contain five tunes.

All material for the Audio Track column should be sent to **Debbie Holley**, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

say and what it is they're trying to portray, and then paint a picture in my mind of how to create that overall effect.

"That determines the kind of musicians I'm going to hire and who's going to record it, what the approach is going to be, what the technique of recording is going to be, and how the artist is going to fit into this picture."

Kershenbaum plans to expand his 3-year-old company, Powertrax, based in the former home of Wally Heider Studio in Hollywood. A Warner/Chappell-affiliated publishing firm, as well as production company and recording studio, Powertrax does both album and film soundtrack work.

In mid-February, Powertrax acquired Studio 55, which will supplement its studio capabilities, bringing the total number of rooms up to five. "All of them will be digitally equipped or double analog with a lot of different kinds of facilities," says Kershenbaum. Solid State Logic, Neve, and API consoles are featured.

Bill Green, a former Columbia Pictures employee, heads the publishing company and film soundtrack facility, and also oversees operation on the commercial recording studio, while Kershenbaum handles production.

"I would like to see the company expand more into artist development, actually working with careers of young artists, even earlier on than the signing stage," says Kershenbaum. "I'd like to find artists and develop them, as well as do expanded work in movies."

Kershenbaum's hopes for the future of music are slightly less businesslike. "I'm hoping that ultimately there'll still be real people involved and you'll still be dealing with people's real heartfelt emotions... That's really where it all came from and that's what is still driving all of this."

New England Digital Moves U.K. Arm Into Larger Complex

NEW YORK—New England Digital, reporting a 300% increase in European sales in 1989, has relocated its U.K. subsidiary into a new 3,000-square-foot complex in London.

The office features three fully equipped demo studios serviced by a central computer room containing five New England Digital systems. NED manufactures the Synclavier, Direct-To-Disk, and Post-Pro workstations designed for music recording, film and video postproduction, and broadcast applications.

Concurrent with the expansion, **Mark Terry**, NED's European director of sales and marketing, was

promoted to the new position of VP of international sales and marketing. He will handle sales and marketing programs in Europe, Asia, South America, Latin America, and Africa.

Now based in London, Terry will return to the company's headquarters in White River Junction, Vt., and **Doug Daniel**, U.K. manager, will direct the London operation.

The new complex will be home to all U.K. sales, marketing, administrative, service, and training support programs and will also support the company's European distributor network.

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Latin Notas



by Carlos Agudelo

TEENAGE MUSICIANS DO NOT AROUND these days in Latin music. Every so often, however, one comes around who breaks the mold. One of them is **Bobby Ross Avila**—or Ross, as he is known—a 13-year-old singer/songwriter from San Bernardino, Calif., whose debut album, "Music Man" (RCA), shows off his virtuosity. Not only does he sing on the disk, but he also co-wrote most of the songs, created the arrangements, and played all the keyboards and drum machines on the cuts, some of which are performed in English as well as in Spanish. Coming from a family of musicians—his father is a seasoned veteran—it was not difficult for Ross to get acquainted with the music of the moment, absorbing such influences as **Chick Corea**, **Luther Vandross**, **David Sanborn**, and **Bob James**. Now Ross, who also dances, seems well on his way to stardom, thanks to the help of an understanding father, his friends, and lots of freewheeling talent.

AN UNUSUALLY HEAVY SCHEDULE of Spanish-language concerts has befallen the city of New York. Almost all of them are ambitious, multi-artist events that will undoubtedly test the strength of the area's Latin music audience, given that they are all scheduled in a time span of only a few weeks. So far these concerts have included the musically successful but ill-fated Feb. 11 rock concert with **Mateos** and **Duncan Dhu**; an eight-band merengue festival that almost filled Madison Square Garden to capacity; a **Dyango** concert at the Beacon Theatre; a two-night event Feb. 13-14, also at the Beacon, with **Braulio**, **Willie Chirino**, and **Alvarez Guedez**. (**Myriam Hernandez**, scheduled to make her New York debut at the event, was left waiting for a visa that never materialized,

sources say, because of the carelessness of the promoter); a **Yolandita Monge**, **Ana Gabriel**, and **Jose Luis Rodriguez** concert at the Garden Feb. 18; a Merengazo night, also Feb. 18, at the Palladium; an Emmanuel concert at Radio City Music Hall Friday (2); a **Los Humildes** and **Lucia Mendez** show at the Roseland Ballroom March 9; and dance parties galore in the ever-growing number of discos and clubs citywide.

WILLIE CHIRINO, pioneer of the Miami sound, is entering yet another stage of his career with his new album, "Acuarela Del Caribe," his first on CBS. Chirino, who likes to defy molds, crosses over once again between the pop and tropical genres, which he dominates with his excellent performance, composition, and production skills. Laced with eminently danceable tunes, "Acuarela" is the spearhead for a more international profile for the Cuban-born Chirino. Latin American and U.S. tours, with a seven-strong ensemble are

The many (young) faces of Ross Avila emerge on debut

in the works. Recent concerts in Puerto Rico and New York, where he performed for the first time in a long time, have received excellent reviews. And Chirino says that an album in English is also on his agenda.

CBS DISCOS INTERNACIONAL has signed a long-term, exclusive license and production agreement with **Manuel "Manny" Guerra**, the foremost producer of Tex-Mex music, now with Cara Records. Additionally, CBS Discos will manufacture, market, and distribute RP productions, whose recording artists include **Jimmy Edwards**, **Carlos Miranda**, **Jo Bravo**, and **Laura Reyes**. Guerra has recorded 34 of the 36 artists nominated in the 12 categories in the 10th Annual Tejano Music Awards, to be held in San Antonio, Texas, March 9.

GEFFEN LOOKS TO HIT WITH 'MISS SAIGON'

(Continued from page 43)

gon," possibly to include a broadcast of the documentary.

As the "Miss Saigon" campaign gets under way, Walt Disney Records has just concluded its retail push behind the soundtrack to "The Little Mermaid," which, according to marketing manager Michael Bessolo, went platinum nine weeks after its Nov. 17 release, the same day the animated film came out.

Like Island, Disney floated its retail campaign for "The Little Mermaid" without the benefit of a single. But the company backed the soundtrack with its biggest marketing campaign ever. Central to the push was a \$1 rebate offer and a premium that allowed customers to send away \$3.99 for a Water Watch featuring the movie characters and starfish in-

side a "water dome."

The offers were advertised in-store and via 50 million newspaper inserts. Floor and counter product displays and video further promoted the product in-store.

"The theme was 'Relive the magic on audiocassette and CD,'" says Bessolo of the vinyl-less soundtrack's promotion. "People saw the film, and what they took with them was the music, which was a strong part of it. But we knew it stood on its own as well."

While the rebate and watch offers expired Jan. 31, Bessolo reports that Disney continues to see "good movement" on the soundtrack. But he adds that the rebate response was actually below projections.

CHICAGO STUDIOS SEE UPTURN IN LABEL WORK

(Continued from page 57)

The bulk of Studiomedica's output is corporate/industrial, with about 5% of business being covered by jingle production. The studio sees some record projects—former Manhattan Transfer vocalist **Laurel Masse** is working on her third solo project, and composer **William Russo** recently finished mixing "The Carousel Suite"—but, in general, "we're seeing more local music but less label work," says **Kanters**. However, Studiomedica could not quantify this decrease. **Paul Serrano**, proprietor of the

longstanding PS Studios on the city's Near South Side, is another studio operator who believes that reports of an upturn in label work are mostly wishful thinking. "I've heard that same claim through five generations of music," he says, "and I don't see it happening. Now, if we get a Prince, setting the music industry on its ear, and doing it from Chicago..."

Assistance in preparing this story was provided by **Matt LaFollette**.

FOR WEEK ENDING MARCH 3, 1990

Billboard

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HOT LATIN TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	Compiled from national Latin radio airplay reports.	TITLE
					★★ NO. 1 ★★	
1	1	1	11	KAOMA EPIC	◆ LAMBADA 4 weeks at No. One	
2	2	2	15	RICARDO MONTANER TH-RODVEN	◆ LA CIMA DEL CIELO	
3	3	3	14	DANIELA ROMO CAPITOL-EMI LATIN	QUIERO AMANECER CON ALGUIEN	
4	4	4	6	ANA GABRIEL CBS	SOLEDAD	
5	6	9	7	MIJARES CAPITOL-EMI LATIN	◆ PARA AMARNOS MAS	
6	11	15	4	LUIS ENRIQUE CBS	◆ MI MUNDO	
7	24	—	2	EMMANUEL CBS	LA VIDA DECIDIO	
8	14	13	7	LUCIA MENDEZ CBS	◆ NO HAY HOMBRES	
9	10	10	6	FRANCO DE VITA CBS	ESTA VEZ	
10	15	21	13	GLORIA ESTEFAN EPIC	OYE MI CANTO	
11	8	7	11	RAPHAEL CBS	MARAVILLOSO, CORAZON, MARAVILLOSO	
12	9	8	9	TERESA GUERRA TH-RODVEN	◆ LAMBADA-LORANDO SE FUE	
13	26	25	8	ANGELA CARRASCO CAPITOL-EMI LATIN	ESE HOMBRE ES	
14	5	6	28	LOS BUKIS FONOVISA	COMO FUI A ENAMORARME DE TI	
15	12	11	19	MIRIAN HERNANDEZ CAPITOL-EMI LATIN	EL HOMBRE QUE YO AMO	
16	7	5	12	GIPSY KINGS ELEKTRA	VAMOS A BAILAR	
17	21	17	8	XUXA GLOBO	ILARIE	
18	28	—	2	ROBERTO CARLOS CBS	ABRE LAS VENTANAS AL AMOR	
19	31	29	4	YURI CBS	EMBRUJADA (ESTOY)	
20	20	26	4	ANTONIO DE JESUS CBS	UNA CALLE, UN BANCO, UNA PLAZA	
21	25	20	5	GILBERTO SANTARROSA COMBO	PARA DECIR TE AMO	
22	16	22	6	ANA GABRIEL CBS	HICE BIEN QUERERTE	
23	13	12	19	EMMANUEL CBS	LA CHICA DE HUMO	
					★★★ POWER PICK ★★★	
24	30	—	2	CHAYANNE CBS	FANTASIAS	
25	29	31	3	CONJUNTO CHANEY HIT MAKERS	ELLA DICE	
26	17	18	7	A. MIGUEL/D. VERDAGER WEA LATIN	VOLVAMOS A EMPEZAR	
27	32	27	6	SUZY GONZALES WEA LATIN	POR QUE NO ESTAS CONMIGO	
28	33	33	13	MARISELA ARIOLA	DEMASIADO TARDE	
29	36	—	2	ISABEL PANTOJA RCA	QUE VOY HACER CONTIGO	
30	22	16	15	LUIS MIGUEL WEA LATIN	SEPARADOS	
31	23	28	17	LOS YONICS FONOVISA	FRENTE A FRENTE	
					★★★ HOT SHOT DEBUT ★★★	
32	NEW ▶		1	EDDIE SANTIAGO TH-RODVEN	ME HICISTE CAER	
33	18	19	22	ROBERTO CARLOS CBS	SI ME VAS A OLVIDAR	
34	19	14	15	ISABEL PANTOJA RCA	SE ME ENAMORA EL ALMA	
35	NEW ▶		1	BEATRIZ ADRIANA FONOVISA	DOS MARES MAS QUE TU	
36	NEW ▶		1	EL GRAN COMBO COMBO	OTRA VEZ ENAMORADO	
37	NEW ▶		1	ALVARO TORRES CAPITOL-EMI LATIN	NI TU NI ELLA	
38	34	30	9	FRANCO CAPITOL-EMI LATIN	NENA	
39	35	24	11	LISSETTE CAPITOL-EMI LATIN	AMANTES POR ATRACCION	
40	27	—	2	BELKIS CONCEPCION SONOTONE	EL HOMBRE QUE YO AMO	

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Jazz BLUE NOTES



by Jeff Levenson

THE ALL-STAR SALUTE TO Ella Fitzgerald Feb. 12 at New York's Avery Fisher Hall would have been well served by a strong MC. Without the benefit of a host and a cogent programming concept (even with an array of astral bodies eager to encircle the guest of honor), the evening was too open-ended, without thematic clarity or focus. In fact, few of the highlighted numbers hinted at any connection with Ella at all. However, there were some stirring performances—among them, a duet between violinist Itzhak Perlman and vocalist Bobby McFerrin on "Blue Skies," which may have been short on innovation but was long on tenderness, and Ella's impromptu yet hardy finale on "Honeysuckle Rose."

The moment I enjoyed most occurred midway through the proceedings when Oscar Peterson, who had not been scheduled to appear, began his solo turn on "Who Can I Turn To." Suddenly, every chair in Benny Carter's big band—filled, it must be remembered, with the likes of Stan Getz, Phil Woods, David Sanborn, Clark Terry, Jon Faddis, Red Rodney, Slide Hampton, Ray Brown, and Herb Ellis—turned to the piano and remained fixed on those formidable fingers. No one moved a muscle while Peterson affirmed that he, above all other musicians on the planet, holds title to the accolade "Most Imposing Instrumentalist In Jazz." (Perlman, by the way, got wind of this fact a few moments later. He joined Peterson for a duet on "Summertime," and demonstrated to all that the rigors of classical training don't mean a hill of beans when it comes to serious jazz improvisation. Peterson, for his part, knew of his playmate's discomfort. A few days later he ob-

served, "Classical guys usually turn to Gershwin when they try to play jazz. I think they'd be better off with Ellington.")

Added Note: Cab Calloway, sad to say, should hang up his zoot suit. No knock intended, but at the age of 83 the Moocher Man doesn't move (or sing) like he used to. The guy who virtually packaged the concept of jazz cool deserves a more dignified fate than having to authenticate Kid Creole's parentage. By now, the original hepcat is a not-so-hep *alter cocker* with little jump in his jive. Better one should turn to the Calloway CD on Columbia's "Best Of The Big Bands" series. At least in 1942 Minnie had a spunky man to do her right.

Star-studded Ella tribute could have used a good MC

STUFF: ADD THE GITANO GROUP to the list of corporate sponsors underwriting concerts by celebrated performers. The sportswear company is backing Tony Bennett's "Spirit Of Family" tour (kicking off in New York Friday (2)) in support of his new Columbia record, "Portrait Of An Artist." Bennett's hit version of "The Good Life" is heard on Gitano's television spots... **Le Jazz Club From Paris**, a weekly jazz radio series of live performances, produced by Ofredia, has added the **Russian Radio Network** to its list of international syndicates airing the broadcasts... **Branford Marsalis** (nearing 30 years old) and **Milt Hinton** (closing in on 80) have had a mutual admiration going since the veteran bassist added grace and wisdom to the saxophonist's winning album of last year, "Trio Jeepy." Now, Marsalis is introducing Hinton's oral history of remembrances, produced for radio, in the form of 28 three-minute segments. The broadcasts, funded primarily by Aetna, are being offered to local stations by **National Public Radio**.

Gospel LECTERN



by Bob Darden

DESPITE AN OVERABUNDANCE of talent, David Meece has had an erratic recording career. Brilliant, insightful songs have alternated with slick, superficial tunes. But a couple of things have happened in the past year or so. One, he joined the ministry-driven Star Song label. Two, he came to grips with being an ACOA—Adult Child(ren) Of Alcoholics. In an industry where any weakness is often regarded with suspicion, Meece's admission of being an ACOA—and he's certainly not the only one, he's just the only one who has gone public—is little short of courageous.

It only makes sense that his first Star Song release, "Learning To Trust," is his best ever. Lyrically, it is a quantum leap from previous efforts. The words are unabashedly personal—vulnerable and revealing. Musically, it is seamless modern pop with an edge.

And wouldn't you know it, just when there was a real buzz about the project, Meece got sick and was forced to delay the release of "Learning To Trust" for months.

"Oh, it was dreadfully frustrating," Meece says. "Star Song had all of these wonderful promotion things for it and we kept having to push the delivery date further and further back while I fought the virus. I wanted so much to deliver this album in particular, but I physically couldn't. I'd fight and fight and get sicker and sicker and would end up in bed again. If I'd just done that in the first place, I could have avoided much of this."

Fortunately, Meece's aching vocal chords eventually healed, which enabled ace producer **Brown Bannister** to complete the project. Miraculously, the album still came in on budget.

Today, Meece is remarkably sanguine. Still in counseling to help him deal with his past, he is quick to credit Star Song president **Darrell Harris** for much of the success of "Learning To Trust."

"Until Darrell, I never had any help from a record company," he says. "At least not from an A&R standpoint and certainly not since 1979's 'Everybody Needs A Little Help' [Meece's uncannily Andy Gibb-sounding record of that year]. I've never had a label person as intimately involved—or as knowledgeable as Darrell. The best thing is that my wife Debbie and I became friends with Darrell before I joined Star Song."

"With Darrell's support, we've focused more on

David Meece's new album is unabashedly personal

what we're saying. What we found was a particular area of need. There is a fairly wide gap in Christian literature when it comes to supplying what people coming from dysfunctional families need. We knew it was risky on a contemporary Christian music project to address those needs publicly in the lyrics—but neither one of us felt we could ignore them."

Musically, "Learning To Trust" still has overtones of the Vanelli brothers, who worked with Meece on earlier projects.

"I'm finding everything I'm hearing these days is black dance pop music—and there's not any black dance pop on 'Learning To Trust,'" Meece says. "That's a little scary. Perhaps my music has an element of nostalgia to it, although I think it is fairly current. If there is a thread running through it, I think it is a little bit on the haunting side."

"Beyond this album, I've started talking about my ACOA background in concert. I try to be myself on stage so that the audience can discover just who is David Meece. But translating that stuff is more difficult. It has only been in my concerts over the last year or two that I've been able to talk about it from the stage. It's still hard, but the response has been worth it."

FOR WEEK ENDING MARCH 3, 1990

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TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	27	HARRY CONNICK, JR. ● COLUMBIA SC45319 (CD)	9 weeks at No. 1 MUSIC FROM "WHEN HARRY MET SALLY..."
2	2	19	DAVID BENOIT GRP 9595 (CD)	WAITING FOR SPRING
3	3	17	MICHEL CAMILO EPIC ET 45295/E.P.A. (CD)	ON FIRE
4	4	13	FRANK MORGAN ANTILLES 91320/ISLAND (CD)	MOOD INDIGO
5	6	11	AHMAD JAMAL ATLANTIC 82029 (CD)	PITTSBURGH
6	5	15	CHET BAKER ENJA 79600/MESA/BLUEMOON (CD)	MY FAVOURITE SONGS: THE LAST GREAT CONCERT
7	7	11	ANDRE PREVIN, JOE PASS & RAY BROWN TELARC 83302 (CD)	AFTER HOURS
8	NEW		GARY BURTON GRP 9598 (CD)	REUNION
9	9	11	MICHEL PETRUCCIANI BLUE NOTE 92563/CAPITOL (CD)	MUSIC
10	NEW		JIMMY MCGRUFF & HANK CRAWFORD FANTASY 9177 (CD)	ON THE BLUES SIDE
11	12	5	GENE HARRIS/PHILLIP MORRIS SUPERBAND CONCORD 4397 (CD)	LIVE AT TOWN HALL, N.Y.C.
12	8	15	SOUNDTRACK GRP 2002 (CD)	THE FABULOUS BAKER BOYS
13	NEW		THE HARPER BROTHERS VERVE 841 723/POLYGRAM (CD)	REMEMBRANCE
14	NEW		STAN GETZ EMARCY 838 769/POLYGRAM (CD)	ANNIVERSARY
15	15	3	BILLY CHILDS WINDHAM HILL JAZZ 0118/A&M (CD)	TWILIGHT IS UPON US

TOP CONTEMPORARY JAZZ ALBUMS™

1	1	11	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (CD)	7 weeks at No. 1 BACK ON THE BLOCK
2	3	11	KENNY G ARISTA 8613 (CD)	LIVE
3	2	17	VARIOUS ARTISTS GRP 9596 (CD)	HAPPY ANNIVERSARY, CHARLIE BROWN
4	4	15	RANDY CRAWFORD WARNER BROS. 26002 (CD)	RICH AND POOR
5	6	9	HUGH MASEKELA RCA 3070 (CD)	UPTOWNSHIP
6	5	19	GROVER WASHINGTON, JR. COLUMBIA OC 45253 (CD)	TIME OUT OF MIND
7	11	7	KIM PENSYL OPTIMISM 3223 (CD)	PENSYL SKETCHES #2
8	9	13	SADAO WATANABE ELEKTRA 60906 (CD)	FRONT SEAT
9	7	21	DAVE GRUSIN GRP 9592 (CD)	MIGRATION
10	8	13	FATBURGER INTIMA 73503/ENIGMA (CD)	TIME WILL TELL
11	NEW		DIANNE REEVES EMI 92401 (CD)	NEVER TOO FAR
12	10	13	GARY HERBIG HEADFIRST 31311/K-TEL (CD)	FRIENDS TO LOVERS
13	13	7	GIPSY KINGS ELEKTRA 60892 (CD)	MOSAIQUE
14	18	7	CHARNETT MOFFETT BLUE NOTE 91650/CAPITOL (CD)	BEAUTY WITHIN
15	12	31	LOU RAWLS BLUE NOTE 91937/CAPITOL (CD)	AT LAST
16	15	37	TUCK & PATTI WINDHAM HILL JAZZ 0116/A&M (CD)	LOVE WARRIORS
17	17	11	VARIOUS ARTISTS LUAKA BOP/SIRE 26019/WARNER BROS. (CD)	BRAZIL CLASSICS 2: O SAMBA
18	14	17	ANDY NARELL WINDHAM HILL JAZZ 0120/A&M (CD)	LITTLE SECRETS
19	19	47	JOE SAMPLE WARNER BROS. 25781 (CD)	SPELLBOUND
20	16	33	PAT METHENY GEFEN 24245/WARNER BROS. (CD)	LETTER FROM HOME
21	NEW		BASIA EPIC E 45472 (CD)	LONDON WARSAW NEW YORK
22	NEW		SAM RINEY SPINDLETOP 129 (CD)	AT LAST
23	23	3	KIM WATERS WARLOCK 2713 (CD)	SWEET AND SAXY
24	21	11	KENNY GARRETT ATLANTIC 82046 (CD)	PRISONER OF LOVE
25	24	37	MILES DAVIS WARNER BROS. 25873 (CD)	AMANDLA

Alboms with the greatest sales gains during the last two weeks. (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.

Minneapolis Music Feted

Billboard representatives, music industry executives, and local government officials mingled with up-and-coming and established artists at the Whitney Hotel in Minneapolis at Billboard's press party for the upcoming May 5 spotlight issue, "Minneapolis Sound's 10th Anniversary—A Decade Of Distinction." The issue will coincide with the Minnesota Music Awards on May 7 and Icebreaker '90, a week of showcases and seminars.



Minneapolis mayor Don Fraser, left, signs a proclamation declaring Feb. 8, 1990, "Billboard Magazine Day." Julian Empsom, right, representative of St. Paul mayor Jim Scheibel, waits his turn as Billboard's Ken Karp looks on.



Enjoying the festivities are, from left, singer/songwriter David Todd Singleton; Lynda Emon, Billboard's project manager for the Minneapolis spotlight; and Mickey Elfenbein, president of K-Tel International.



Craig Rice, left, facility director of Paisley Park Studio, mingles with Billboard's Ken Karp, center, and Demae DeRocher, manager of national publicity of K-Tel.



Tom Kelly, left, of recording group Scream Parade, jokes with Red White of Paisley Park Studios.



Bruce Naumann, right, of Atlantic recording group Hurricane Alice, finds a friend in Billboard advertising representative Carole Edwards.



Ira Ferguson of Smile Productions, left, chats with Chico Edner, center, GM of KMOJ, and Don Allen, economic development director of KMOJ.



Ron Soskin, left, Minneapolis entertainment attorney, artist manager, and vice chairman of the Minnesota Music Academy, talks with Billboard's Lynda Emon, project manager of the Minneapolis spotlight.



Members of Warner Bros. recording group Power Mad enjoy the party. From left: Todd Haug, Jeff Litke, and Joel DuBag.

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BVA Meets With Minister To Discuss U.K. Vid Issues

■ BY NIGEL HUNTER

LONDON—David Mellor, Minister of State at the Home Office, has promised to investigate anomalies in sentencing video pirates in the courts. He will instruct the Home Office to ascertain whether steps can be taken to encourage magistrates to adopt a more uniform approach to such offenders.

This is one of the results of a two-man delegation from the British Videogram Assn. meeting recently with the newly reappointed Home Office Minister of State. The purpose of the meeting was to update him on developments in the video industry since he was last

closely involved during the passage through Parliament of the Video Recordings Act of 1984.

Minister Mellor acknowledged that the video business had done much since 1984 to improve its respectability and image, but warned that continued improvement was necessary if further legislation was to be avoided this coming fall.

The BVA representatives were vice chairman Iain Muspratt and director general Norman Abbott. Muspratt gave the minister a detailed account of the functions and plans of the Video Standards Council of which he is vice presi-
(Continued on next page)

BMG Ariola Benelux Chief Plots Course Emphasizes Local Talent, Marketing Strategies

■ BY WILLEM HOOS

AMSTERDAM—A bigger national share of the record market, more investment, and a more positive attitude in A&R and marketing areas are essential for the future health of the Netherlands record industry, according to BMG Ariola Benelux managing director Martin Kleinjan as the final decade of the century begins and the European single market draws closer.

Kleinjan castigates Dutch A&R and marketing policy as too biased toward a quick return on investment and lacking in long-term vision. And he states that BMG Ariola Benelux will not release CD videos until the relevant hardware penetration of the Dutch market has

reached 1.5%.

The BMG Benelux chief recently hosted a reception at Amsterdam's Marriott Hotel tagged "Into The Nineties" and attended by BMG's 70 Dutch employees and the 33 from the Belgian office, together with local acts signed to the company.

It was a motivating session during which Kleinjan outlined BMG's new strategies, including special imports, special product, and direct marketing. The latter will be coordinated by the newly formed BMG Enterprises division under the supervision of Dick Rozestraten.

BMG's investment in local talent will double between now and 1993, and Kleinjan hopes this example will be emulated by other Dutch companies.

"A 15% market share for local repertoire is absolutely insufficient," he says. "It makes the Dutch record business highly vulnerable, especially when a free single European economic market becomes a fact. It's a necessity, in my opinion, for the Dutch industry to have a 30% piece of the market by then."

"Financially, the Dutch record industry situation is excellent. Since 1985, there's been an annual gross increase of between 10% and 15%, thanks mostly to the CD. But structurally speaking, the industry is in critical condition. Between 1980 and 1984, the national gross dipped by 38%, due in most industry people's opinion to the declining economy. But, in my view, the main reason was faulty management, especially concerning A&R and marketing activities. There's still a general lack of vision."

Kleinjan also wants to reach through to a survey figure of 3.5 million Dutch citizens over the age of 25 who are not apparently buying sound carriers.

"These people seem irritated when they visit most record outlets.

They say they don't get enough service or information and they can't find the repertoire which interests them."

Kleinjan's remedy for this is BMG Enterprises, whose primary goal is to attract "passive consumers" who have drifted away from the stores. Back-catalog budget repertoire will be highlighted when the division becomes operative in the fall.

The rackjobbing involvement begun last summer by BMG Ariola Benelux, with a current tally of 500 outlets (380 of them nontraditional in gas stations and supermarkets), will be doubled by year's end. BMG Enterprises will also start direct marketing at the same time.

"Concepts for special groups of consumers will be made," says Kleinjan. "These will be different from the ones we know, like book and record clubs. For instance, if we find out from our data systems that 20,000 Dutch consumers are interested in music by Bach, we will provide special Bach releases."

BMG Enterprises is also encompassing special imports within its ambit. The special import division in Gutersloh, West Germany, due for opening by parent company Bertelsmann later this year and linked to all European BMG Ariola offices, will be the key.

Kleinjan also hopes that BMG Enterprises will be instrumental in boosting the company's classical repertoire and music video catalog. The Benelux branch is putting CDV on hold, however.

"We have decided not to start selling CDVs before a 1.5% hardware penetration has been reached in the Netherlands," says Kleinjan. "That won't happen before spring 1991. We're ready with CDV as soon as the market is ready for it."

Italy's San Remo Song Festival Turns 40 Amateurs Pair With Int'l Pros To Perform Material

■ BY DAVID STANSFIELD

MILAN—Italy's San Remo Song Festival—rated the most important event in the music industry calendar here—celebrates its 40th anniversary this year, Feb. 28-March 3.

The format provides for 16 domestic newcomers competing for their own award while 20 established names fight it out for the prestigious "best song" prize.

Today, the event is well established as a launchpad for performing and writing talent. When it started in 1951, it was for just three contestants performing in a small San Remo club.

Major international acceptance has followed Sam Remo success for a substantial list of artists. Domenico Modugno, winner in 1958 with "Volare," remains probably the best known. His single of that song sold 22 million units worldwide and was a U.S. No. 1. His triumph did much to transform San Remo into an international event.

Today's festival organizer Adriano Aragozzini says he is looking to the past to add impact to this year's anniversary edition. Decades ago, domestic contestants who performed live would be joined by international partners who attempted to sing the entry song in the Italian language.

Paul Anka, Gene Pitney, Louis Armstrong, Stevie Wonder, and Wilson Pickett all appeared at San Remo in the '60s.

There will be no "playback" this year. Each contestant will perform live, backed by a 53-piece orchestra. Noncompeting international partners will sing an entry song in their own language.

However, at press time, Aragozzini was still having problems completing his final cast list. One of two international star "gaps" in the lineup had still to be filled.

Confirmed were: Marcell and Gianni Bella/Latoya Jackson; Lena Biolcati/Gilbert Montagne; Caterina Caselli/Miriam Makeba; Christian/Village People; Toto Cutugno/Ray Charles; Grazia Di Miche-

le/Nicolette Larson; Peppino di Capiti/Kid Creole & the Coconuts; Riccardo Fogli/Sarah Janes Morris; Sandro Giacobbo/America;

Mango/Leo Sayer; Mia Martini/Manuel Mijares; Amedeo Minghi & Mietta/Nikka Costa; Pooh/Dee Dee Bridgewater; Mino Reitano/Velera Linch; Francesco Salvi/Papa Winnie; and Paola Turci/Toquinho.

An early organizational shock was that Patty Bravo dropped out, claiming dissatisfaction with her entry song. She was to be "coupled" with Kaomo, which with "Lambada" going for it globally, was probably the hottest act involved.

It was unclear at press time whether Kaomo would go it alone, with a substitute, or not at all. And national contestant Milva, whose partner was reportedly to be Lisa Stansfield, was still on her own. The BMG Italiana comment: "When

you're a chart-topping artist, you don't get involved in the competition side of things. We proposed Stansfield as a 'superguest' but were turned down by the organizers."

And it seemed EMI contestants Ricchi e Poveri would be going it alone. They were adamant about not paying for an international partner for the festival. I Moncado and Gilberto Gil were being tipped to join contenders Eugenio Bennato and Tony Esposito.

But the situation could be worse for organizer Aragozzini. Unlike last year, no artist has taken him to court or gone on a hunger strike because of their exclusion from the festival.

State television network RAI is transmitting the whole event live and is confident of beating 1989's final-night viewing tally of 21 million.

Malaysian Cable Network To Expand

KUALA LUMPUR, Malaysia—Cable broadcast network Rediffusion has outlined plans to expand into direct sales and rental of electronic goods. Additionally, the firm is also planning a move into record production.

According to Azman Hashim, Rediffusion chairman and a prominent local banker, the schedule is for a sales company to be floated here within three years.

"We'll be moving to a central location with upgraded equipment. And we'll build a sophisticated recording studio so we can lead the Malaysian market in that field, too. A postproduction service will also be part of our diversification plan."

Currently, the network operates two channels to an estimated audience of 500,000—the Gold Chinese-language channel and the Silver Malay- and English-language channel. The firm has 72,600 subscribers, 50% of them from metropolitan Kuala Lumpur. Rental charges are fixed at the equivalent

of \$2.60 monthly.

Hashim says that some 85% of Rediffusion's subscribers are domestic households, "which presents huge potential for our direct selling venture." Rediffusion was set up in 1948 and started broadcasting a year later from Kuala Lumpur.

Since then, its service has expanded to key cities around Peninsula Malaysia.

Says Hashim, "We have an extensive subscriber base whose potential can be further expanded through creative marketing."

Until June last year, British investors the BET Group, an electronics firm listed on the London Stock Exchange, owned 45% of Rediffusion Malaya and 100% of Rediffusion Business Electronics, the

latter being involved in rental and sale of electronic goods, dubbing, video production, and the supply and production of in-flight music.

The Malaysian conglomerate that took over full ownership of the company last year has a small capital fund of \$660,000, but a shareholders' fund of \$3.35 million and cash of \$750,000, with no loans. Hashim says he is confident that the group can substantially increase its annual turnover of \$5.63 million (net profit of \$600,000).

At present, the bulk of its gross comes from Rediffusion Malaya rentals (\$1.88 million) and advertising (\$1.12 million), with Rediffusion Business Electronics contributing \$1.12 million.

Now the plan is to reorganize the RBE division to make it a more important player in the business. The company has hired Zainal Abu, former managing director of programs for Radio-Television Malaysia, to head the company.

CHRISTIE LEO

France Funnels Its Jazz To U.S.

■ BY PHILIPPE CROCCQ

PARIS—Jazz has never been as popular in France as it is today. There are more than 30 jazz clubs and a gifted new generation of French pop musicians whose roots go back to Ray Venture, Django Reinhardt, and Stephane Grappelli.

Clubs like the New Morning, the Meridien, the St. James, the Petit Journal, the Bilboquet, the Motana, and the Sunset regularly present top American and European jazz stars, and throughout the summer France is plentifully supplied with jazz festivals.

It is in the light of this jazz renaissance that Ofredia (Office Francais de Realisation et de Diffusion Audiovisuelle) has, since 1987, been relaying one-hour digital audio programs from France
(Continued on next page)

Japanese vid firm buys into Rentrak
... see page 49

U.S. RADIO TUNES IN TO FRENCH JAZZ

(Continued from preceding page)

under the title "Le Jazz Club." The program is broadcast by more than 70 U.S. radio stations, including K Jazz San Francisco, WBEZ Chicago, and WBGO Newark, and more than 30 stations in Australia, Brazil, and Portugal.

The programs are recorded in various Paris jazz clubs and presented in their English-language edition by jazz singer Dee Dee Bridgewater. Since the series started two years ago, more than 60 shows have been recorded, including posthumous tributes to Chet Baker and Memphis Slim.

A special program devoted to Charlie Parker included contributions from Dizzy Gillespie, Roy Haynes, Jay McShann, Leonard Feather, and Charlie Parker's widow, Chan.

The program, made in conjunction with Radio Today (New York) and Sony Video Software, was awarded a

gold medal at New York's International Radio Festival last year.

Denis Egan, the American producer of "Le Jazz Club," who began his radio career in 1968 and was at one time program director of KKKO Los Angeles, plans to record more than 30 jazz concerts this year. He is also looking to extend his sphere of operations to the U.K. via an accord with the upcoming private FM local jazz station London Jazz Radio.

Ofredia was one of the first production companies to import and adapt American programs for the French radio market in 1981. Since 1979, it has been a leading exporter of French radio programs to the U.S.

Since "Le Jazz Club" was inaugurated, it has featured, among others, Tommy Flanagan, Clark Terry, Johnny Griffin, Lionel Hampton, and Martial Solal.

BVA, U.K. MINISTER DISCUSS VID ISSUES

(Continued from preceding page)

dent.

Muspratt and Abbott raised the vexing question of trading hours during the meeting. Minister Mellor expressed sympathy with the industry's views, but pointed out that, following the government's defeat

when it last attempted to abolish legal restrictions on Sunday trading, it would be wrong to expect another official initiative on the matter.

He suggested the BVA should lobby local councils that decide whether or not to prosecute video and other stores trading outside prescribed hours. Muspratt reminded the minister that video's direct competitors, such as TV, movie theaters, and pubs, were all permitted to trade on Sundays.

At the conclusion of the meeting, the BVA representatives invited the minister to open the "Video 90" event in Birmingham, July 3.

Commenting afterward, Muspratt said: "We left the Home Office with renewed admiration for the minister's knowledge and regard for our industry. On the other hand, it is equally evident from his remarks that the industry is still to some extent 'on probation.' If too many stores continue to flout the existing law, the latter's severity and scope are certain to be increased."

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Chief European Correspondent MIKE HENNESSEY

CRTC Proposes Canadian-Content Boost
Would Raise Pop/Rock FMs' Quota To 30%

BY KIRK LaPOINTE

OTTAWA—The Canadian broadcast regulator has proposed that all pop and rock-music FM stations be forced to play at least 30% Canadian content, a significant boost for domestic artists and a setback for many private broadcasters.

After years of lobbying by such organizations as the Canadian Independent Record Production Assn. on one side and the Canadian Assn. of Broadcasters on the other, the federal regulator has proposed that all pop and rock FM outlets carry 30% Canadian material.

Current levels range from 7% for classical to 30% for country FM outlets. All AM stations must play 30% Canadian content under rules first enacted nearly two decades ago, long criticized by broadcasters but long praised by the Canadian music industry.

But the Canadian Radio-television and Telecommunications Commission, noting that the FM rules were established when AM ruled the roost and FM was a fledgling medium, said that "FM stations should no longer have lower Canadian music requirements than AM stations, particularly in the popular music categories."

Following the June hearing and a thorough discussion of the issues, it is proposing a 30% daily quota for pop and rock stations, a 20% quota for easy listening outlets (up from the current 10% minimum), and the status quo of 7% weekly for classical, ethnic, and traditional stations and 30% daily for country FM outlets.

AM stations have complained in recent years that FM's edge is not simply technical, but musical. Such a move for rock and pop stations "will put FM on an equal footing with AM radio in this respect," the commission said in its 30-page proposal Feb. 16.

The CRTC, in setting out proposals for change to FM policy in advance of a wide-ranging June hearing on such matters, has proposed an array of new rules and the abolition of many old ones. It said it wants to ensure that AM music-based formats are not hurt, but it feels that pop and rock FM outlets can operate with a lighter regulatory hand.

Among the proposals:

- Loosening rules so pop or rock stations can easily move between harder and softer music formats, while encouraging diversity by maintaining repeat or hit limits.

- Simplifying the number and scope of commitments required as a station's promise of performance, and examining how many such promises should be conditions of license.

- Excluding Canadian music from the controversial FM hit-ton-hit rule, which bars stations from playing more than 49% hits (stations say Canadian music is dropped when it charts and the quota is used up on foreign hits).

- Including in promises of performance any commitments to play a percentage of new Canadian music.

- Toughening requirements on so-called "enrichment" material so that it is at least 30 seconds long.

It is unclear if the proposals would take effect as an across-the-board industry rule on a certain date, or simply as licenses come up for renewal. The CRTC has held back many FM license renewals or curtailed terms to coincide with the hearing.

Without passing judgment, the CRTC also wants broadcasters to come to the June 26 hearing prepared to discuss recommendations of an industry consultative committee on foreground programming.

On the subject of commercials, the committee said that ads within foreground or mosaic programming or those outside the shows in a barter agreement not be counted as part of a station's commercial minutes in the day.

It also proposed that pop and rock selections within foreground shows be excluded from calculations on musical content, up to a maximum 10 hours a week. And it wants any Canadian-acquired foreground programming to count 150% toward the station's commitment to such shows; an hourlong Canadian show would count as an hour-and-a-half

toward a commitment. Currently, joint FM stations must play 15% foreground and independent FM outlets 9% foreground.

The commission also wants broadcasters to discuss the current, stringent definitions of a "market." Some broadcasters who own both AM and FM stations have complained that their FM outlets have to fulfill the more stringent requirements of joint stations, even though the two outlets are in different cities.

As part of their license commitments, many stations have staged "homegrown" music contests and released recordings. The commission wants broadcasters to tell it in June how effective these initiatives are and how their efficacy might be assessed.

Many FM broadcasters have urged the CRTC to repeal the 150-minute-a-day maximum commercial time rule, but the commission says it "is not inclined in this direction at this stage." Still, it welcomes comments.

The commission noted that one-third of AM stations are unprofitable, but that joint FM stations fuel most of the radio industry's profit.

New CMRRA Head Foresees Long Road To Rights Reform

OTTAWA—The new head of a music industry coalition on copyright issues says he does not expect federal legislation now until 1991 to address such issues as home taping and rental rights.

David Basskin, GM of the Canadian Musical Reproduction Rights Agency Ltd. (CMRRA), says he has been told that a memorandum outlining issues for the federal cabinet will be ready in about another month. But it will take many months to draft legislation and introduce it, and many months more for it to pass, "because I agree it will be contentious."

But Basskin remains hopeful that the next wave of copyright reforms can be passed before the next federal election, expected in 1992.

Basskin, who recently replaced Paul Berry as CMRRA chief, is going to be spending a lot of time

in the coming months evaluating how to improve upon the mechanical-rights deal composers and publishers have with record companies. The current deal expires Sept. 30, and while Basskin says it is too early to say exactly what he will be seeking, he is concerned about the delays by some record firms in applying for mechanical licenses.

In some cases, it takes "months and months," he says.

CMRRA recently signed a deal under which it will issue mechanical and synchronization licenses in Canada for catalogs administered by GEMA, its West German equivalent. It has similar deals with about a dozen other countries.

In his job as CMRRA chief, Basskin says he wants to attract publishers to seek synchronization rights with CMRRA.

KIRK LaPOINTE

MAPLE BRIEFS

ON THE HEELS OF MuchMusic Network's banning of Public Enemy videos, the A&A retail chain has pulled the plug on "Straight Outta Compton" by N.W.A., calling the project one of "ill-willed contempt" and "no merit."

THE HEAVY LOBBYING IS under way in the drive to secure the FM radio license. Label support is being sought for one bid for a dance station, one company is promising a country music industry complex in its bid, and there are big chains and interesting new players coming to the table in April for the license.

HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 2/24/90

This Week	Last Week	SINGLES
1	1	NOTHING COMPARES 2 U SINEAD O'CONNOR ENSIGN
2	3	DUB BE GOOD TO ME BEATS INTERNATIONAL GO BEAT
3	2	GET UP (BEFORE THE NIGHT IS OVER) TECHNOTRONIC FEATURING YA KID K SWANYARD
4	5	I DON'T KNOW ANYBODY ELSE BLACK BOX deCONSTRUCTION/RCA
5	22	HOW AM I SUPPOSED TO LIVE WITHOUT YOU MICHAEL BOLTON CBS
6	17	ENJOY THE SILENCE DEPECHE MODE MUTE
7	4	HAPPENIN' ALL OVER AGAIN LONNIE GORDON SUPREME
8	6	WALK ON BY SYBIL PWL
9	7	I WISH IT WOULD RAIN DOWN PHIL COLLINS VIRGIN
10	10	LIVE TOGETHER LISA STANSFIELD ARISTA
11	15	JUST LIKE JESSE JAMES CHER GEFFEN
12	8	GOT TO HAVE YOUR LOVE MANTRONIX FEATURING WONDRESS CAPITOL
13	27	STEAMY WINDOWS TINA TURNER CAPITOL
14	11	INSTANT REPLAY YELL! FANFARE
15	9	TEARS ON MY PILLOW KYLIE MINOGUE PWL
16	21	DOWNTOWN TRAIN ROD STEWART WARNER BROS.
17	31	96 TEARS THE STRANGLERS EPIC
18	12	TOUCH ME 49ers 4th & B'WAY/ISLAND
19	NEW	STRONGER THAN THAT CLIFF RICHARD EMI
20	14	NOTHING EVER HAPPENS DEL AMITRI A&M
21	20	COME BACK TO ME JANET JACKSON BREAKOUT/A&M
22	38	ROOM AT THE TOP ADAM ANT MCA
23	13	18 AND LIFE SKID ROW ATLANTIC
24	35	TELL ME THERE'S A HEAVEN CHRIS REA EAST WEST
25	19	HELLO THE BELOVED WEA
26	16	THE FACE AND WHY NOT? ISLAND
27	NEW	INFINITY GURU JOSH deCONSTRUCTION/RCA
28	25	BAD LOVE ERIC CLAPTON DUCK WARNER BROS.
29	NEW	DUDE LOOKS LIKE A LADY AEROSMITH GEFFEN
30	18	COULD HAVE TOLD YOU SO HALO JAMES EPIC
31	NEW	BLACK BETTY RAM JAM EPIC
32	40	DIRTY LOVE THUNDER EMI
33	NEW	TALKING WITH MYSELF ELECTRIBE 101 MERCURY/PHONOGRAM
34	24	BRASSNECK THE WEDDING PRESENT RCA
35	23	WELCOME GINO LATINO IRR/LONDON
36	NEW	WALK ON THE WILD SIDE JAMIE JMORGAN TABU
37	NEW	I MIGHT SHAKIN STEVENS EPIC
38	39	PROBABLY A ROBBERY RENEGADE SOUNDWAVE MUTE
39	26	HANGIN' TOUGH NEW KIDS ON THE BLOCK CBS
40	30	YOU MAKE ME FEEL (MIGHTY REAL) JIMMY SOMERVILLE LONDON
1	1	PHIL COLLINS ... BUT SERIOUSLY VIRGIN
2	2	ERIC CLAPTON JOURNEYMAN REPRISE/DUCK
3	3	LISA STANSFIELD AFFECTION ARISTA
4	NEW	ORIGINAL LONDON CAST MISS SAIGON GEFFEN
5	4	TECHNOTRONIC PUMP UP THE JAM SWANYARD/TOTAL
6	NEW	DEL AMITRI WAKING HOURS A&M
7	9	CHER HEART OF STONE GEFFEN
8	8	CHRIS REA THE ROAD TO HELL WEA
9	5	CAT STEVENS THE VERY BEST OF CAT STEVENS ISLAND
10	NEW	IRON MAIDEN RUNNING FREE/SANCTUARY EMI
11	12	TINA TURNER FOREIGN AFFAIR CAPITOL
12	16	ROD STEWART THE BEST OF ROD STEWART WARNER BROS.
13	11	MARTIKA MARTIKA CBS
14	6	TANITA TIKARAM THE SWEETKEEPER EAST WEST
15	15	CHRISTIANS COLOUR ISLAND
16	14	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
17	10	EVERYTHING BUT THE GIRL THE LANGUAGE OF LIFE BLANCO Y NEGRO/EAST WEST
18	18	MANTRONIX THIS SHOULD MOVE YA CAPITOL
19	22	SOUL II SOUL CLUB CLASSICS VOL. ONE 10/VIRGIN
20	7	MISSION CARVED IN SAND MERCURY/PHONOGRAM
21	NEW	SYBIL SYBIL PWL
22	17	DIONNE WARWICK LOVE SONGS ARISTA
23	13	QUIREBOYS A BIT OF WHAT YOU FANCY PARLOPHONE
24	NEW	PROJECT D THE SYNTHESIZER ALBUM TELSTAR
25	21	NIGEL KENNEDY VIVALDI FOUR SEASONS EMI
26	31	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
27	23	BARBRA STREISAND A COLLECTION—GREATEST HITS ... AND MORE CBS
28	20	KYLIE MINOGUE ENJOY YOURSELF PWL
29	27	EURYTHMICS WE TOO ARE ONE RCA
30	28	SIMPLY RED A NEW FLAME ELEKTRA
31	26	QUINCY JONES BACK ON THE BLOCK QWEST/WARNER BROS.
32	24	THE STONE ROSES THE STONE ROSES SILVERTONE
33	32	DE LA SOUL 3 FEET HIGH AND RISING TOMMY BOY/BIG LIFE
34	19	INNER CITY PARADISE REMIXED 10/VIRGIN
35	38	NENEH CHERRY RAW LIKE SUSHI CIRCA/VIRGIN
36	36	GLORIA ESTEFAN CUTS BOTH WAYS EPIC
37	NEW	SINEAD O'CONNOR THE LION AND THE COBRA ENSIGN/CHRYSALIS
38	30	SKID ROW SKID ROW ATLANTIC
39	NEW	ERIC CLAPTON/CREAM THE CREAM OF ERIC CLAPTON POLYDOR
40	NEW	PALE SAINTS THE COMFORTS OF MADNESS 4AD/CAD

CANADA (Courtesy The Record) As of 2/26/90

1	2	SINGLES
1	12	OPPOSITES ATTRACT PAULA ABDUL VIRGIN/A&M
2	1	BACK TO LIFE SOUL II SOUL VIRGIN/A&M
3	3	DANGEROUS ROXETTE CAPITOL/CAPITOL
4	5	TWO TO MAKE IT RIGHT SEDUCTION VENETTA/A&M
5	NEW	LET YOUR BACKBONE SLIDE MAESTRO FRESH ATTIC/ATTIC
6	NEW	ALL OR NOTHING MILLI VANILLI ARISTA/BMG
7	15	I GO TO EXTREMES BILLY JOEL COLUMBIA/CBS
8	4	BLAME IT ON THE RAIN MILLI VANILLI ARISTA/BMG
9	9	PRINCIPAL'S OFFICE YOUNG M.C. ISLAND/WEA
10	6	WE DIDN'T START THE FIRE BILLY JOEL COLUMBIA/CBS
11	2	RHYTHM NATION JANET JACKSON A&M/A&M
12	16	ESCAPADE JANET JACKSON A&M/A&M
13	19	HOW I AM SUPPOSED TO LIVE WITHOUT YOU MICHAEL BOLTON COLUMBIA/CBS
14	14	HELENE ROCH VOISINE STAR/STAR
15	NEW	GET UP! TECHNOTRONIC SBK/EMI
16	8	THIS ONE'S FOR THE CHILDREN NEW KIDS ON THE BLOCK COLUMBIA/CBS
17	NEW	TELL ME WHY EXPOSE ARISTA/RCA
18	10	WOMAN'S WORK SHEREE RCA/BMG
19	7	WITH EVERY BEAT OF MY HEART TAYLOR DAYNE ARISTA/BMG
20	20	PEACE IN OUR TIME EDDIE MONEY COLUMBIA/CBS
1	1	PHIL COLLINS ... BUT SERIOUSLY ATLANTIC/WEA
2	2	MILLI VANILLI GIRL YOU KNOW IT'S TRUE ARISTA/BMG
3	5	AEROSMITH PUMP GEFFEN/WEA
4	3	PAULA ABDUL FOREVER YOUR GIRL VIRGIN/A&M
5	4	ALANNAH MYLES ALANNAH MYLES ATLANTIC/WEA
6	8	PUMP UP THE JAM TECHNOTRONIC SBK/EMI
7	9	JANET JACKSON RHYTHM NATION 1814 A&M/A&M
8	7	JIVE BUNNY & THE MASTERMIXERS SWING THE MOOD ATCO/WEA
9	6	NEW KIDS ON THE BLOCK HANGIN' TOUGH COLUMBIA/CBS
10	13	COSMIC THING THE B-52'S REPRISE/WEA
11	10	TOM PETTY FULL MOON FEVER MCA/MCA
12	11	BILLY JOEL STORM FRONT COLUMBIA/CBS
13	14	CHER HEART OF STONE GEFFEN/WEA
14	16	TRAGICALLY HIP UP TO HERE MCA/MCA
15	NEW	MAESTRO FRESH SYMPHONY IN EFFECT ATTIC/ATTIC
16	12	LINDA RONSTADT CRY LIKE A RAINSTORM ... ELEKTRA/WEA
17	NEW	ALICE COOPER TRASH EPIC/CBS
18	17	YOUNG M.C. STONE COLD RHYMIN' ISLAND/WEA
19	15	SOUL II SOUL KEEP ON MOVIN' VIRGIN/A&M
20	18	ROXETTE LOOK SHARP! EMI/CAPITOL

WEST GERMANY (Courtesy Der Musikmarkt) As of 2/24/90

1	2	SINGLES
1	1	PUMP AB DAS BIER WERNER SIRE
2	3	GET UP BEFORE THE NIGHT IS OVER TECHNOTRONIC BCM
3	2	ANOTHER DAY IN PARADISE PHIL COLLINS WEA
4	6	IN PRIVATE DUSTY SPRINGFIELD PARLOPHONE
5	5	RICH IN PARADISE F.P.J. PROJECT ZYX
6	7	GOT TO GET LEILA & ROB'N RAZ ARISTA
7	4	SIT AND WAIT SYDNEY YOUNGBLOOD VIRGIN
8	11	NO MORE BOLEROS GERARD JOLING MERCURY/PHONOGRAM
9	NEW	I WISH IT WOULD RAIN DOWN PHIL COLLINS WEA
10	12	THE MESSAGE IS LOVE ARTHUR BAKER & THE BACKBEAT DISCIPLES A&M/POLYDOR
11	9	GET A LIFE SOUL II SOUL VIRGIN
12	8	EASY ICE MC ZYX
13	14	BAKERMAN LAID BACK ARIOLA
14	13	YOU GOT IT NEW KIDS ON THE BLOCK CBS
15	10	ALL AROUND THE WORLD LISA STANSFIELD ARISTA
16	NEW	LA LUNA BELINDA CARLISLE BMG/ARIOLA
17	19	GIRL I'M GONNA MISS YOU MILLI VANILLI HANSA
18	NEW	ENJOY THE SILENCE DEPECHE MODE INTERCORD
19	16	WE DIDN'T START THE FIRE BILLY JOEL CBS
20	18	LILY WAS HERE DAVID A STEWART & CANDY DULFER BMG
1	1	PHIL COLLINS ... BUT SERIOUSLY WEA
2	2	LISA STANSFIELD AFFECTION ARISTA
3	14	TANITA TIKARAM THE SWEET KEEPER WEA
4	6	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
5	3	CHRIS REA THE ROAD TO HELL MAGNET
6	5	TRACY CHAPMAN CROSSROADS ELEKTRA
7	4	WESTERNHAGEN HALLELUJAH WEA
8	16	FISH VIGIL IN A WILDERNESS OF MIRRORS EMI
9	7	TINA TURNER FOREIGN AFFAIR CAPITOL
10	8	BILLY JOEL STORM FRONT CBS
11	12	ROXETTE LOOK SHARP EMI
12	17	QUINCY JONES BACK ON THE BLOCK QWEST
13	11	ROD STEWART THE BEST OF ... WARNER BROS.
14	9	MILLI VANILLI ALL OR NOTHING HANSA
15	10	STAR INC. SYNTHESIZER GREATEST VOLUME II ARCADE
16	NEW	PHILLIP BOA AND THE VOODOO CLUB HISPANOLA PMV
17	19	TECHNOTRONIC PUMP UP THE JAM BCM
18	15	CHRIS DE BURGH FROM A SPARK TO A FLAME PMV
19	13	SYDNEY YOUNGBLOOD FEELING FREE VIRGIN
20	20	MUENCHENER FREIHEIT PURPURMOND CBS

FRANCE (Courtesy of Europe 1) As of 2/24/90

1	2	SINGLES
1	1	VALSE DE VIENNE FRANCOIS FELDMAN POLYGRAM
2	2	HELENE ROCH VOISINE BMG
3	3	GIRL I'M GONNA MISS YOU MILLI VANILLI CARRERE
4	5	COMMENT TE DIRE ADIEU JIMMY SOMERVILLE POLYGRAM
5	4	CASSER LA VOIX PATRICK BRUEL BMG
6	11	LE TEMPS DES YES YES LES VAGABONDS CARRERE
7	9	OLIVER ANNE ADES
8	6	RIDE ON TIME BLACK BOX CARRERE
9	7	THAT'S WHAT I LIKE JIVE BUNNY & THE MASTERMIXERS CARRERE
10	8	ANOTHER DAY IN PARADISE PHIL COLLINS WEA
11	NEW	IL A NEIGE SUR LES LACS JEAN PIERRE FRANCOIS BMG
12	10	L'HOMME EN BLANC PIERRE BACHELET BMG
13	16	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS CARRERE
14	NEW	MEME SI TU REVENAIS CLAUDE FRANCOIS POLYGRAM
15	NEW	RIDE ON TIME BLACK BOX AND LELEWELL CARRERE
16	18	VOLARE GIPSY KINGS CBS
17	14	QUI DE NOUS DEUX FREDERIC FRANCOIS EMI
18	NEW	ON SE CALME BASSLINE BOYS CARRERE
19	20	IF ONLY I COULD STANLEY YOUNGBLOOD VIRGIN
20	17	BLAME IT ON THE BOOGIE BIG FUN BMG

MUSIC & MEDIA

PAN-EUROPEAN CHARTS 2/24/90

1	2	HOT 100 SINGLES
1	1	GET UP! TECHNOTRONIC ARS
2	2	NOTHING COMPARES TO U SINEAD O'CONNOR ENSIGN/CHRYSALIS
3	3	ANOTHER DAY IN PARADISE PHIL COLLINS VIRGIN/WEA
4	6	GIRL I'M GONNA MISS YOU MILLI VANILLI HANSA
5	NEW	DUB BE GOOD TO ME BEATS INTERNATIONAL GO DISCS/POLYGRAM
6	10	I WISH IT WOULD RAIN DOWN PHIL COLLINS VIRGIN/WEA
7	5	LES VALSES DE VIENNE FRANCOIS FELDMAN PHONOGRAM
8	7	HELENE ROCH VOISINE GM/BMG ARIOLA
9	9	HAPPENIN' ALL OVER AGAIN LONNIE GORDON SUPREME
10	NEW	I DON'T KNOW ANYBODY ELSE BLACK BOX deCONSTRUCTION/RCA/BMG
11	11	ALL AROUND THE WORLD LISA STANSFIELD ARISTA/BMG
12	20	RIDE ON TIME BLACK BOX deCONSTRUCTION
13	17	PUMP AB DAS BIER WERNER CBS
14	NEW	IN PRIVATE DUSTY SPRINGFIELD G.B.H.
15	13	GET A LIFE SOUL II SOUL 10/VIRGIN
16	14	GOT TO GET ROB'N RAZ FEATURING LEILA K ARISTA/BMG
17	NEW	CASSER LA VOIX PATRICK BRUEL RCA/BMG
18	NEW	WALK ON BY SYBIL PWL
19	8	COMMENT TE DIRE ADIEU JIMMY SOMERVILLE LONDON
20	18	GOING BACK TO MY ROOTS FPI PROJECT RUMOUR
1	1	PHIL COLLINS ... BUT SERIOUSLY VIRGIN/WEA
2	2	LISA STANSFIELD AFFECTION ARISTA/BMG
3	5	TANITA TIKARAM THE SWEET KEEPER WEA
4	3	CHRIS REA THE ROAD TO HELL WEA
5	6	TECHNOTRONIC PUMP UP THE JAM ARS
6	4	TINA TURNER FOREIGN AFFAIR CAPITOL
7	10	ERIC CLAPTON JOURNEYMAN WEA
8	8	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
9	9	TRACY CHAPMAN CROSSROADS ELEKTRA
10	7	ROD STEWART THE BEST OF ROD STEWART WARNER BROS.
11	11	FISH VIGIL IN A WILDERNESS EMI
12	12	THE CHRISTIANS COLOUR ISLAND
13	17	MILLI VANILLI U.S. REMIX ALBUM HANSA/BMG
14	14	JIVE BUNNY & THE MASTERMIXERS JIVE BUNNY—THE ALBUM TELSTAR
15	NEW	QUINCY JONES BACK ON THE BLOCK QWEST
16	20	CAT STEVENS THE VERY BEST OF CAT STEVENS ISLAND
17	19	TEARS FOR FEARS THE SEEDS OF LOVE FONTANA
18	NEW	ROXETTE LOOK SHARP PARLOPHONE
19	15	WESTERNHAGEN HALLELUJAH WARNER BROS.
20	NEW	THE MISSION CARVED IN SAND MERCURY
1	2	JANIE'S GOT A GUN AEROSMITH WEA
2	1	LOVE SHACK B-52'S WEA
3	6	CRYING IN THE CHAPEL PETER BLAKELEY EMI
4	5	PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY POSSUM/BMG
5	3	RIDE ON TIME BLACK BOX BMG/RCA
6	9	BLACK VELVET ALANNAH MYLES WEA
7	8	GIRL I'M GONNA MISS YOU MILLI VANILLI BMG/RCA
8	4	WHEN I SEE YOU SMILE BAD ENGLISH CBS
9	13	ALL AROUND THE WORLD LISA STANSFIELD BMG
10	7	I WANT THAT MAN DEBORAH HARRY EMI
11	11	DOON'T KNOW MUCH LINDA RONSTADT WITH AARON NEVILLE WEA
12	10	BLUE SKY MINE MIDNIGHT OIL CBS
13	15	ITALO HOUSE MIX ROCOCO VIRGIN/EMI
14	12	PLEASE SEND ME SOMEONE TO LOVE JOHNNY DIESEL & THE INJECTORS MUSHROOM/FESTIVAL
15	18	HOW AM I SUPPOSED TO LIVE WITHOUT YOU MICHAEL BOLTON CBS
16	16	LEAVE A LIGHT ON BELINDA CARLISLE VIRGIN/EMI
17	14	I FEEL THE EARTH MOVE MARTIKA CBS
18	17	LET THE NIGHT ROLL ON THE ANGELS WEA
19	20	BABY DON'T FORGET MY NUMBER MILLI VANILLI BMG
20	NEW	LAMBADA KAOMA CBS
1	1	AEROSMITH PUMP WEA
2	2	THE B-52'S COSMIC THING WEA
3	6	MILLI VANILLI ALL OR NOTHING (US REMIX) BMG
4	7	ELTON JOHN SLEEPING WITH THE PAST POLYGRAM
5	3	PHIL COLLINS ... BUT SERIOUSLY WEA
6	4	MARTIKA MARTIKA CBS
7	19	LISA STANSFIELD AFFECTION BMG
8	5	CHER HEART OF STONE WEA
9	17	ALANNAH MILES ALANNAH MILES WEA
10	15	DEBORAH HARRY DEF, DUMB & BLONDE EMI
11	11	GHOST NATION HUNTERS AND COLLECTORS MUSHROOM/FESTIVAL
12	NEW	BAD ENGLISH BAD ENGLISH CBS
13	16	BILLY JOEL STORM FRONT CBS
14	NEW	ADEVA ADEVA EMI
15	9	BELINDA CARLISLE RUNAWAY HORSES VIRGIN/EMI
16	14	ICEHOUSE GREAT SOUTHERN LAND REGULAR/FESTIVAL
17	8	JIVE BUNNY & THE MASTERMIXERS THE ALBUM BMG/RCA
18	12	KATE CEBERANO BRAVE REGULAR/FESTIVAL
19	13	ALICE COOPER TRASH CBS
20	20	TRACY CHAPMAN CROSSROADS WEA
1	1	ANOTHER DAY IN PARADISE PHIL COLLINS VIRGIN
2	2	ALL AROUND THE WORLD LISA STANSFIELD ARISTA
3	4	UN'ESTATE ITALIANA GIANNA NANNINI & EDOARDO BENNATO VIRGIN
4	6	PUMP UP THE JAM TECHNOTRONIC ARS
5	3	LAMBADA KAOMA CBS
6	5	DONNE ITALIANE POOH CGD
7	16	NOTHING COMPARES 2 U SINEAD O'CONNOR EMI
8	10	I PROMISE MYSELF NICK KAMEN WEA
9	14	GET UP TECHNOTRONIC ARS
10	9	BURNING THE GROUND DURAN DURAN PARLOPHONE
11	7	VARIETA GIANNI MORANDI RCA
12	11	THE AMSTERDAM E.P. SIMPLE MINDS VIRGIN
13	8	THE BEST TINA TURNER CAPITOL
14	20	SOWING THE SEEDS OF LOVE TEARS FOR FEARS FONTANA
15	12	HEALING HANDS ELTON JOHN ROCKET
16	23	ANGELIA RICHARD MARX EMI
17	15	GET A LIFE SOUL II SOUL VIRGIN/10 RECORDS
18	NEW	LIVE TOGETHER LISA STANSFIELD BMG/ARIOLA
19	15	PERSONAL JESUS DEPECHE MODE MUTE
20	NEW	RIDE ON TIME BLACKBOX GROOVE GROOVE MELODY

ALBUM REVIEWS

POP

WILSON-PHILLIPS
 PRODUCER: Glen Ballard
SBK 93745

High concept all the way: Offspring of Brian Wilson and John and Michelle Phillips team to forge California close harmonies for the '90s. When Chynna Phillips and Carnie and Wendy Wilson are left alone to sing, the blend works, as "Release Me" proves here. However, overblown and intrusive production swamps most of the tracks (including single "Hold On"), diluting the charm of a highly promising act. With a more restrained hand at the board (or some remixing), this can make it.

CATERWAUL
 Portent Hue
 PRODUCERS: David Ogilvie, Greg Reely
 I.R.S. 82030

Sophomore outing continues to court college and alternative rockers with a potent instrumental blend of sonic guitar wailing and gothic rhythms. Singer/lyricist Betsy Martin still sounds like an acid-tripping Stevie Nicks, spewing cerebral, stream-of-consciousness poetry. Commercial prospects remain thin, while underground cult status is likely to grow, thanks to such riveting tracks as "Alex" Aphrodisiac" and "Husky Breathe."

WENDY MAHARRY
 PRODUCER: Dwight Marcus
A&M 5283

L.A.-based singer/songwriter demonstrates vast potential on her debut. MaHarry's songs are highly personal, unusually well-focused, and attentive to detail; only deficit here is that production fillips tend to blur the effects of her homey voice and warm, but sometimes pointed, compositions. Will appeal to the same audience that found Suzanne Vega's pioneering urban folk work revelatory.

THE HAVALINAS
 PRODUCER: Don Gehman
 Elektra 60938

L.A. trio featuring former members of the Rockats and the Cruzados serves a debut with a difference. Well-sung, vigorously played originals mix a blues-folk-rock sound with lyrics reflecting an unforced social consciousness. Tracks like "High Hopes" and "Not A Lot To Ask For" should win modern rock attention with their energy and outspokenness.

★ SHOES
 Stolen Wishes
 PRODUCERS: Shoes
 Black Vinyl 10189

Magnificent pop-rock band from Zion, Ill., returns with a typically splendid new release on self-run label. Rocking, tuneful tracks penned and performed by Gary Klebe and brothers Jeff and John Murphy show the same acute sense of Beatles-derived melodicism that made their Elektra albums (the first two of which have been reissued on one CD by Black Vinyl) so pleasurable. Contact: 708-746-3767.

IAN LOWERY GROUP
 King Blank To
 PRODUCERS: Ian Lowery Group, Julian Standen
 Beggars Banquet/BMG 9992

Guitar-driven rock courtesy of Lowery, best known from his stint as leader of the Folk Devils and King Blank, which is now going under the new moniker. Passionate delivery of spiteful, angry lyrics and deliberate grinding axe work bring this effort to the forefront of the alternative mean scene.

SCOTT MERRITT
 Violet And Black
 PRODUCER: Arthur Barrow
 I.R.S. 82017

Canadian singer/writer shows keen melodic sense on debut American set. Merritt's vocal style, reminiscent of Jackson Browne at times, begs album rock interest. Major stumbling block here is length of cuts, most of which clock in at more than five minutes; with prudent pruning, introspective songs like title number and "Are You Sending" would be easy airplay selections.

ROBIN TROWER
 In The Line Of Fire
 PRODUCER: Eddy Kramer
 Atlantic 82080

Latest project by the English guitarist is much the same as his other most-recent releases—well-played, capably produced and written, and fairly pedestrian. Trower's post-Hendrix formula has altered little since "Bridge Of Sighs" days, and, while "Sea Of Love," "Turn The Volume Up," and "Natural Fact" are solid enough to capture album rock airplay, there's nothing here to send new fans stampeding into the stores.

OMAR & THE HOWLERS
 Monkeyland
 PRODUCER: Omar Dykes
 Antone's 0011

After two-album stint at the majors, guitarist/vocalist Dykes and his band return with album from Austin, Texas-based indie. Leader's Bob Seger-influenced singing and hard, bluesy guitar style are in good shape here; rockers like title track and "Fire In The Jungle" would be arresting album rock selections. Contact: 512-322-0617.

PAUL JANZ
 Renegade Romantic
 PRODUCERS: Bill Dresher, Paul Janz
 A&M 5288

Singer/writer Janz has a strong voice

and is capable of writing solid radio-oriented rockers and ballads, but a certain facelessness that pervades his music persists on his latest album. "Every Little Tear" wouldn't sound bad on the airwaves, but this and too many other tracks here sound like they rolled off an assembly line and not out of a studio.

BLACK

▶ SMOKEY ROBINSON
 Love, Smokey
 PRODUCER: Various
 Motown 6268

Motown's master of smooth soul celebrates his 50th birthday with another capable and sharply tailored recording. As ever, Smokey's velvety tenor makes other soul balladeers' voices seem like velour; smoochers like "Love Is The Light" and "Everything You Touch" should push this one onto the charts.

RICH NICE
 Information To Raise A Nation
 PRODUCERS: Gordon Williams, Rich Nice
 Motown 6268

For every rapper with a cause, there's a Nice guy with a party. Not that Nice doesn't have an edge; it's just that he's less street and more adult than his revolutionary contemporaries. "The Rhythm, The Feeling," "Outstanding," "It's Time To Get Hype" mix urban R&B and rap message, while he's not so Nice on "Desperado (The Mexican)," "Trouble Man," and title trip.

JAZZ

▶ CHICK COREA ELEKTRIC BAND
 Inside Out
 PRODUCER: Chick Corea
 GRP 9601

Nothing radically different here—just keyboardist Corea's usual highly commercial brew of post-Return To Forever fusion, cannily played by the leader and such band mates/stars in their own right as saxophonist Eric Marienthal and bassist John Patitucci. A sure bet for a long chart run.

▶ MICHAEL COLINA
 Rituals
 PRODUCER: Michael Colina
 Private Music 2062

Keyboardist Colina shows that while

he has estimable lyrical chops of his own, he's not unwilling to share the spotlight on his second solo album. With sidemen like the Brecker brothers, Sly Dunbar and Robbie Shakespeare, Kirk Whalum, Marcus Miller, Omar Hakim, and Don Alias, nobody has to be bashful about giving them solo time. Cover of "I Shot The Sheriff" gives this chart-worthy set crossover appeal.

▶ GEORGE HOWARD
 Personal
 PRODUCERS: Various
 MCA 6335

Jazz base of respected saxophonist could broaden to include black radio with this effort, which intersperses instrumentals with R&B-flavored vocal tracks. Of particular note is Howard's production collaboration with Cameo's Larry Blackmon on the danceable "You And Me," and the plush romance of "Shower You With Love," featuring lead vocals by John Pagano.

DON GRUSIN
 Raven
 PRODUCER: Don Grusin
 GRP 9602

Keyboardist Grusin, who has cut GRP dates with brother Dave in the past, cuts loose for a variously sprightly and atmospheric turn of his own. Contributors include Djavan (on vocal "Two Lives"), Gary Herbig, Marilyn Scott, Ricardo Silveira, and Eric Marienthal. Very competent fusion set stands to make chart inroads.

DOUG CAMERON
 Mil Amores
 PRODUCER: Doug Cameron
 Narada Equinox 26310

Violinist Cameron plants himself squarely in a contemporary jazz/new age bag with tunes that have the quick accessibility and recognizability of television-show themes. The album works best when Cameron stretches beyond that frame into more complex, and ultimately more satisfying, terrain, such as with "Magia Espanola."

STEVE LACY
 Anthem
 PRODUCER: Steve Lacy
 Novus 3079

Soprano sax titan Lacy's latest features a larger-than-usual band performing angular original compositions that reflect the loping rhythms of leader's mentor Thelonious Monk and incorporate texts by poets Galway Kinnell and Osip Mandelstam. Steve Potts makes fine contributions on second sax on this challenging but rewarding set.

SAL SALVADOR AND CRYSTAL IMAGE
 PRODUCER: Teo Macero
 Stash 17

Famed Miles Davis producer shapes the intriguing tonalities created by this two guitars/bass/drums four-piece—with occasional vocal contributions from Barbara Oakes (who wrote lyrics to Chick Corea's "Got A Match?"). Freer, up-tempo playing marks Salvador original "Parallelogram," while well-handled standards include "The More I See You," "Just Friends," and "Dancing In The Dark." Macero, who also adds synths on a couple of tracks, composed the Latin-esque "Satin Slippers" and the up-tempo "#1 Jump Street."

COUNTRY

THE BLUEGRASS ALBUM BAND
 Sweet Sunny South
 PRODUCER: Anthony Rice
 Rounder 0240

Vassar Clements, J.D. Crowe, Jerry Douglas, Doyle Lawson, Tony Rice, and Mark Schatz recreate the classic sounds of bluegrass. Best cuts: "Out

In The Cold World," "Preaching Praying Singing," "My Home's Across The Blue Ridge Mountains."

JACK HOUSTON
 Texas' Newborn Son
 PRODUCER: David O. Cooper
 Whitewind 11894

Houston writes poetic, folklike lyrics and sings them with admirable aplomb and conviction. Contact: College Station, Texas 77840.

BORDERLINE
 Start A Little Fire
 PRODUCERS: Jack Gale, Jim Pierce
 Playback 13019

This trio brims with smooth vocal harmonies, but its material tends toward predictability. Contact: 305-935-4880.

DAVID MORRIS
 Song Weaver
 PRODUCER: Jim Martin
 KidTown Traditional 389

A mover in the Appalachian folk music revival of the '70s, Morris remains a powerful vocal presence and a masterful storyteller. His a cappella rendering of "Shiloh Hill" is simply a classic. Contact: 304-744-5164.

KIRK BRANDENBERGER
 Fiddler On The Hoof
 PRODUCER: None listed
 KB-1001

This former fiddler for Larry Sparks excels with old-time and bluegrass tunes. His style is graceful and economical, and his selection is varied and tasteful. Contact: 502-926-0008.

CLASSICAL

GRIGG: PEER GYNT
 Malmberg, Haeggander, San Francisco Symphony
 & Chorus, Blomstedt
 London 425448

The complete incidental music to the fantastical Ibsen play, in the original Norwegian, is no stranger to the catalog, but none does more to win over the curious listener than this wonderful performance. Excellent sound, good soloists, and direction that resonates with authenticity. Full text and translation, and informative notes add to the package's value.

MOZART: GRANDE SESTETTO CONCERTANTE HUMMEL: QUINTETT FOR PIANO & STRINGS
 Minneapolis Artists Ensemble
 GM Recordings 2025

The Mozart is an arrangement by a now-unknown early 19th century musician of the composer's masterpiece, the Sinfonia Concertante for Violin and Viola, that ingeniously apportions solo honors among each of the six string instruments. Played with spirit and a strong knowledge of style. An attractive novelty. The Hummel is a compatible companion piece.

NEW AND NOTEWORTHY

ERNIE ISLEY
 High Wire
 PRODUCERS: Davitt Sigerson
 Elektra 60902

Guitar-slinging Isley comes out smoking on his first record sans his brothers. It would be a real shame if this truly superb album got caught in the crossfire, with both album rock and black stations shying away from it—one claiming it's too funky and the other saying it's too rock. Album rock should jump on the Robert Cray-like "She Takes Me Up" and the blistering "Back To Square One," whereas even the most timid of black programmers should have no trouble with "Love Situation." Don't let this one slip through the cracks.

THE BEAUTIFUL SOUTH
 Welcome To The Beautiful South
 PRODUCERS: Mike Hedges, John Rowley
 Elektra 60917

Deceptively sweet, dulcet tones disguise often wicked, delightfully twisted lyrics on this British quintet's wonderful debut. The brainchild of former Housemartins, Paul Heaton and Dave Hemmingsway, the band often swings musically toward a Style

Council groove with a real bite. Already a smash in the U.K., this could make serious inroads on the alternative charts as well as stand a good chance at cracking top 40 and AC charts. Check out the irresistible "You Keep It All In" and stylish "Song For Whoever" as well as the wacky "Woman In The Wall."

JIMMY SOMERVILLE
 Read My Lips
 PRODUCERS: Pascal Gabriel, Stephen Hague, Jess-E. Avril Mackintosh
 London/PolyGram 828166

Rushed to these shores thanks to the buzz surrounding the import single, a lovingly reverent cover of Sylvester's "You Make Me Feel (Mighty Real)," this solo debut by the former leader of the Communards and Bronski Beat overflows with indelibly catchy technodance beats framed nicely by the singer's distinctive falsetto. Lyrically, Somerville deftly continues to walk the line between political rallying and romantic melodrama. A stellar effort that could provide the singer with a long-overdue hit.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS (▶): New releases predicted to hit the top half of the chart in the format listed.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

SINGLE REVIEWS

POP

▶ **MICHAEL BOLTON** *How Can We Be Lovers* (3:55)

PRODUCERS: Desmond Child, Michael Bolton
WRITERS: M. Bolton, D. Warren, D. Child
PUBLISHERS: Mr. Bolton, BMI/Realsongs/Desmobile/SBK April, ASCAP
Columbia **3BT-73257** (c/o CBS)

With his Grammy victory, the man is on a roll . . . and this catchy, midtempo pop/rocker should only accelerate his already speedy sales and chart pace.

▶ **WILSON PHILLIPS** *Hold On* (3:30)

PRODUCER: Glenn Ballard
WRITERS: C. Phillips, G. Ballard, C. Wilson
PUBLISHERS: Will Phil/EMI Blackwood, ASCAP/MCA
SBK **B-07322** (c/o CEMA) (cassette version also available, **SBK 4JM-07332**)

Promising female trio sporting some impressive parental musical lineage (Brian Wilson, John & Michelle Phillips) previews its forthcoming debut with an engaging and melodic pop confection.

YOUNG M.C. *I Come Off* (4:04)

PRODUCERS: Matt Dike, Michael Ross
WRITERS: M. Young, M. Dike, M. Ross
PUBLISHER: Varry White, ASCAP
MIXERS: Dave Dorrrell, C.J. Mackintosh
Delicious Vinyl **0-96499** (c/o Island) (12-inch single)

Pop radio buzz surrounding this charismatic rapper will likely increase thanks to his Grammy victory and this well-crafted third single from "Stone Cold Rhym'n'." Clubs should also find solace in the new U.K. mixes. Contact: 212-995-7800.

CHRIS REA *Road To Hell* (4:10)

PRODUCERS: Chris Rea, Jon Kelly
WRITER: Chris Rea
PUBLISHER: Magnet/Intersong-USA, ASCAP
Geffen **4-19947** (c/o Warner Bros.)

Already scaling the Top Album Rock Tracks chart, this textured, introspective song should entice pop programmers who find Dire Straits-style rock irresistible.

BARDEUX *Thumbs Up* (3:30)

PRODUCERS: Jon St. James, Michael Eckart, Robert Gordon
WRITERS: Rod Todd
PUBLISHER: French Lick, BMI
Enigma **75055-4** (cassette single; 12-inch reviewed Jan. 27)

BONHAM *Guilty* (3:39)

PRODUCER: Bob Erzin
WRITERS: J. Bonham, J. Smithson, I. Hatton, D. Mac Master, B. Erzin
PUBLISHERS: CBS/Bangs And Crashes, ASCAP
WTG **31T-73248** (c/o CBS)

Invigorating blues-based rocker should build on the sturdy foundation laid down by "Wait For You." A natural for Rock 40 radio formats.

BLACK

▶ **LUTHER VANDROSS** *Treat You Right* (3:55)

PRODUCERS: Luther Vandross, Marcus Miller
WRITER: L. Vandross
PUBLISHER: EMI April/Uncle Ronnie's Music/MCA/Thriller/Miller, ASCAP
Epic **34-73258** (c/o CBS)

Percolating new-jack-inspired percussion handily supports the soul master's reliably potent vocals on this new cut from his hits compilation. Proper remixes could transform this into a club smash.

▶ **STARPOINT** *I Want You—You Want Me* (4:01)

PRODUCERS: Teddy Riley, Gene Griffin
WRITERS: T. Riley, T. Lucas
PUBLISHERS: Cal-Gene/Virgin Songs, BMI
MIXERS: Teddy Riley, David Morales

Elektra **7-64979** (c/o Warner Bros.) (12-inch version also available, Elektra **0-66643**)

Alliance with Riley & Griffin should ignite radio attention for this preview to upcoming album, "Have You Got What It Takes."

▶ **BY ALL MEANS** *Do You Remember* (3:55)

PRODUCERS: Stan Sheppard, Jimmy Varner
WRITERS: J. Varner, B. Sheppard, L. Roderick
PUBLISHERS: Island/April Joy/Sylent Partner/Gabrielle, BMI
Island **7-98992** (c/o Atlantic)

Lush and subtle airwave-friendly R&B ballad evocative of the act's consistent and stylish productions.

ISLEY BROTHERS FEATURING RONALD ISLEY

One Of A Kind (5:08)

PRODUCERS: Angela Winbush, Isley Brothers
WRITER: A. Winbush
PUBLISHER: Angel Notes, ASCAP
MIXERS: Jeff Lorber, D'LaVance, T.C. Warner Bros. **4-19910** (12-inch version also available, Warner Bros. **0-21461**)

Combination of current heavyweights Winbush and Lorber with the legendary Isleys inspires a delicious slow jam with great chart potential.

DOMINO THEORY *Radio Driver* (4:20)

PRODUCERS: Domino Theory, Andre Cleveland
WRITER: Thomas Lyle
PUBLISHER: Copyright Control
MIXER: Domino Theory
RCA **9172-1-RD** (12-inch single)

Foursome conveniently steer themselves toward the Teddy Riley and Guy crowd with winning results. You've heard it before but this is pretty tasty.

MIZZ MITCHELL *Oo La, La, La* (7:30)

PRODUCER: K. Adeyamo, G. Phillips, B. Pettaway
WRITERS: K. Adeyamo, G. Phillips, B. Pettaway, K. Lyles
PUBLISHERS: Ade Kayode/Bago-Pana/Warner-Tamerlane/Phil Ade/Billie Pettaway/Kryme Genius, BMI
Dream/Grudge **4765-1-FD** (12-inch single)

Female-driven, beat-heavy song and rap combination in the vein of Milli Vanilli. Co-produced and written by Starpoint's Adeyamo and Phillips.

NEWKIRK *Sweat You* (4:17)

PRODUCER: Newkirk
WRITER: D. Newkirk
PUBLISHERS: When The Seaman Hits The Fan/Def Jam, ASCAP
OBR **38T-73301** (c/o CBS)

New jack jam works but is by no means a highlight from the worthwhile "Funk City" project.

EDDIE KENDRICKS & DENNIS EDWARDS *Get It*

While It's Hot (4:00)

PRODUCER: Dwayne "DeGable" Armstrong
WRITERS: David Ritz, Jermaine Jackson, Frank Haines
PUBLISHER: Ritz Rites/Bug, ASCAP
A&B **AB-2806** (12-inch single)

Venerable duo tempt programmers with an aggressive, very contemporary R&B techno number. Contact: 312-786-2024.

DEMETRIUS PERRY *Use Me* (4:23)

PRODUCERS: Jeff Carruthers, Demetrius Perry
WRITERS: B. Withers
PUBLISHER: Interior, BMI
MIXERS: Dave Biano, Demetrius Perry, Jeff Carruthers, Keith Cohen
Tabu **ZST-73252** (c/o CBS) (12-inch version also available, Tabu **429-73162**)

Newcomer offers a defiant, worldly interpretation of the Bill Withers chestnut.

NEW AND NOTEWORTHY

ALISA RANDOLPH *The Entity* (3:57)

PRODUCER: Bernadette Cooper
WRITER: Bernadette Cooper
PUBLISHERS: Slap Me One!/Spectrum 7, ASCAP
Atlantic **7-87974**

Prince himself couldn't have written, produced, and performed a more dramatic and introspective look at love vs. sex. Textured production by the more-than-able talents of Cooper and a moving vocal delivery from Randolph make this slow and simmering R&B number quite the epic. Most will recall the striking vocalist as the charismatic front woman for the now defunkt Madame X ("Just That Type Of Girl"). Powerful.

B I L L B O A R D

COUNTRY

▶ **DESERT ROSE BAND** *In Another Lifetime* (3:28)

PRODUCERS: Paul Worley, Ed Seay
WRITERS: Chris Hillman, Steve Hill
PUBLISHER: Bar None, BMI
MCA/Curb **53804**

Masterful guitar work and tightly woven harmonies power the group's saga about second guessing.

LACY J. DALTON *Black Coffee* (3:34)

PRODUCERS: Jimmy Bowen, James Stroud, Lacy J. Dalton
WRITERS: E. Stevens, H. Kanter
PUBLISHER: ESP, BMI
Capitol

An interesting production touch lends depth and drama to Dalton's excellent delivery in this Hilary Kanter/Even Stevens song.

RAY PRICE *Back To The Wall* (3:20)

PRODUCER: not listed
WRITER: Larry Bastian
PUBLISHERS: First Lady/Chablis, BMI
Step One **SOR-413**

Price sounds majestically forlorn on this lament—which is melodically reminiscent of the Willie Nelson hit, "If You Can Touch Her At All." Contact: Suite 304, 1300 Division St., Nashville, Tenn. 37203.

SCOTT McQUAIG *Old Memory* (2:58)

PRODUCERS: Jimmy Bowen, Scott McQuaig
WRITERS: J. Marcum, W. Perry
PUBLISHERS: Pier Five/Willesden, BMI
Capitol **B-79970**

Light and airy, extremely effective production blankets this well-sung ballad. McQuaig's style is crystal-clear and superbly traditional, although vocal feeling is slight.

JERRY JARAMILLO *Step Aside* (2:38)

PRODUCER: Little Richie Johnson
WRITER: R. Griff
PUBLISHER: Blue Echo, BMI
LRJ **2022**

Jaramillo offers a forceful and solidly country cover of this 1971 Faron Young hit. Contact: 505-864-7441.

★ **STORY SEYMOUR** *It's Easy For You* (2:40)

PRODUCER: Lifesinger Productions
WRITERS: Lori Fischer, Chuck Cannon
PUBLISHERS: Bobby Fischer, ASCAP/Taste Auction, BMI
F&L **557**

Hooky lyrics and ear-pleasing melody embellish a heartily performed number by strong-voiced but sensitive Seymour. Guest artist Lori Fischer sprinkles flavorful backing vocals throughout. 615-292-3611.

DANCE

▶ **QUEEN LATIFAH** *Come Into My House* (4:14)

PRODUCERS: Queen Latifah, DJ Mark The 45 King
WRITER: not listed
PUBLISHER: not listed
MIXERS: Julian "Jumpin" Perez, Fast Eddie, Tony Humphries, Louis "Louie Louie" Vega
Tommy Boy **TB-948** (12-inch single)

Second single from the rap diva's brilliant album is a kickin' hip-house jam that frames primo rhymes with surprisingly strong singing. Should help further the Queen's dominance on the dance floor. Note the raw remix of "Latifah's Law." Contact: 212-722-2211.

★ **ON TOP** *Unity* (6:45)

PRODUCERS: Dwayne "Spen" Richardson, Derek-A-Jenkins, Cassio Ware
WRITERS: S. Pennington, D. Jenkins, D. Richardson
PUBLISHERS: CRK/B-Room/Josech, ASCAP
Big Beat **BB-0014** (12-inch single)

Act brings a message with the music. R&B/club jam slams it home (especially in the "Electric Unification" version) with a driving rhythmic pulse and performance. Contact: 212-691-8805.

DANCE SOCIETY *Are You Ready* (5:15)

PRODUCERS: James Mazlen, Joe Powell
WRITERS: J. Powell, J. Mazlen
PUBLISHERS: James Edward/Carpeizo/Blitzkrieg, ASCAP
MIXERS: Pete Leone, Joe Powell, James Mazlen
Panther **PR-003** (12-inch single)

What year is it? Hard to tell with this cut, which leans heavily on disco-era vibes with a house/pop attitude. Contact: 718-221-5015.

DESKEE *Let There Be House* (11:30)

PRODUCERS: Crumpley, Felber, Rodiger
WRITERS: Crumpley, Felber, Rodiger
PUBLISHER: Copyright Control
RCA **9188-1-RD** (12-inch single)

Don't you want some hip-house music?

OMEN *Mysterious Art* (5:45)

PRODUCER: Mike Staab
WRITER: M. Krautter
PUBLISHER: Pending
MIXER: Ben Liebrand
Columbia **44-73158** (c/o CBS) (12-inch single)

Nothing mysterious going on here, just a synth-powered, NRGetic house track. "Vogue Mix" oozes with melodramatic camp.

HOME BOYS ONLY *Booty Booty* (5:52)

PRODUCER: Home Boys Only
WRITERS: Barton Payne, John Alexander
PUBLISHERS: Fede Yon, BMI/Cotillion
MIXER: Vaughan Mason
Atlantic **0-86232** (12-inch single)

Heavy vibed club release with a staunch hip-house attitude.

ANGELA *Love Me (For Being Me)* (7:00)

PRODUCER: Curtis Williams
WRITERS: C. Williams, T. Haynes
PUBLISHERS: Spider Fingers/Jacques And Justin, BMI/Haynesform/Les Etoiles De La Musique, ASCAP
MIXERS: Curtis Williams, Easy Mo Bee, Mister Cee
Warner Bros. **0-21310** (12-inch single)

Potential pop siren engages on this midtempo number, which comes in the requisite half-dozen mixes. Rapper Tony Haynes lends a much-needed street vibe.

MK *Somebody New* (timing not listed)

PRODUCER: Marc Kinchen
WRITER: Marc Kinchen
PUBLISHERS: Drive On/Virgin, BMI
MIXERS: Marc Kinchen, Scott Kinchen, Kevin Saunderson
KMS Records **026** (12-inch single)

Spacy technohouse with that unmistakable Detroit nuance. Contact: 313-259-1553.

BUTTER RUM *We Want It All* (3:32)

PRODUCER: Steven Schani
WRITERS: S. Schani, J. Pruitt, L. Flowers
PUBLISHERS: Lindseyanne/Big Fat, ASCAP/Tosha, BMI
MIXER: Steven Schani
Vision **VR 1231** (12-inch single)

Catchy chorus propels this Miami-styled fluffy pop/rap number. Proper promotion could generate radio buzz. Contact: 305-893-9191.

PSO Monogamy (6:19)

PRODUCERS: Pete Innerarity, Chris J. Green
WRITERS: W. Starr, P. Innerarity, C. Green
PUBLISHER: Lockie, BMI
MIXERS: Tony Garcia, Pete Innerarity, Chris J. Green, Charles Batwick
RTR **821** (12-inch single)

Well-intentioned DOR-ish track that hawks the dangers of unsafe sex lacks the zest to be anything more than an up-tempo public service announcement. On the plus side, a portion of the proceeds from this record will be donated to the AIDS Research Foundation. Contact: 305-595-0669.

AC

WENDY WALL *Dig That Crazy Beat* (3:54)

PRODUCER: Rob Fraboni
WRITER: Wendy Wall
PUBLISHERS: EMI Blackwood/Waterwind, BMI
SBK **4JM-07319** (c/o CEMA)

Well-crafted, percussive tune is delivered with warmth and charm by Wall.

MODERN ROCK

▶ **HAPPY MONDAYS** *Hallelujah* (6:27)

PRODUCER: Martin Hannett
WRITER: Happy Mondays
PUBLISHER: London
MIXERS: Paul Oakenfold, Andy Wetherall
Elektra **60945** (12-inch single)

Eccentric pack delivers one of its most enticing offerings to date with a P.I.L. sensibility. Track previews the forthcoming EP of the same name and sports some tasty U.K. remixes ripe for club action.

FLESH FOR LULU *Every Little Word* (6:34)

PRODUCER: Zeus B. Held
WRITER: D. Greening
PUBLISHER: D. Greening
MIXER: Alan Meyerson
Capitol **V-15556** (12-inch single)

Energetic quick-tempoed item gets a bit of zip with the new remixes.

RAP

▶ **D.O.C.** *The Formula* (5:37)

PRODUCER: Dr. Dre
WRITERS: D.O.C., Marvin Gaye, James Nyx
PUBLISHERS: Dollarz N Senz, BMI/Jobete, ASCAP
Ruthless **0-96500** (c/o Atlantic) (12-inch single)

The groove of a Gaye classic is at D.O.C.'s mercy.

ROB BASE *Get Up & Have A Good Time* (6:10)

PRODUCER: William Hamilton, Rob Base
WRITER: R. Ginyard
PUBLISHERS: Protons/Hikim, ASCAP
MIXER: Chad Jackson
Profile **PRO-7292** (12-inch single)

Likable and gritty release from "The Incredible Base." Contact: 212-529-2600.

UNITY 2 *Shirlee* (4:40)

PRODUCER: Keene Carse
WRITERS: S. Dinsmore, L. Bernard, L. Carse
PUBLISHER: Get-Mol, BMI
Warner Bros. **0-21398** (12-inch single)

Ragamuffin hip-hop with a distinctive pop hook.

AFRO-RICAN *This Is How It Should Be Done* (3:36)

PRODUCERS: Afro-Rican
WRITERS: Afro-Rican
PUBLISHERS: Spider Fingers/Jacques And Justin, BMI/Haynesform/Les Etoiles De La Musique, ASCAP
MIXERS: Curtis Williams, Easy Mo Bee, Mister Cee
Warner Bros. **0-21310** (12-inch single)

Grittily produced, well-worded jam works up an admirable sweat. Your attention is required. Contact: 305-573-0599.

BIG LADY K *Ffun* (timing not listed)

PRODUCER: D.J. Romeo
WRITER: not listed
PUBLISHER: Burrin Avenue, ASCAP
MIXERS: Vachik Aghaniantz, D.J. Romeo
Priority **PVL-07276** (12-inch single; cassette version also available, Priority **4JM-7212**)

Promising 15-year-old West Coast-based rapper Rosa Lee Chambers serves up a more pop-inflected nugget, but don't overlook the infectious flip, "I'm Coming Out." Contact: 213-467-0151.

BOO-YAA T.R.I.B.E. *Gettin' Ridd Of MC's* (5:19)

PRODUCERS: Joe "The Butcher" Nicolo
WRITER: Boo-Yaa T.R.I.B.E.
PUBLISHER: Black Lion, ASCAP
4th & B'way **BWAY-492** (12-inch single)

L.A.-based brethen of Samoan heritage step into the a.m. with a street suave debut. Note the flip "R.A.I.D."

PRINCESA *Nasty Girl* (7:04)

PRODUCER: Judy T.
WRITERS: J. Titus, P. Moore
PUBLISHER: My Boy Ghossen, ASCAP
MIXER: Gail "Sky" King
4th & B'way **BWAY-499** (12-inch single)

Dependably solid mixing by Gail "Sky" King, as well as aggressive rap delivery, compensates for an overall lackluster track. Contact: 212-995-7800.

PICKS (▶): New releases with the greatest chart potential.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention.

Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases commercially available in the U.S. are eligible for review. Send copies to Bill Coleman, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

1989 CHART SHARE: IT'S THE WEA LABELS BY A MILE

(Continued from page 1)

of the pie, just 1% behind the second-place independents.

CBS was the victim of MCA's leap; its share of the 1989 black albums chart slumped 9%, down from 22.8% in 1988 to 13.8% in 1989.

The race for distributor shares of the 1989 Top Country Albums chart was close. WEA's 23.6% led the parade, followed by MCA's 23.3%, BMG's 21.6%, and 20.9% for CBS. BMG showed the largest growth from 1988, up a whopping 5.2%.

The share-of-chart figures are based on the exclusive point system used in Billboard's year-end charts. An explanation of the methodology appears below.

Results are based strictly on the charts and do not take into consideration catalog sales, other music categories such as jazz or classical, or direct marketing avenues.

Ranking of individual labels takes into account all distributing labels. Distributing labels are identified by Billboard as those that actively work their own releases on both the promotion and marketing fronts. They may also work the releases of other labels.

Columbia Records was the No. 1 label on the 1989 Top Pop Albums chart breakdown for the second consecutive year, belying CBS distributing's slight slump.

A strong second half of the year was the key to Columbia's success, as the label's chart share far outdistanced the competition from July-December last year.

After capturing only 8.4% of the pop album chart January-July (Billboard, Aug. 5), Columbia roared back in the second half of the year, boosting its pop chart share a hefty 4.12% to regain the top label throne.

Columbia boasted 34 titles on the

Top Pop Albums chart in the second half of 1989, grabbing 12.22% of the pie. That figure far outdistanced second-place MCA's 8.83%. Three WEA labels were bunched in the three-four-five holes of pop label chart share for the second half: Atlantic, with a 7.67% share, down 4.3% from its first half '89 totals; Geffen, 7.5%, up 0.1%; and Elektra, 7.1%, up 0.5%.

Also posting an impressive comeback in the second half of 1989 was Arista, up 2.4% from its 3.6% share of the market in the first half to 6%. Other rising labels in the second half of 1989 were Virgin (up 1.9%), Capitol (up 1.9%), MCA (up 0.4%), Elektra (up 0.5%), Epic (up 2.2% over defunct E.P.A.'s 4.8%), EMI (up 1.4%), and A&M (up 0.2%).

Warner Bros. plummeted precipitously in the second half of 1989 in a breakdown of the Top Pop Albums chart shares. After coming in second in the January-July measurement

with 11.4% chart share, Warner topped to 4.43% from July-December, slipping a steep 7.0%.

Likewise, RCA fared poorly July-December, heading south 3.3% from its first-half 5.4% to arrive at its second-half 2.12%.

The PolyGram-distributed Mercury and Polydor had mixed results; while Mercury had 3.75% of the pop album charts in the second half, Polydor fell off the list used in this analysis.

BMG GAINS ON BLACK CHART

Distributor share breakdown for the second half of 1989 on the Top Black Albums chart shows BMG coming on, garnering 12.1% of the July-December chart share measure compared with its second-half 1988 score of 9.9%. Other second-half gains from 1988 to 1989 were posted by WEA, MCA, and CEMA.

The field tightened a bit among individual labels vying for a share of

(Continued on next page)

LABEL CHART SHARE

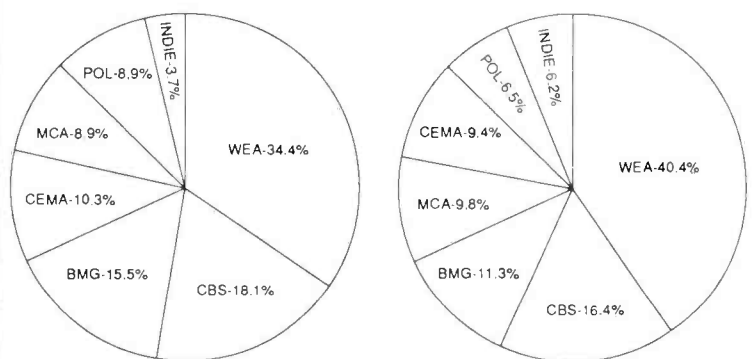
POP ALBUMS

Jan. 9, 1988 to Dec. 24, 1988 LABEL (titles) Chart Share	Jan. 7, 1989 to Dec. 23, 1989 LABEL (titles) Chart Share
1. Columbia (52) 9.95%	1. Columbia (51) 10.62%
2. MCA (47) 8.24%	2. Atlantic (38) 9.33%
3. RCA (28) 7.08%	3. Geffen (24) 8.00%
4. Atlantic (32) 7.00%	4. MCA (34) 7.60%
5. Mercury (27) 6.99%	5. Elektra (23) 6.97%
6. Epic (29) 6.73%	6. Warner Bros. (38) 6.14%
7. Warner Bros. (39) 6.39%	7. Epic (32) 5.73%
8. Geffen (22) 5.91%	8. Capitol (33) 5.53%
9. Elektra (34) 5.86%	9. Mercury (28) 5.22%
10. EMI (22) 4.92%	10. Arista (24) 5.05%
11. Arista (24) 4.89%	11. Virgin (24) 4.85%
12. A&M (29) 3.90%	12. Sire (21) 3.62%
13. Capitol (36) 3.04%	13. EMI (14) 3.25%
14. Jive (15) 2.44%	14. RCA (28) 2.91%
15. Virgin (19) 2.31%	15. A&M (23) 2.06%
16. Enigma (9) 2.19%	16. Jive (9) 1.82%
17. Chrysalis (12) 2.00%	17. I.R.S. (7) 1.81%
18. Sire (20) 1.92%	18. Island (12) 1.68%
19. Island (18) 1.90%	19. Ruthless (3) 1.66%
20. Polydor (10) 1.65%	20. Reprise (15) 1.57%
21. Reprise (12) 1.35%	21. Delicious Vinyl (2) 1.42%
22. CBS Assoc. (5) 1.12%	22. Def Jam (3) 1.08%
23. Vintertainment (1) 1.07%	23. Wilbury (1) 1.07%
24. EsParanza (1) 1.04%	

DISTRIBUTOR CHART SHARE

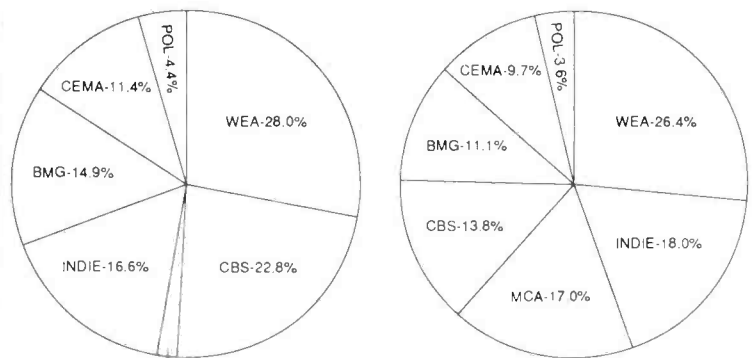
POP ALBUMS

Jan. 9, 1988 - Dec. 24, 1988 Jan. 7, 1989 - Dec. 23, 1989



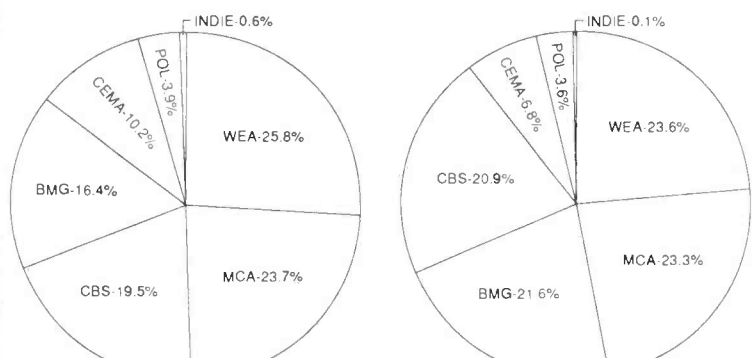
BLACK ALBUMS

Jan. 9, 1988 - Dec. 24, 1988 Jan. 7, 1989 - Dec. 23, 1989



COUNTRY ALBUMS

Jan. 9, 1988 - Dec. 24, 1988 Jan. 7, 1989 - Dec. 23, 1989



BLACK ALBUMS

Jan. 9, 1988 to Dec. 24, 1988 LABEL (titles) Chart Share	Jan. 7, 1989 to Dec. 23, 1989 LABEL (titles) Chart Share
1. MCA (14) 12.5%	1. MCA (15) 8.2%
2. Columbia (18) 10.0%	2. Capitol (16) 6.8%
3. Jive (14) 6.4%	3. Warner Bros. (13) 6.6%
4. Epic (9) 6.2%	4. Arista (14) 5.4%
5. Arista (13) 5.8%	5. Motown (12) 5.2%
6. Warner Bros. (9) 5.4%	6. Columbia (15) 5.1%
7. Capitol (19) 5.0%	7. Atlantic (17) 4.8%
8. EMI (10) 4.8%	8. Jive (13) 4.6%
9. Elektra (10) 4.6%	9. Virgin (11) 4.6%
10. Motown (10) 4.1%	10. Def Jam (5) 4.3%
11. Atlantic (11) 3.9%	11. Uptown (2) 4.2%
12. Vintertainment (1) 3.3%	12. Ruthless (4) 3.2%
13. Profile (11) 3.0%	13. Profile (7) 2.8%
14. A&M (9) 2.5%	14. Epic (8) 2.7%
15. Cold Chillin' (4) 2.4%	15. Select (4) 2.4%
16. Def Jam (5) 2.3%	16. EMI (8) 2.3%
17. Fresh (3) 2.3%	17. Skywalker (7) 2.0%
18. Solar (6) 2.2%	18. Wing (3) 1.9%
19. Next Plateau (3) 2.2%	19. Fresh (5) 1.9%
20. Wing (3) 2.0%	20. Elektra (10) 1.9%
21. Reprise (5) 1.9%	21. Delicious Vinyl (2) 1.8%
22. Mercury (4) 1.4%	22. Solar (2) 1.7%
23. Uptown (2) 1.2%	23. A&M (5) 1.6%
24. Skywalker (4) 1.2%	24. Cold Chillin' (7) 1.6%
25. Select (5) 1.1%	25. Geffen (3) 1.6%
26. Reality/Dana (1) 1.0%	

COUNTRY ALBUMS

Jan. 9, 1988 to Dec. 24, 1988 LABEL (titles) Chart Share	Jan. 7, 1989 to Dec. 23, 1989 LABEL (titles) Chart Share
1. MCA (37) 20.1%	1. MCA (30) 19.33%
2. Columbia (17) 14.0%	2. RCA (26) 17.64%
3. Warner Bros. (20) 13.5%	3. Columbia (17) 17.03%
4. RCA (25) 12.8%	4. Warner Bros. (21) 11.25%
5. Capitol (11) 5.6%	5. Capitol (16) 6.52%
6. Epic (11) 5.5%	6. Curb/Warner (7) 4.71%
7. Warner/Curb (7) 5.4%	7. Epic (12) 4.59%
8. Mercury (7) 3.8%	8. Curb/RCA (7) 4.54%
9. RCA/Curb (6) 3.4%	9. Reprise (7) 4.21%
10. Reprise (4) 3.2%	10. Mercury (8) 3.75%
11. MCA/Curb (5) 2.7%	11. Curb/MCA (5) 2.03%
12. Atlantic (1) 2.3%	12. Sire (2) 1.69%
13. MTM (6) 2.3%	13. Atlantic (2) 1.65%
14. Sire (1) 1.1%	14. Uni (1) 1.00%
15. Capitol/Curb (3) 1.0%	

The above lists represents a ranking of distributing labels. Distributing labels are defined by Billboard as those that actively work their own releases and the releases of other labels on both the promotion and marketing fronts.

Chart Share Explanation

The chart share information on these pages was compiled by computer from Billboard's pop, black, and country albums charts. The tables on this page cover Billboard charts for the entire years of 1988 and 1989. The tables on the facing page cover Billboard charts published in the six months ending December 1988 and December 1989. (A similar comparison for the first six months of 1988 and 1989 appeared in our Aug. 5, 1989, issue.)

The tables are based on the same point system used for Billboard's "Year In Music" issue, which reflects results only through November. Points are given to each album for each week on the chart, in a complex inverse relation to the chart position.

The totals represent the accumulation of all points—based on the number of weeks on the chart plus positions attained—that respective distributors and labels have received during their charted recordings during the eligibility period. The percentages expressed represent the share of total points for the period earned by the distributor or label.

The pie charts illustrate chart share for the six major distributors, while lumping all other distributors together in the independent category. The Label Chart Share tables illustrate share of the chart for distributing labels.

1989 CHART SHARE: IT'S THE WEA LABELS BY A MILE

(Continued from preceding page)

the Top Black Albums chart.

Among individual labels, MCA was down 4.3% for 1989, but held on to its title as the leading black music imprint. Capitol logged a second-place finish, gaining 1.8% to finish 1989 at 6.8%. In third place was Warner Bros. at 6.6%, up slightly from 1988's 5.4%.

Motown, which changed ownership and management in 1988, stepped up 1.1% in its black chart share for 1989. Uptown leaped 3% over 1988's 1.2% to a 4.2% share in '89.

Other gainers of note include Virgin, which grabbed 4.6% after failing to earn enough chart share for the 1988 analysis; Delicious Vinyl, which also appeared for the first time in 1989, copping 1.8% of the black charts; and independently distributed Select, which rose 1.3% to 2.4%.

Columbia dropped from its 1988 10% to 5.1%, a 4.9% downturn. Jive also topped, down 1.8% in 1989 from its 6.4% chart share in 1988.

MCA LEADS COUNTRY LABELS

MCA led the individual labels in the second half of 1989 on the Top Country Albums chart, garnering 20.41% of the overall pie for its 23 charting titles. RCA (18.26%) and Columbia (18.22%) were close behind.

Warner Bros., however, crash-landed after a strong first half in 1989. The label plummeted from a 21% share in the first half of 1989 to 10.04% in the second half.

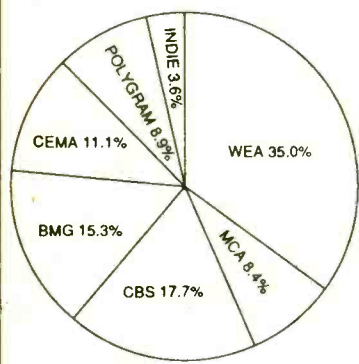
Most of that share was eaten by the emergence of the Curb labels, distributed by RCA, Capitol, Warner, and MCA. Curb/RCA hit for 4.44% in the second half of 1989; Curb/Warner had 3.84%; Curb/Capitol had 1.06%; and Curb/MCA had 1.01%.

Assistance in preparation of the story and charts was provided by Larry Flick, Trudi Miller, Jim Richliano, Jeff Nisbet, Jim Dellert, and Sumya Ojakli.

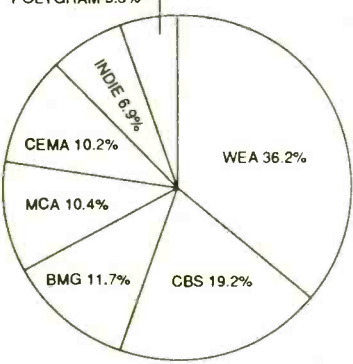
DISTRIBUTOR CHART SHARE

POP ALBUMS

July 2, 1988 - Dec. 24, 1988

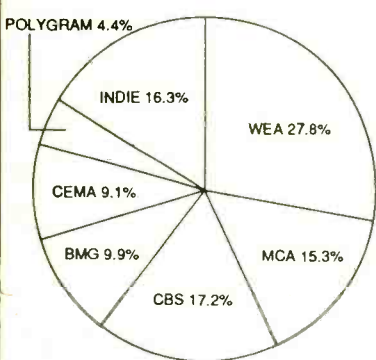


July 1, 1989 - Dec. 23, 1989

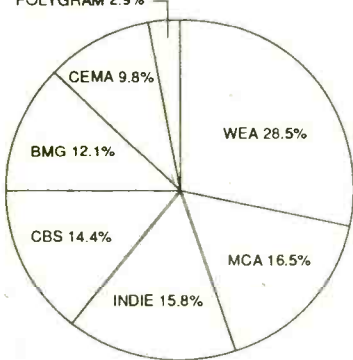


BLACK ALBUMS

July 2, 1988 - Dec. 24, 1988

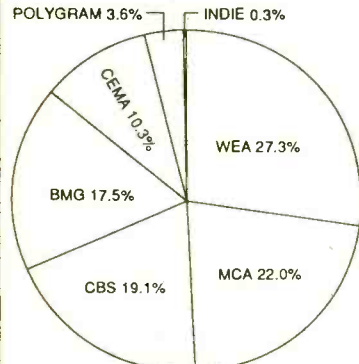


July 1, 1989 - Dec. 23, 1989

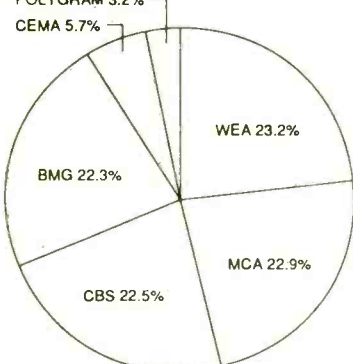


COUNTRY ALBUMS

July 2, 1988 - Dec. 24, 1988



July 1, 1989 - Dec. 23, 1989



LABEL CHART SHARE

POP ALBUMS

July 2, 1988 to Dec. 24, 1988

LABEL (titles)	Chart Share
1. Columbia (37)	9.19%
2. Epic (21)	8.26%
3. MCA (29)	7.83%
4. Warner Bros. (27)	7.67%
5. Elektra (18)	7.22%
6. Mercury (15)	6.96%
7. RCA (20)	6.49%
8. Atlantic (21)	6.11%
9. EMI (19)	5.32%
10. Geffen (14)	5.23%
11. Arista (17)	4.15%
12. A&M (23)	3.88%
13. Virgin (9)	3.62%
14. Enigma (7)	2.85%
15. Jive (11)	2.71%
16. Capitol (16)	2.34%
17. Chrysalis (8)	2.06%
18. Sire (11)	1.82%
19. CBS Assoc. (4)	1.78%
20. Island (9)	1.63%
21. Reprise (10)	1.54%
22. Profile (2)	1.24%

July 1, 1989 to Dec. 23, 1989

LABEL (titles)	Chart Share
1. Columbia (34)	12.22%
2. MCA (24)	8.83%
3. Atlantic (24)	7.67%
4. Geffen (21)	7.50%
5. Elektra (17)	7.10%
6. Epic (21)	7.04%
7. Capitol (21)	6.94%
8. Arista (18)	6.00%
9. Virgin (14)	5.31%
10. Warner Bros. (25)	4.43%
11. EMI (8)	3.82%
12. Mercury (18)	3.75%
13. Sire (13)	3.43%
14. I.R.S. (5)	2.15%
15. A&M (12)	2.15%
16. RCA (18)	2.12%
17. Jive (6)	1.95%
18. Reprise (11)	1.91%
19. Ruthless (3)	1.80%
20. Def Jam (3)	1.41%
21. Delicious Vinyl (2)	1.32%
22. Island (8)	1.04%

BLACK ALBUMS

July 2, 1988 to Dec. 24, 1988

LABEL (titles)	Chart Share
1. MCA (13)	11.8%
2. Columbia (13)	8.4%
3. Elektra (8)	6.7%
4. Warner Bros. (9)	6.4%
5. Epic (8)	6.1%
6. Jive (9)	5.3%
7. Capitol (11)	4.5%
8. EMI (8)	4.4%
9. Cold Chillin' (4)	3.7%
10. Wing (2)	3.3%
11. Arista (9)	3.3%
12. Profile (6)	3.1%
13. Vintertainment (1)	3.0%
14. Fresh (2)	2.9%
15. Def Jam (1)	2.6%
16. Uptown (2)	2.4%
17. A&M (5)	2.3%
18. Atlantic (9)	2.3%
19. Skywalker (4)	2.1%
20. Next Plateau (2)	1.9%
21. Reality/Dana (1)	1.7%
22. Reprise (4)	1.6%
23. Ruthless (2)	1.4%
24. Uni (1)	1.3%
25. Motown (6)	1.2%
26. Sire (1)	1.2%
27. Virgin (4)	1.2%
28. Solar (3)	1.2%
29. Scotti Bros. (1)	1.2%

July 1, 1989 to Dec. 23, 1989

LABEL (titles)	Chart Share
1. MCA (11)	8.24%
2. Warner Bros. (10)	7.02%
3. Virgin (9)	6.12%
4. Capitol (13)	5.82%
5. Jive (9)	5.68%
6. Columbia (9)	5.35%
7. Uptown (2)	4.93%
8. Def Jam (4)	4.90%
9. Arista (11)	4.80%
10. Motown (10)	4.48%
11. Atlantic (12)	4.03%
12. EMI (4)	3.56%
13. Ruthless (3)	3.14%
14. Geffen (2)	2.86%
15. Fresh (3)	2.71%
16. Solar (1)	2.54%
17. Profile (4)	2.40%
18. A&M (4)	2.39%
19. Skywalker (5)	2.31%
20. Epic (4)	2.15%
21. Cold Chillin' (4)	2.15%
22. Select (3)	1.76%
23. Island (5)	1.59%
24. Delicious Vinyl (2)	1.49%
25. Mercury (4)	1.48%

COUNTRY ALBUMS

July 2, 1988 to Dec. 24, 1988

LABEL (titles)	Chart Share
1. MCA (28)	19.07%
2. Columbia (11)	15.55%
3. Warner Bros. (14)	14.46%
4. RCA (18)	14.38%
5. Capitol (10)	6.34%
6. Curb/Warner (5)	5.93%
7. Epic (7)	4.07%
8. Mercury (6)	3.65%
9. Reprise (3)	3.38%
10. Curb/RCA (5)	3.30%
11. Curb/MCA (4)	2.33%
12. Atlantic (1)	2.17%
13. MTM (5)	2.13%
14. Sire (1)	2.01%
15. 16th Avenue (2)	1.17%

July 1, 1989 to Dec. 23, 1989

LABEL (titles)	Chart Share
1. MCA (23)	20.41%
2. RCA (17)	18.26%
3. Columbia (17)	18.22%
4. Warner Bros. (15)	10.04%
5. Capitol (10)	5.62%
6. Reprise (6)	4.77%
7. Epic (10)	4.66%
8. Curb/RCA (5)	4.44%
9. Curb/Warner (7)	3.84%
10. Mercury (1)	3.27%
11. Sire (2)	2.63%
12. Atlantic (2)	1.70%
13. Curb/Capitol (2)	1.06%
14. Curb/MCA (3)	1.01%

The above lists represents a ranking of distributing labels. Distributing labels are defined by Billboard as those that actively work their own releases and the releases of other labels on both the promotion and marketing fronts.

LABELING POWWOW

(Continued from page 8)

affairs David Altschul, senior VP of A&R Michael Ostin, and VP and national director of publicity Bob Merlis.

Other attendees included Geffen president Ed Rosenblatt and publicity director Bryn Bryndenthal; Azoff Entertainment's Irving Azoff; Virgin Records co-managing director Jeff Ayeroff; Adrian White, VP and senior West Coast counsel, CBS Records; RIAA president Jay Berman and Heimers; Warner/Chappell Music president Les Bider and executive VP Jay Morgenstern; Capitol Records VP of sales Lou Mann; songwriter Marilyn Bergman; Filmtrax director of creative services Kevin Odegaard; and Danny Goldberg, president of Gold Mountain Entertainment and chairman of the American Civil Liberties Union Foundation of Southern California.

A major topic of the meeting, according to some in attendance, was a means by which artists can be enlisted in the industry's struggle against censorship. Both Heimers and Greene also spoke about joint RIAA/NARAS plans for the following night's Grammy Awards show (see story, page 83).

"There are going to be these kind of meetings everywhere, and every chance we get," says Heimers, "so that people are hearing it first-hand. In addition to all the many mailings that we're doing, we want to sit and talk to people, get some creative juices flowing, and get the worker bees involved."

According to Goldberg, he has been assured the support of the ACLU, the writer's group P.E.N., and the People For the American Way in the struggle against the pending legislation. "I think it's important to have unity in the free-speech community," says Goldberg. "Anything that affects lyrics will quickly affect books, magazines, and other uses of speech."

Goldberg says he is taking the lead in calling artist managers about the matter, conceding that "organizing artists is inherently difficult," especially when dealing with individual creative types.

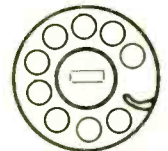
The aim of going to the artists, says Goldberg, is ultimately to reach the fans. "Unless we rouse the fans, we won't win," he says. "If we rouse the fans, we will win."

Although he acknowledges that some of the initial state bills may in fact be passed, he adds, "We may have to lose a couple of battles to rouse the troops and win the war."

Of the Feb. 20 meeting, the RIAA's Heimers adds, "We're feeling good that the industry is getting together to address this issue. That doesn't mean we're confident we're going to win; we're afraid we might lose. Who knows what's going to happen?"

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Company	Sale/ 1000's	Open 2/12	Close 2/16	Change
NEW YORK STOCK EXCHANGE				
Blokkbuster Entertainment	492	15 3/4	15	-3/4
CBS Inc.	170.2	179 1/2	181 3/4	+2 1/2
Capital Cities Communications	190.2	510 1/2	510	-1/2
Carolo Pictures	44.9	9 3/4	10 1/4	+1/2
Coca-Cola	2920.7	68 1/2	68 1/2	.....
Walt Disney	1322.5	107 1/2	109 3/4	+2 3/4
Eastman Kodak	4534.7	37 1/4	38 1/4	+1
Handelman	127.9	21 3/4	20 3/4	-1
MCA Inc.	648.3	54 3/4	54 1/4	-1/4
MGM/UA	143.3	12 1/4	11 3/4	-1/2
Orion Pictures Corp.	265.6	18 3/4	22 1/2	+4 3/4
Paramount Communications Inc.	1329.1	43 3/4	44 1/4	+1/4
Pathe Communications	52.9	3 3/4	4	+1/4
Polygram NV	146.9	17 1/2	18 1/4	+1/4
Sony Corp.	48.2	56 1/4	58 1/2	+2 1/4
TDK	2.6	41 3/4	43	+1 1/4
Time Warner	757.1	101 1/4	100 3/4	-1/4
Vestron Inc.	191.9	7 3/4	1	+3/4
Westinghouse	1353.2	72 1/2	70 1/2	-1 1/4

Company	Open	Close	Change	
AMERICAN STOCK EXCHANGE				
Comptron	87.9	6 1/4	6	-3/4
Electrosound Group Inc.	4.5	3/4	7/8	+1/8
Nelson Holdings Int'l	4.4	8 1/2	8 3/4	+1/4
New World Pictures	.....	.....	.....	.....
Price Communications	45.4	5 3/4	5 3/4	+1/4
Prism Entertainment	8.7	3	3	.....
Unitel Video	6.9	10 1/4	10	-1/4

Company	Open	Close	Change
OVER THE COUNTER			
Acclaim Entertainment	5 3/4	5 3/4	+1/4
Certron Corp.	1 1/2	1 1/2	.....
Dick Clark Productions	6 1/4	6 1/4	.....
LIN Broadcasting	113 3/4	113 3/4	.....
LIVE Entertainment	15 1/2	15 1/2	.....
Recoton Corp.	3 1/4	3 1/2	+1/4
Reeves Communications	.....	.....	.....
Rentrak	1 1/4	1 1/4	.....
Satellite Music Network, Inc.	.....	.....	.....
Scripps Howard Broadcasting	.....	.....	.....
Shorewood Packaging	23	23 3/4	+3/4
Sound Warehouse	.....	.....	.....
Specs Music	7	7 1/4	+1/4
Streamline Communications Group, Inc.	1/2	1/2	.....
Trans World Music	25 1/2	25 1/2	.....
Video Jukebox Network	7 3/4	7 3/4	+1/4
Wall To Wall Sound And Video	6 3/4	6 3/4	-1/4
Westwood One	6 1/2	6 3/4	+1/4

Company	Open 2/12	Close 2/19	Change
LONDON STOCK EXCHANGE (In Pence)			
Chrysalis	143	143	.....
Pickwick	249	252	+3
Really Useful Group	233	238	+5
Thorn EMI	755	733	-22

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.

FEBRUARY

Feb. 24, Roy Orbison Tribute Concert to Benefit the Homeless, Universal Amphitheatre, Universal City, Calif. 213-386-8014.

Feb. 26, Music Video Into The '90s, presented by the Nashville chapter of NARAS, Vanderbilt Plaza Hotel, Nashville. 615-255-8777.

Feb. 26-27, VSDA Video Expo, John Ascuaga's Nugget Hotel & Convention Center, Sparks, Nev. Dana Kornbluth, 609-596-8500.

Feb. 28-March 3, 21st Annual Country Radio Seminar, Opryland Hotel and Convention Center, Nashville. 615-327-4487.

MARCH

March 2-4, Intercollegiate Broadcasting System (IBS) National Convention For College Radio Broadcasters, New York Penta Hotel, New York. Jeff Telis, 914-565-6710.

March 5-7, Great Southern Video Show, presented by Hampton International Communications Inc., Marriott Marquis, Atlanta. Don Blick, 212-682-7320.

March 10-13, 32nd Annual NARM Convention, Century Plaza Hotel, Los Angeles. 609-596-2221.

March 13-16, Audio Engineering Society Inc. Convention, Congress Center, Montreux, Switzerland. 212-661-8528.

March 13-17, Winter Music Conference, Marriott Hotel & Marina, Fort Lauderdale, Fla. 305-563-4444.

March 14-18, International Tape/Disc Assn. (ITA) 20th Annual Seminar: "The Impact Of Technology And Marketing On The Global Market Of The '90s," Doubletree Resort at Desert Princess Country Club, Palm Springs, Calif. 212-643-0620.

March 14, Fourth Annual Soul Train Awards, Shrine Auditorium, Los Angeles. Sharon Lang, 312-263-2500, or Ramon Hervey, 213-858-6016.

March 14-18, South By Southwest Music And Media Conference, hosted by the Austin Chronicle and BMI, Hyatt Regency, Austin, Texas. 512-477-7979.

March 15, National Assn. Of Black Owned Broadcasters (NABOB) Sixth Annual Communications Awards Dinner, Sheraton Washington Hotel, Washington, D.C. 202-463-8970.

March 15, American Women In Radio And Television 15th Annual National Commendation Awards Ceremony, Waldorf-Astoria Hotel, New York. Diane Waldon, 202-429-5102.

March 16-17, The Record's Music Canada Conference And Awards, Royal York, Toronto. 416-533-9417.

March 17, 13th Annual Bay Area Music Awards, San Francisco Civic Auditorium, San Francisco. 415-864-2333.

March 17, "That's What Friends Are For: Arista Records' 15th Anniversary Concert To Benefit Gay Men's Health Crisis And AIDS Organizations Nationwide," Radio City Music Hall, New York. Yon Elvira, 212-333-7728.

March 17, Third Annual Bowling Bash Fund Raiser, presented by the Los Angeles Chapter of NARAS, Sports Center Bowl, Studio City, Calif. Susan Butler, 818-784-5559.

March 24, Lionel Hampton 60th Anniversary Gala Concert, featuring Carmen McRae and Bill Cunliffe, to benefit the Thelonious Monk Institute, Duke Univ., Raleigh, N.C. Doug Moore, 919-687-4300.

March 26-28, Sponsor's Edge, conference on sponsorship, presented by International Events Group Inc., Chicago Hilton and Towers, Chicago. 312-944-1727.

March 28-31, National Assn. of Black Owned Broadcasters (NABOB) 14th Annual Spring Broadcast Management Conference, Marriott Marquis Hotel, Atlanta. 202-463-8970.

March 31, 1990 SKC New York Music Awards, Beacon Theatre, New York. Marilyn Lash, 212-265-2238.

March 31-April 3, National Assn. of Broadcasters Annual Convention, Georgia World Congress Center, Atlanta. 202-429-5444.

APRIL

April 1, Second Annual New York Reggae Awards, presented by Tamika Productions, Inc., Manhattan Center, New York. Clinton Lindsay, 212-231-7016.

April 5-8, Impact Super Summit Conference IV, Bally's Park Place Hotel and Tower, Atlantic City, N.J. 215-646-8001.

April 6, Music Business Monthly Music Conference 1990, World Trade Center, Boston. 617-426-8078.

April 18, Direct Response Entertainment Marketing: Techniques and Tools for the 1990s, presented by EPM Communications, the Halloran House, New York. Riva Bennett, 718-469-9330.

April 27-29, Second New York High-End Hi-Fi

Show, presented by Stereophile magazine and Nelson & Associates, Penta Hotel, New York. Jerran Kingsley, 505-986-1466.

April 28-29, Fifth Annual Music Business Forum, Vista International Hotel, Washington, D.C. 301-937-6865.

April 29-30, Video Software Dealers Assn. (VSDA) Video Expo, Sky Dome Hotel & Convention Center, Toronto. Dana Kornbluth, 609-596-8500.

MAY

May 8-10, ShowTech Berlin '90—Fourth Annual International Trade Fair and Congress for Entertainment Technology, Stage Engineering, Equipment, and Organization, Berlin Exhibition Grounds, Berlin. 011-49-30-3038-0.

May 8-10, New York Home Video Show, New York Passenger Ship Terminal, New York. 914-328-9157.

May 9-13, Radio & Records Convention, Century Plaza Hotel, Los Angeles. 213-553-4330.

May 15-16, Video Software Dealers Assn. (VSDA) Video Expo, Palmer House, Chicago. Dana Kornbluth, 609-596-8500.

May 16-20, American Women in Radio and Television (AWRT) 39th Annual Convention, Capitol Hilton Hotel, Washington, D.C. Diane Walden, 202-429-5102.

May 24-27, Black Radio Exclusive (BRE) Convention, location to be announced, New Orleans.

May 30, 1990 Garden State Music Awards, presented by the Garden State Institute of Performing Arts, produced by John Scher, State Theater, Brunswick, N.J. 201-785-0015.

NEW COMPANIES

Namax Music Publishing (BMI), formed by Nanette Maxine Brown, focuses on R&B, top 40, gospel, and rap. Demo tapes are currently being solicited. SASE is required for all returns. 4102 Castlewood Road, Richmond, Va. 23234; 804-271-9535.

Emotive Records, formed by Joshua DeRienzi, is an independent label specializing in house, rap, and club music. Demos are currently being solicited. 68-03 141 St., Flushing, N.Y. 11367; 718-261-7091.



Burgie's Big Day-O. Executives of the Cherry Lane Music Publishing Co. Inc. congratulate songwriter Irving Burgie, third from left, on receiving an Honorary Doctor of Letters degree from the Univ. of the West Indies in Barbados, a country whose national anthem he composed. Burgie is known for his songs "Day-O (The Banana Boat Song)," "Jamaica Farewell," and others that popularized Caribbean music. During the reception, Cherry Lane Music president/CEO Peter Primont read a letter from New York mayor David Dinkins congratulating Burgie on his achievements. Shown, from left, are Michael Connelly, GM, Cherry Lane Music Publishing Co.; Primont; Burgie; Cherry Lane writers Tom Paxton and Jonathan Carroll; and Milton Okun, founder, Cherry Lane Music Co.

LIFELINES

BIRTHS

Girl, Ashley Ruth, to Larry and Carrie Russo Cohen, Dec. 18 in Hollywood, Calif. He owns Larry Cohen Marketing Inc., an entertainment industry merchandising company, and is a former VP of United Artists Records.

Boy, Evan Christian, to Jim Anderson and Lori Holder, Jan. 18 in Seattle. He is local promotion rep for Warner Bros. Records. She is national field director of promotions for A&M Records.

Boy, Alexander Lee, to Dave and Cathy Kratka, Jan. 19 in Irvington, N.Y. He is VP and sales man-

FOR THE RECORD

A photo caption in the Feb. 17 issue incorrectly identified Charles Koppelman. He is chairman, CEO of SBK Records Group/EMI Music Publishing.

Contrary to a story in the Feb. 24 issue, the Chrysalis Group is still a publicly quoted company on the London Stock Exchange.

ager of MMO/Pocket Songs Records.

Girl, Jane Spencer, to Tommy and Fiona Steele, Jan. 19 in Los Angeles. He is senior art director of Capitol Records.

Girl, Sabina, to Anders and Britt Hjelmtoft, Jan. 23 in Stockholm, Sweden. He is managing director of Virgin Records in Scandinavia.

Boy, Maxwell, to Gary and Andi Gratzler, Jan. 29 in Scottsdale, Ariz. He is music marketing manager for Westwood One Radio Networks.

Boy, Taylor James, to George and Linda Sewitt, Feb. 3 in New York. He is president of the Sewitt Group, a personal management and consulting firm. She is senior VP of the Sewitt Group.

Boy, Alexander Samuel, to Rick and Susan Neigher, Feb. 8 in Los Angeles. He is a record producer/songwriter (Vixen, Tim Karr).

Girl, Katlin Mary Elizabeth, to Steve Rivers and Maureen Matthews, Feb. 11 in Boston. He is program director of WZOU there.

Girl, Amanda Ellen, to Val and

Barbara Azzoli, Feb. 12 in Livingston, N.J. He is an executive of Q Prime Inc., a management company in New York.

Boy, Zoltan Strahl, to Tom Lozonczy and Audrey Strahl, Feb. 16 in New York. She is VP of press and artist development at Charisma Records.

DEATHS

Frank Gaviani, 82, of congestive heart failure, Feb. 5 in Weymouth, Mass. Gaviani was an accordion virtuoso who performed on the RKO theater circuit in New England in the late '20s, taught at the New England Conservatory of Music in the '30s, and also performed on radio stations WAAB, WEEI, WMEX, WNAC, and WBZ. From the '30s to the '70s, he opened accordion studios around New England, and in 1951 he opened the Gaviani Conservatory of Music in Boston. The conservatory was moved to Dorchester in 1960, and closed in 1973. Gaviani is survived by a son, a daughter, a sister, three grandchildren, and six great-grandchildren.

Send information to *Lifelines*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

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The New Single, Track And Video From AEROSMITH

Now On A Record Breaking Tour

- 2:24 Albuquerque, NM
- 2:25 Las Cruces, NM
- 2:27 Tucson, AZ
- 2:28 Tempe, AZ
- 3/2 San Diego, CA
- 3/3, 5 & 6 Los Angeles, CA
- 3/8 Reno, NV
- 3/9, 10 San Francisco, CA
- 3:12 Sacramento, CA
- 3:14 Tacoma, WA
- 3:15 Portland, OR
- 3:17 Vancouver, B.C.
- 3:19 Edmonton, Canada
- 3:20 Calgary, Canada
- 3:22 Saskatoon, Canada
- 3:24 Winnipeg, Canada
- 3:25 Regina, Canada
- 3:27 Billings, MT
- 3:28 Rapids City, SD
- 3:30 Casper, WY
- 3:31 Salt Lake City, UT



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From The Album **PUMP**, Sales over 4,000,000 Worldwide.

The Follow Up To The Top 5 Smash Hits
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Billboard. Hot 100. SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	SALES		HOT 100 POSITION	THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
		TITLE	ARTIST				TITLE	ARTIST	
1	2	ESCAPADE	JANET JACKSON	1	1	2	ESCAPADE	JANET JACKSON	1
2	3	DANGEROUS	ROXETTE	2	2	1	OPPOSITES ATTRACT	PAULA ABDUL	2
3	5	ROAM	THE B-52'S	4	3	3	DANGEROUS	ROXETTE	3
4	1	OPPOSITES ATTRACT	PAULA ABDUL	3	4	4	ALL OR NOTHING	MILLI VANILLI	5
5	6	NO MORE LIES	MICHEL'LE	10	5	6	PRICE OF LOVE	BAD ENGLISH	7
6	8	ALL OR NOTHING	MILLI VANILLI	5	6	9	ROAM	THE B-52'S	4
7	10	BLACK VELVET	ALANNAH MYLES	9	7	7	WE CAN'T GO WRONG	THE COVER GIRLS	8
8	9	HERE WE ARE	GLORIA ESTEFAN	6	8	8	HERE WE ARE	GLORIA ESTEFAN	6
9	11	WE CAN'T GO WRONG	THE COVER GIRLS	8	9	11	I GO TO EXTREMES	BILLY JOEL	11
10	13	JUST A FRIEND	BIZ MARKIE	14	10	12	TOO LATE TO SAY GOODBYE	RICHARD MARX	12
11	12	PRICE OF LOVE	BAD ENGLISH	7	11	14	BLACK VELVET	ALANNAH MYLES	9
12	15	I GO TO EXTREMES	BILLY JOEL	11	12	13	C'MON AND GET MY LOVE	D-MOB	13
13	4	TWO TO MAKE IT RIGHT	SEDUCTION	16	13	18	LOVE WILL LEAD YOU BACK	TAYLOR DAYNE	15
14	18	TOO LATE TO SAY GOODBYE	RICHARD MARX	12	14	16	NO MORE LIES	MICHEL'LE	10
15	16	NO MYTH	MICHAEL PENN	18	15	17	SOMETIMES SHE CRIES	WARRANT	20
16	19	C'MON AND GET MY LOVE	D-MOB	13	16	5	WHAT KIND OF MAN WOULD I BE?	CHICAGO	17
17	20	SACRIFICE	ELTON JOHN	22	17	20	KEEP IT TOGETHER	MADONNA	23
18	23	LOVE WILL LEAD YOU BACK	TAYLOR DAYNE	15	18	21	I WISH IT WOULD RAIN DOWN	PHIL COLLINS	19
19	24	GET UP! (BEFORE THE NIGHT IS OVER)	TECHNOTRONIC	21	19	10	TWO TO MAKE IT RIGHT	SEDUCTION	16
20	21	PERSONAL JESUS	DEPECHE MODE	28	20	27	I'LL BE YOUR EVERYTHING	TOMMY PAGE	27
21	28	I WISH IT WOULD RAIN DOWN	PHIL COLLINS	19	21	23	JUST A FRIEND	BIZ MARKIE	14
22	7	WHAT KIND OF MAN WOULD I BE?	CHICAGO	17	22	25	NO MYTH	MICHAEL PENN	18
23	27	HERE AND NOW	LUTHER VANDROSS	24	23	30	GET UP! (BEFORE THE NIGHT IS OVER)	TECHNOTRONIC	21
24	33	ALL AROUND THE WORLD	LISA STANSFIELD	25	24	33	DON'T WANNA FALL IN LOVE	JANE CHILD	37
25	14	JANIE'S GOT A GUN	AEROSMITH	26	25	31	ALL AROUND THE WORLD	LISA STANSFIELD	25
26	31	SOMETIMES SHE CRIES	WARRANT	20	26	26	ALL MY LIFE	LINDA RONSTADT	29
27	30	SUMMER RAIN	BELINDA CARLISLE	30	27	29	HERE AND NOW	LUTHER VANDROSS	24
28	29	PUMP UP THE JAM	TECHNOTRONIC FEATURING FELLY	42	28	28	THE DEEPER THE LOVE	WHITESNAKE	31
29	25	I REMEMBER YOU	SKID ROW	40	29	32	FOREVER	KISS	32
30	32	LOVE SONG	TESLA	44	30	34	ANYTHING I WANT	KEVIN PAIGE	34
31	22	DOWNTOWN TRAIN	ROD STEWART	33	31	15	JANIE'S GOT A GUN	AEROSMITH	26
32	17	TELL ME WHY	EXPOSE	38	32	36	SACRIFICE	ELTON JOHN	22
33	26	HOW AM I SUPPOSED TO LIVE WITHOUT YOU	M. BOLTON	35	33	19	DOWNTOWN TRAIN	ROD STEWART	33
34	—	KEEP IT TOGETHER	MADONNA	23	34	24	HOW AM I SUPPOSED TO LIVE WITHOUT YOU	M. BOLTON	35
35	37	WHOLE WIDE WORLD (FROM "TRUE LOVE")	A'ME LORAIN	36	35	38	WHOLE WIDE WORLD (FROM "TRUE LOVE")	A'ME LORAIN	36
36	—	FOREVER	KISS	32	36	37	SUMMER RAIN	BELINDA CARLISLE	30
37	38	ANYTHING I WANT	KEVIN PAIGE	34	37	—	LOVE ME FOR LIFE	STEVIE B	43
38	—	THE DEEPER THE LOVE	WHITESNAKE	31	38	39	DIRTY DEEDS	JOAN JETT	39
39	35	BUST A MOVE	YOUNG M.C.	63	39	22	TELL ME WHY	EXPOSE	38
40	34	BACK TO LIFE	SOUL II SOUL	51	40	—	A GIRL LIKE YOU	THE SMITHEREENS	41

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.		
100 1-2-3 (CRGI, BMI) HL	6	HERE WE ARE (Foreign Imported, BMI) CPP
25 ALL AROUND THE WORLD (BMG, ASCAP/Block & Gilbert, ASCAP) HL	66	HOUSE OF FIRE (S.E.L., BMI/EMI April, ASCAP/Desmobile, ASCAP) HL
29 ALL MY LIFE (Seagrape, BMI) CLM	89	HOUSE OF PAIN (Gypsy Fetish, ASCAP) CLM
5 ALL OR NOTHING (MCA, ASCAP/EMI Blackwood, BMI/Bay, BMI) HL	35	HOW AM I SUPPOSED TO LIVE WITHOUT YOU (EMI, ASCAP/Is Hot, ASCAP/EMI Blackwood, BMI) HL
53 ALMOST HEAR YOU SIGH (Promopub B.V., PRS) CPP	68	HOW CAN WE BE LOVERS (Mr. Bolton's, BMI/Realsongs, ASCAP/Desmobile, ASCAP/EMI April, ASCAP)
86 ANOTHER DAY IN PARADISE (Phil Collins, PRS/Hit And Run, ASCAP) WBM	11	I GO TO EXTREMES (Joel, BMI) HL
34 ANYTHING I WANT (Paige By Paige, BMI/Chrysalis, BMI) CLM	40	I REMEMBER YOU (New Jersey Underground, ASCAP)
74 ANYTIME (Steve Mann, ASCAP/EMI, ASCAP/Colegms-EMI, ASCAP) CLM/WBM	46	I WANNA BE RICH (Hip Trip, BMI/Caloco, BMI/Screen Gems-EMI, BMI/Jig-A-Watt Jams, BMI) HL/WBM
51 BACK TO LIFE (Virgin, ASCAP/Virgin Songs, BMI/WB, ASCAP/Law Music) CPP/WBM	85	I WANT YOU (Lindseyanne, BMI/Big Fat, BMI/Steve Gordon, BMI)
9 BLACK VELVET (Bluebear Waltzes, CAPAC/EMI Blackwood (Canada), BMI/David Tyson, P.R.O.) HL	19	I WISH IT WOULD RAIN DOWN (Hit And Run, ASCAP/Philip Collins Ltd.) HL
78 BLAME IT ON THE RAIN (Realsongs, ASCAP) WBM	56	IF U WERE MINE (Prohibited, BMI/Fresh Force, BMI)
61 BLUE SKY MINE (WB, ASCAP) WBM	45	IF YOU LEAVE ME NOW (Saja, BMI/Mya-T, BMI) HL
63 BUST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP)	93	I'LL BE GOOD TO YOU (Kidada, BMI/Warner-Tamerlane, BMI) WBM
13 C'MON AND GET MY LOVE (EMI Blackwood, BMI) HL	72	I'LL BE THERE (Diva One, ASCAP/Spectrum VII, ASCAP/Gold Thumb, ASCAP)
2 DANGEROUS (Jimmy Fun, BMI) CLM	27	I'LL BE YOUR EVERYTHING (New Kids, ASCAP/Warner-Tamerlane, BMI/Doraffo, BMI/Page Three, BMI) WBM
31 THE DEEPER THE LOVE (David Coverdale, ASCAP/WB, ASCAP) WBM	90	I'M NOT SATISFIED (Virgin, ASCAP) CPP
39 DIRTY DEEDS (DC Co., ASCAP/Jena, ASCAP) MSC	95	IMAGINATION (EMI Blackwood, BMI)
50 DON'T KNOW MUCH (EMI Blackwood, BMI/ATV, BMI/Mann & Weil, BMI/Snow, BMI/Braintree, BMI) HL	26	JANIE'S GOT A GUN (Swag Song, ASCAP) HL
37 DON'T WANNA FALL IN LOVE (Radical Dichotomy, BMI) WBM	14	JUST A FRIEND (Cold Chillin', ASCAP/Biz Markie, ASCAP/WB, ASCAP) WBM
33 DOWNTOWN TRAIN (Jalma, ASCAP) MSC	64	JUST BETWEEN YOU AND ME (Colegms-EMI, ASCAP/Stray Notes, ASCAP/Knighty-Knight, ASCAP) WBM
1 ESCAPEDE (Black Ice, BMI/Flyte Tyme, ASCAP) WBM	23	KEEP IT TOGETHER (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) WBM
5 EVERYTHING (Sizzling Blue, BMI/Newton House, BMI) WBM	83	KICKSTART MY HEART (Motley Crue, BMI/Sikki Nixx, BMI) WBM
73 A FACE IN THE CROWD (Gone Gator, ASCAP/EMI April, ASCAP)	71	LAMBADA (Adageo)
62 FLY HIGH MICHELLE (Octa, Ascaph/Enuff Z'nuff, ASCAP/Fajersstein, ASCAP)	76	LIVING IN OBLIVION (French Lick, BMI/Bug, BMI)
32 FOREVER (Stanley World, ASCAP/Hori Prod. America, ASCAP/Mr. Bolton's, BMI/Warner-Tamerlane, BMI) WBM	43	LOVE ME FOR LIFE (Saja, BMI/Mya-T, BMI) HL
55 FREE FALLIN' (Gone Gator, ASCAP/EMI April, ASCAP) CPP/HL	96	LOVE SHACK (Man Woman Together Now!, BMI/Irving, BMI) CPP
21 GET UP! (BEFORE THE NIGHT IS OVER) (BMC, ASCAP/Bogam, ASCAP/Colegms-EMI, ASCAP) WBM	44	LOVE SONG (City Kidd, ASCAP) CLM
41 A GIRL LIKE YOU (Famous Monsters, BMI/Screen Gems-EMI, BMI) WBM	15	LOVE WILL LEAD YOU BACK (Realsongs, ASCAP) WBM
70 GOT TO GET (Telegram, MCPS/Misty, MCPS)	79	MAKE IT LIKE IT WAS (For Our Children, ASCAP/Zomba, ASCAP) CPP
87 GOT TO HAVE YOUR LOVE (Colegms-EMI, ASCAP/Mantronik International, ASCAP/Bryce Luv, ASCAP/Jescilla, ASCAP) WBM	69	ME SO HORNY (Pac-Jam, BMI)
54 HEART OF STONE (Virgin, ASCAP/Pillarview B.V., BMI/Chrysalis, BMI) CPP/CLM	10	NO MORE LIES (Ruthless Attack, ASCAP)
57 THE HEART OF THE MATTER (Cass County, ASCAP/Wild Gator, ASCAP/Ice Age, ASCAP) WBM	18	NO MYTH (Lafail, BMI/Careers, BMI) HL
60 HEARTBEAT (Sugarbiscuit, ASCAP)	3	OPPOSITES ATTRACT (Virgin, ASCAP/Ollie Leiber, ASCAP) CPP
24 HERE AND NOW (Ollie Brown Sugar, ASCAP/EMI April, ASCAP/DLE, ASCAP) CPP/HL	65	PEACE IN OUR TIME (Pillarview B.V., BMI/Chrysalis, BMI/Virgin, ASCAP) CPP/CLM
	28	PERSONAL JESUS (Emile, ASCAP) MSC
	7	PRICE OF LOVE (Wild Crusade, ASCAP/Frisco Kid, ASCAP/Chappell & Co., ASCAP) HL
	42	PUMP UP THE JAM (Colegms-EMI, ASCAP/BMC, UK/Bogam, ASCAP) WBM
	47	REAL LOVE (Skyyzoo, ASCAP) CPP
	99	RHYTHM NATION (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
	4	ROAM (Man Woman Together Now!, BMI/Irving, BMI) CPP
	22	SACRIFICE (Big Pig, ASCAP/intersong, ASCAP) HL
	67	SENDING ALL MY LOVE (Turkistman, BMI/Pennacho, BMI) CPP
	20	SOMETIMES SHE CRIES (Virgin Songs, BMI/Dick Dragon, BMI/Crab Salad, BMI/Likite Split, BMI/Rich Mcbitch, BMI/Great Lips, BMI) CPP
	30	SUMMER RAIN (Kinaalda, BMI/Valley Of Vidal, BMI)
	80	SWING THE MOOD (Various Publishers)
	38	TELL ME WHY (EMI, BMI/Panchin, BMI) WBM
	77	TENDER LOVER (Hip Trip, BMI/Kear, BMI/Jenn-A-Bug, ASCAP) HL
	91	THAT'S WHAT I LIKE (Various Publishers)
	88	THERE'S A PARTY GOING ON (It's Time, BMI/Fanja, BMI)
	12	TOO LATE TO SAY GOODBYE (Chi-Boy, ASCAP/Fee, ASCAP) CLM
	59	TRUE BLUE LOVE (Colegms-EMI, ASCAP/Stray Notes, ASCAP/Petwolf, ASCAP) WBM
	16	TWO TO MAKE IT RIGHT (Red Instructional, ASCAP)
	97	WAIT FOR YOU (CBS, ASCAP/Bangs And Crashes, ASCAP)
	94	WALK ON BY (Blue Seas, ASCAP/Jac, ASCAP) HL/WBM
	58	WAS IT NOTHING AT ALL (St. Cecilia, BMI)
	8	WE CAN'T GO WRONG (Andy Panda, ASCAP/Zomba, ASCAP/Latin Rascals, BMI/Red Instructional, ASCAP/Disco Fever, ASCAP/Salski, BMI)
	17	WHAT KIND OF MAN WOULD I BE? (Texascity, BMI/Jason Scheff, BMI/EMI Blackwood, BMI/Sin-Drome, BMI/Fallwater, ASCAP) HL
	92	WHATCHA GONNA DO WITH MY LOVIN' (Ensign, BMI/Scarab, BMI)
	84	WHEN THE NIGHT COMES (Irving, ASCAP/Adams Communications, BMI/Calypto Tunes, BMI/Realsongs, ASCAP) CPP/WBM
	81	WHIP APPEAL (Hip Trip, BMI/Kear, BMI/Jenn-A-Bug, ASCAP) HL
	36	WHOLE WIDE WORLD (FROM "TRUE LOVE") (Virgin, ASCAP/Eliot Wolff, ASCAP/Jobete, ASCAP) CPP
	75	WILD WOMEN DO (FROM "PRETTY WOMAN") (Geffen, ASCAP/Cross Keys, ASCAP/No Ears, ASCAP) HL/WBM
	49	WITHOUT YOU (Motley Crue, BMI/Sikki Nixx, BMI/Mick Mars, BMI) WBM
	98	WOMAN IN CHAINS (Virgin Songs, BMI) CPP
	48	YOU'RE THE ONLY WOMAN (Rubicon, BMI)
	82	YOU'RE THE VOICE (Almo, ASCAP) CPP

HOT 100 SINGLES SPOTLIGHT

by Michael Ellis

THIS COLUMN RECEIVES MANY letters. We try to answer every one, eventually. In the meantime, let's discuss three of the issues most frequently brought up by correspondents.

THE FIRST ISSUE IS what determines when a song may chart on the Hot 100. The Hot 100 is a chart of the 100 most popular commercially available singles—this has not changed since the '50s. There is a small grey area in that not every store will receive a record on the same day. Our policy is that a record may enter the chart if it will be generally available during the week ending on the chart date. (Of course, a record must also have enough airplay points to chart.) Records entering this week's chart, for example, must be available on at least one of the five single configurations (7-inch vinyl, 12-inch vinyl, cassette single, cassette maxi-single, or CD single) during the week of Feb. 26-March 3. Some stores may receive their shipment at the beginning of the week, some near the end, but the new entries should be generally available everywhere during the week. This serves our retail stores, who frequently post the chart so their customers may order from it. Customers are annoyed when they cannot purchase records on the Hot 100, and we do receive complaints from stores if we debut a record a week too early. We depend on the record companies to supply us with correct information on street availability dates for their product. On the airplay-only chart, readers may find records with widespread airplay that are not yet commercially available, and even occasionally some widely played album cuts that are not available as singles.

A RELATED QUESTION CONCERNS cassette singles. The 7-inch vinyl has already become a small part of the singles business, with cassette singles now dominant. We plan to change our singles charts to use cassette singles as the standard, indicating vinyl availability with a symbol. We are currently in the midst of installing a new computer system, and when it is in place we can make the required programming changes to accomplish this task. Look for this change in about a month or so.

SPEAKING OF COMPUTER CHANGES, the new computerized airplay monitoring system invented by Broadcast Data Systems has been in use for the Hot Country Singles chart since the Jan. 20 issue. We expect to begin using it for the Hot 100 Singles chart in the middle of the year, after the monitors are installed in all of the top 75 markets. Some readers have noticed that we delete titles from the country chart automatically after 26 weeks, and wonder whether we will do the same on the Hot 100. This policy, which is still being carefully reviewed, was necessary because many major-market country stations play recurrences so heavily that the bottom half of the chart would have been almost all recurrences, making the chart less useful to both radio stations and record stores. A similar policy will probably not be needed for the Hot 100, since top 40 stations, even in the biggest markets, play a larger percentage of current music. The whole question is still under review, and input from the industry is welcome.

HOT 100 SINGLES ACTION**RADIO MOST ADDED**

	PLATINUM/ GOLD ADDS	SILVER ADDS	BRONZE/ SECONDARY ADDS	TOTAL ADDS	TOTAL ON CHART
	29 REPORTERS	51 REPORTERS	166 REPORTERS	246 REPORTERS	
HOW CAN WE BE LOVERS MICHAEL BOLTON COLUMBIA	5	16	60	81	82
WITHOUT YOU MOTLEY CRUE ELEKTRA	1	7	38	46	121
I WANNA BE RICH CALLOWAY SOLAR	2	7	20	29	93
YOU'RE THE ONLY WOMAN THE BRAT PACK VENDETTA	1	1	26	28	130
99 WORLDS PETER WOLF MCA	1	0	27	28	29
A FACE IN THE CROWD TOM PETTY MCA	1	4	22	27	63
THE WAY IT IS TESLA GEFGEN	0	2	23	25	28
TRUE BLUE LOVE LOU GRAMM ATLANTIC	0	4	20	24	116
HEARTBEAT SEDUCTION VENDETTA	2	5	16	23	62
I'LL BE YOUR EVERYTHING TOMMY PAGE SIRE	1	3	17	21	206

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.

RILEY SUES EX-PARTNER GRIFFIN

(Continued from page 8)

spite the fact that Guy's debut album on MCA sold 2.5 million copies and that the group "regularly sold out arenas" in a 100-plus-date U.S. tour last year.

Riley was also writer/producer or co-writer/producer with Griffin on a number of charted records by such acts as Today, Diana Ross, Wrecks-N-Effect, Boy George, and Starpoint.

According to the suit, "Through a pattern of fraud, as well as physical and economic threats, defendants have denied Riley of virtually all of the substantial sums rightfully due to him."

Among other alleged infractions Griffin is charged with in the suit:

- What was presented to Riley as a "joint" bank account with Griffin was in fact one that only Griffin had access to. (Riley allegedly deposited more than \$130,000 derived from publishing royalties into the account, only to discover that Griffin later withdrew all the money Riley had deposited.)

- After telling Riley that two cars were purchased for him, Griffin maintained title to the cars and forced Riley to return them to him.

- Riley moved into a home under the assumption that he owned it, until Griffin informed him that he himself held the deed.

GAVIN SEMINAR PUTS SOCIAL ISSUES IN SPOTLIGHT

(Continued from page 12)

same vulnerability that [WRBQ] Q105 Tampa, Fla., did?"), Gavin AC editor Eric Norberg ("Nobody ever won anything by losing anything; teens are always the cutting edge of pop culture"), and Philips ("I would hate to think I couldn't play a record as fun and exciting as 'Bust A Move' on my radio station").

Eventually, Robbins responded that what he had meant by camouflage was WNCI's extensive marketing, which the station used to make itself palatable to adults who might not otherwise listen to top 40. (WNCI and KUBE both use database marketing—one of the convention's popular topics—to the point where WNCI is currently planning to send listeners birthday cards. WNCI had also become the official station of local hero James "Buster" Douglas, long before the boxer's recent upset victory over Mike Tyson.)

Over on the AC side, label promotion people complained at Saturday's format breakfast that radio needs to stay on records longer and try more new songs. When asked for the best time to play an unfamiliar record, WNLT Tampa PD Chuck Crane responded, "About 2:30 a.m." As for how long he will stay with a new song, Crane looked at the panel and said, "Until they quit harassing me."

The panelists also mulled complaints they had heard from some PDs about a glut of female artists. Most, however, agreed that good music is good music, "whether it's Phil Collins or Alannah Myles." Moderator Ron Fell, the Gavin Re-

• During Guy's 1989 tour, Griffin allegedly signed a merchandising deal on behalf of G.U.Y. Productions, though Riley contends he never received any revenue from the sales of tour T-shirts and jackets.

Jay Goldberg, counsel for Riley, says a U.S. district judge has signed an order of protection prohibiting Griffin from having any interaction with Riley and has ordered an immediate turnover of the books for the companies.

"The judge also ordered expedited discovery, which means that instead of waiting 30 days for a deposition we can find out right away what happened to the money," says Goldberg.

G.C. Thompkins, VP of operations for Griffin Enterprises, says, "We are aware of the suit. At this particular moment, [Griffin] has no comment to make. It's business as usual."

The production pair split late last year. Riley alerted business associates and press of impending legal action with a notice of a cease-and-desist request he filed against Griffin in January. If granted, it would bar Griffin and his companies from doing business on Riley's behalf.

port's editor, said "substantial lyrics" may be the "salvation of the format," giving AC the "advantage over the adult alternative Muzak for the 21st century."

Gavin organizers put this year's attendance at more than 1,700 people—a 200-person rise from last year, despite competition from R&R's semi-annual convention coming this May.

How the fuller convention field affected attendance seemed to vary from format to format this year. A week after the first Urban Network convention, black radio's presence at Gavin was negligible, despite the addition of a rap panel. But two weeks before the annual Country Radio Seminar, Gavin's country format room was its largest ever, fired by a closing debate between WSIX-FM Nashville PD Eric Marshall and KZLA Los Angeles programmer Bob Guerra on the value of new music.

It was at that panel that the issue of Arbitron's recent clampdown on the on-air use of diary terminology, especially "write it down," first came up. After hearing the new rules described, KNEW San Francisco morning man Jon Wailin pointed out that only a year ago many PDs had been told to take greater advantage of diary technology, apparently referring to last year's format room where Pollack Media Group's Moon Mullins told PDs to "push the envelope" in terms of what the ratings agency would allow.

Later that morning in a researcher's session, Strategic Radio Research president Kurt Hanson got applause when he announced that even if Arbitron had clamped down on "write it down," there was nothing preventing those promos where a station's calls were accompanied by the sound of a pencil scratching.

FOR WEEK ENDING MARCH 3, 1990

Billboard. CROSSOVER RADIO AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST
①	2	ESCAPEDE A&M 1490	JANET JACKSON
2	4	NO MORE LIES RUTHLESS 7-99149/ATCO	MICHELLE
3	1	OPPOSITES ATTRACT VIRGIN 7-99158	PAULA ABDUL
4	3	C'MON AND GET MY LOVE FFRR 886 798 4/POLYGRAM	D-MOB
⑤	6	JUST A FRIEND COLD CHILLIN' 7-22784/WARNER BROS.	BIZ MARKIE
6	5	WE CAN'T GO WRONG CAPITOL 44498	THE COVER GIRLS
⑦	8	GET UP! (BEFORE THE NIGHT IS OVER) SBK 0731	TECHNOTRONIC
⑧	10	WHOLE WIDE WORLD RCA 9098	A'ME LORAIN
⑨	11	LOVE WILL LEAD YOU BACK ARISTA 9938	TAYLOR DAYNE
10	9	HERE AND NOW EPIC 34-73029/E.P.A.	LUTHER VANDROSS
⑪	13	LOVE ME FOR LIFE LMR 84006	STEVIE B
⑫	14	KEEP IT TOGETHER SIRE 7-19986/WARNER BROS.	MADONNA
⑬	17	ALL AROUND THE WORLD ARISTA 9928	LISA STANSFIELD
14	12	ALL OR NOTHING ARISTA 9928	MILLI VANILLI
⑮	19	I'LL BE YOUR EVERYTHING SIRE 7-19959/WARNER BROS.	TOMMY PAGE
⑯	16	HERE WE ARE EPIC 34-73084/E.P.A.	GLORIA ESTEFAN
17	18	REAL LOVE ATLANTIC 7-88816	SKYY
18	7	TWO TO MAKE IT RIGHT VENDETTA TS-1464/A&M	SEDUCTION
⑰	22	DON'T WANNA FALL IN LOVE WARNER BROS. 4-19933	JANE CHILD
20	23	I'LL BE THERE MOTOWN 2032	JOYCE "FENDERELLA" IRBY
21	21	IF U WERE MINE ENIGMA 75051	THE U-KREW
22	20	IF YOU LEAVE ME NOW LMR 77000	JAYA
⑳	29	I WANNA BE RICH SOLAR 74005/EPIC	CALLOWAY
⑳	28	SENDING ALL MY LOVE ATLANTIC 7-87961	LINEAR
㉑	27	HEARTBEAT VENDETTA 1473/A&M	SEDUCTION
26	25	DANGEROUS EMI 50233	ROXETTE
27	15	TELL ME WHY ARISTA 9916	EXPOSE
28	26	THERE'S A PARTY GOING ON CUTTING 228	YVONNE
29	30	GOT TO GET ARISTA 9931	LEILA K WITH ROB 'N' RAZ
⑳	—	YOU'RE THE ONLY WOMAN VENDETTA 1447/A&M	THE BRAT PACK

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	SOMETIMES SHE CRIES COLUMBIA 38-73095	WARRANT
②	3	BLACK VELVET ATLANTIC 4-88742	ALANNAH MYLES
3	2	PRICE OF LOVE EPIC 34-73094/E.P.A.	BAD ENGLISH
4	4	DANGEROUS EMI 50233	ROXETTE
5	6	TOO LATE TO SAY GOODBYE EMI 50234	RICHARD MARX
6	7	ROAM REPRISE 7-22667	THE B-52'S
7	9	THE DEEPER THE LOVE GEFFEN 4-19951	WHITESNAKE
8	10	I GO TO EXTREMES COLUMBIA 38-73091	BILLY JOEL
⑨	12	I WISH IT WOULD RAIN DOWN ATLANTIC 4-88738	PHIL COLLINS
⑩	11	FOREVER MERCURY 876 716-7/POLYGRAM	KISS
11	8	DOWNTOWN TRAIN WARNER BROS. 7-22685	ROD STEWART
12	13	A GIRL LIKE YOU ENIGMA 44480/CAPITOL	THE SMITHEREENS
13	5	JANIE'S GOT A GUN GEFFEN 7-22727	AEROSMITH
⑬	17	NO MYTH RCA 911	MICHAEL PENN
⑮	18	ANYTIME CAPITOL 44471	MCAULEY SCHENKER GROUP
16	14	HOUSE OF FIRE EPIC 34-73085/E.P.A.	ALICE COOPER
17	16	PERSONAL JESUS SIRE 4-19941/REPRISE	DEPECHE MODE
⑰	22	WITHOUT YOU ELEKTRA 4-64985	MOTLEY CRUE
⑰	20	FLY HIGH MICHELLE ATCO 4-99135	ENUFF Z'NUFF
20	15	I REMEMBER YOU ATLANTIC 7-88886	SKID ROW
21	21	ALMOST HEAR YOU SIGH COLUMBIA 38-73093	ROLLING STONES
⑳	24	HOUSE OF PAIN ELEKTRA 7-64995	FASTER PUSSYCAT
⑳	25	WHAT IT TAKES GEFFEN 4-19944	AEROSMITH
24	23	DIRTY DEEDS BLACKHEART 73215/E.P.A.	JOAN JETT
㉑	28	A FACE IN THE CROWD MCA 53781	TOM PETTY
26	19	KICKSTART MY HEART ELEKTRA 7-69248	MOTLEY CRUE
⑳	29	TRUE BLUE LOVE ATLANTIC 7-88768	LOU GRAMM
28	26	BAD LOVE DUCK 4-19980/REPRISE	ERIC CLAPTON
⑳	—	THE HEART OF THE MATTER GEFFEN 4-19898	DON HENLEY
⑳	—	BLUE SKY MINE COLUMBIA 38-73250	MIDNIGHT OIL

○ Products with the greatest airplay gains this week.
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TOP 40/DANCE PLAYLISTS

STATION	PD	ARTIST	TITLE
New York	P.D.: Joel Salkowitz	1	Technotronic, Get Up! (Before The
1	Michelle, No More Lies	2	Janet Jackson, Escapade
2	Michelle, No More Lies	3	Doug Lazy, Let The Rhythm Pump
3	Janet Jackson, Escapade	4	Paula Abdul, Opposites Attract
4	Doug Lazy, Let The Rhythm Pump	5	D-Mob, C'mon And Get My Love
5	Paula Abdul, Opposites Attract	6	The Cover Girls, We Can't Go Wrong
6	D-Mob, C'mon And Get My Love	7	Kyza Slomp (Move Jump Jack Your
7	The Cover Girls, We Can't Go Wrong	8	Fascination, Remember
8	Kyza Slomp (Move Jump Jack Your	9	Seduction, Two To Make It Right
9	Fascination, Remember	10	Taylor Dayne, Love Will Lead You
10	Seduction, Two To Make It Right	11	Jaya, If You Leave Me Now
11	Taylor Dayne, Love Will Lead You	12	Gloria Estefan, Here We Are
12	Jaya, If You Leave Me Now	13	Seduction, Heartbeat
13	Gloria Estefan, Here We Are	14	Bettina, Destiny
14	Seduction, Heartbeat	15	Biz Markie, Just A Friend
15	Bettina, Destiny	16	A'me Lorain, Whole Wide World
16	Biz Markie, Just A Friend	17	Stevie B, Love Me For Life
17	A'me Lorain, Whole Wide World	18	Tommy Page, I'll Be Your Everything
18	Stevie B, Love Me For Life	19	Madonna, Keep It Together
19	Tommy Page, I'll Be Your Everything	20	Jane Child, Don't Wanna Fall In Love
20	Madonna, Keep It Together	21	Milli Vanilli, All Or Nothing
21	Jane Child, Don't Wanna Fall In Love	22	Lisa Stansfield, All Around The World
22	Milli Vanilli, All Or Nothing	23	India, Right From The Start
23	Lisa Stansfield, All Around The World	24	Inner City, Whalcha Gonna Do With
24	India, Right From The Start	25	Yvonne, There's A Party Going On
25	Inner City, Whalcha Gonna Do With	26	Timmy Tee, Time After Time
26	Yvonne, There's A Party Going On	27	28 & More, Materialistic Girl
27	Timmy Tee, Time After Time	28	Pajama Party, Hide And Seek
28	28 & More, Materialistic Girl	29	Roxette, Dangerous
29	Pajama Party, Hide And Seek	30	Sonia, You'll Never Stop Me
30	Roxette, Dangerous	31	Jay Williams, Sweet
31	Sonia, You'll Never Stop Me	32	Tonasia, Games Love
32	Jay Williams, Sweet	33	EX, Jane Child, Don't Wanna Fall In Love
33	Tonasia, Games Love	34	EX, Tony Moran, Dance With Me
34	EX, Jane Child, Don't Wanna Fall In Love	A	EX, Joey King, Counting The Days
35	EX, Tony Moran, Dance With Me	A	EX, Shana, You Can't Get Away
36	EX, Joey King, Counting The Days	A	EX, 49er's, Tough Love
37	EX, Shana, You Can't Get Away	A	EX, Leila K With Rob 'N' Raz, Got To Get
38	EX, 49er's, Tough Love	A	EX, The Brat Pack, You're The Only
39	EX, Leila K With Rob 'N' Raz, Got To Get	A	EX, Calloway, I Wanna Be Rich
40	EX, The Brat Pack, You're The Only	A	EX, Anything Box, Living In Oblivion
41	EX, Calloway, I Wanna Be Rich	A	EX, Anything Box, Living In Oblivion
42	EX, Anything Box, Living In Oblivion	A	EX, Anything Box, Living In Oblivion

STATION	PD	ARTIST	TITLE
Los Angeles	P.D.: Jeff Wyatt	1	Janet Jackson, Escapade
1	Jaya, If You Leave Me Now	2	Paula Abdul, Opposites Attract
2	Jaya, If You Leave Me Now	3	D-Mob, C'mon And Get My Love
3	Paula Abdul, Opposites Attract	4	Michelle, No More Lies
4	Jaya, If You Leave Me Now	5	Linear, Sending All My Love
5	Michelle, No More Lies	6	Seduction, Two To Make It Right
6	Linear, Sending All My Love	7	Babyface, Tender Lover
7	Seduction, Two To Make It Right	8	The Cover Girls, We Can't Go Wrong
8	Babyface, Tender Lover	9	Gloria Estefan, Here We Are
9	The Cover Girls, We Can't Go Wrong	10	Yvonne, There's A Party Going On
10	Gloria Estefan, Here We Are	11	Sybil, Don't Make Me Cry
11	Yvonne, There's A Party Going On	12	Timmy Tee, Time After Time
12	Sybil, Don't Make Me Cry	13	Jody Watley, Everything
13	Timmy Tee, Time After Time	14	Milli Vanilli, All Or Nothing
14	Jody Watley, Everything	15	Soul II Soul (Featuring Caron
15	Milli Vanilli, All Or Nothing	16	Biz Markie, Just A Friend
16	Soul II Soul (Featuring Caron	17	A'me Lorain, Whole Wide World
17	Biz Markie, Just A Friend	18	Expose, Tell Me Why
18	A'me Lorain, Whole Wide World	19	Stevie B, Love Me For Life
19	Expose, Tell Me Why	20	Technotronic, Get Up! (Before The
20	Stevie B, Love Me For Life	21	After 7, Heat Of The Moment
21	Technotronic, Get Up! (Before The	22	Lisa Stansfield, All Around The World
22	After 7, Heat Of The Moment	23	Madonna, Keep It Together
23	Lisa Stansfield, All Around The World	24	Taylor Dayne, Love Will Lead You
24	Madonna, Keep It Together	25	Tommy Page, I'll Be Your Everything
25	Taylor Dayne, Love Will Lead You	26	India, Right From The Start
26	Tommy Page, I'll Be Your Everything	27	Seduction, Heartbeat
27	India, Right From The Start	28	The Cover Girls, We Can't Go Wrong
28	Seduction, Heartbeat	29	Calloway, I Wanna Be Rich
29	The Cover Girls, We Can't Go Wrong	30	Fascination, Remember
30	Calloway, I Wanna Be Rich	31	Safire, I Will Survive (From "She-
31	Fascination, Remember	32	Leila K With Rob 'N' Raz, Got To Get
32	Safire, I Will Survive (From "She-	33	Jane Child, Don't Wanna Fall In Love
33	Leila K With Rob 'N' Raz, Got To Get	34	The U-Krew, If U Were Mine
34	Jane Child, Don't Wanna Fall In Love	35	Anything Box, Living In Oblivion
35	The U-Krew, If U Were Mine	A	EX, Sybil, Walk On By
36	Anything Box, Living In Oblivion	A	EX, Roxette, Dangerous
37	EX, Sybil, Walk On By	A	EX, Kevin Paige, Anything I Want
38	EX, Roxette, Dangerous	A	EX, The Brat Pack, You're The Only
39	EX, Kevin Paige, Anything I Want	A	EX, The Brat Pack, You're The Only
40	EX, The Brat Pack, You're The Only	A	EX, The Brat Pack, You're The Only

TOP 40/ROCK PLAYLISTS

STATION	PD	ARTIST	TITLE
Los Angeles	P.D.: Scott Shannon	1	Skid Row, I Remember You
1	Warrant, Sometimes She Cries	2	Alannah Myles, Black Velvet
2	Warrant, Sometimes She Cries	3	The B-52's, Roam
3	Alannah Myles, Black Velvet	4	Rod Stewart, Downtown Train
4	The B-52's, Roam	5	Depeche Mode, Personal Jesus
5	Rod Stewart, Downtown Train	6	The Smithereens, A Girl Like You
6	Depeche Mode, Personal Jesus	7	Bad English, Price Of Love
7	The Smithereens, A Girl Like You	8	Faster Pussycat, House Of Pain
8	Bad English, Price Of Love	9	Roxette, Dangerous
9	Faster Pussycat, House Of Pain	10	Great White, Angel Song
10	Roxette, Dangerous	11	Motley Crue, Kickstart My Heart
11	Great White, Angel Song	12	Richard Marx, Too Late To Say Good
12	Motley Crue, Kickstart My Heart	13	Enuff Z'Nuff, Fly High Michelle
13	Richard Marx, Too Late To Say Good	14	Kiss, Forever
14	Enuff Z'Nuff, Fly High Michelle	15	Alice Cooper, House Of Fire
15	Kiss, Forever	16	Michael Penn, No Myth
16	Alice Cooper, House Of Fire	17	Phil Collins, I Wish It Would Rain Down
17	Michael Penn, No Myth	18	Whitesnake, The Deeper The Love
18	Phil Collins, I Wish It Would Rain Down	19	Belinda Carlisle, Summer Rain
19	Whitesnake, The Deeper The Love	20	Motley Crue, Without You
20	Belinda Carlisle, Summer Rain	21	Michael Schenker Group, Anytime
21	Motley Crue, Without You	22	Michael Bolton, How Can We Be Lov
22	Michael Schenker Group, Anytime	23	Peter Murphy, Cuts You Up
23	Michael Bolton, How Can We Be Lov	24	Billy Joel, I Go To Extremes
24	Peter Murphy, Cuts You Up	25	Joan Jett, Dirty Deeds
25	Billy Joel, I Go To Extremes	26	Midnight Oil, Blue Sky Mine
26	Joan Jett, Dirty Deeds	27	Midnight Oil, Blue Sky Mine
27	Midnight Oil, Blue Sky Mine	28	Midnight Oil, Blue Sky Mine

Japanese vid firm
buys into Rentrak
... see page 49

TOP POP ALBUMS™

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	85	PAULA ABDUL ▲ ⁵ VIRGIN 90943 (9.98) (CD) 6 weeks at No. 1	FOREVER YOUR GIRL
(2)	2	3	22	JANET JACKSON ▲ ³ A&M SP 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1814
3	3	2	50	MILLI VANILLI ▲ ⁶ ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
4	4	4	14	PHIL COLLINS ▲ ² ATLANTIC 82050 (9.98) (CD)	... BUT SERIOUSLY
5	5	5	33	THE B-52'S ▲ REPRISE 25854 (9.98) (CD)	COSMIC THING
6	6	7	18	BILLY JOEL ▲ ² COLUMBIA OC 44366 (CD)	STORM FRONT
7	7	6	23	AEROSMITH ▲ ² GEFEN 24254 (9.98) (CD)	PUMP
8	8	8	43	TOM PETTY ▲ ² MCA 6253 (9.98) (CD)	FULL MOON FEVER
9	9	9	14	BOBBY BROWN ▲ MCA 6342 (9.98) (CD)	DANCE! ... YA KNOW IT!
10	10	11	33	MICHAEL BOLTON ● COLUMBIA OC 45012 (CD)	SOUL PROVIDER
11	11	10	13	QUINCY JONES ▲ WEST 26202/WARNER BROS. (9.98) (CD)	BACK ON THE BLOCK
(12)	12	14	20	LINDA RONSTADT (FEA. A.NEVILLE) ▲ CRY LIKE A RAINSTORM, HOWL LIKE THE WIND ELEKTRA 60872 (9.98) (CD)	
13	13	12	56	SKID ROW ▲ ³ ATLANTIC 81936 (9.98) (CD)	SKID ROW
14	15	17	31	BABYFACE ▲ SOLAR FZ 45288/EPIC (CD)	TENDER LOVER
15	17	19	11	TECHNOTRONIC ● SBK 93422 (9.98) (CD)	PUMP UP THE JAM - THE ALBUM
16	16	15	80	NEW KIDS ON THE BLOCK ▲ ⁷ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
17	14	13	24	YOUNG M.C. ▲ DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
18	18	16	24	MOTLEY CRUE ▲ ² ELEKTRA 60829 (9.98) (CD)	DR. FEELGOOD
(19)	26	36	8	ALANNAH MYLES ATLANTIC 81956 (9.98) (CD)	ALANNAH MYLES
(20)	20	20	15	ERIC CLAPTON ● DUCK 26074/REPRISE (9.98) (CD)	JOURNEYMAN
(21)	22	23	32	GLORIA ESTEFAN ▲ EPIC OE 45217 (CD)	CUTS BOTH WAYS
22	19	21	13	KENNY G ● ARISTA AL 13-8613 (13.98) (CD)	LIVE
(23)	23	25	46	ROXETTE ▲ EMI 91098 (9.98) (CD)	LOOK SHARP!
24	25	22	42	RICHARD MARX ▲ ³ EMI 90380 (9.98) (CD)	REPEAT OFFENDER
25	21	18	35	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
26	24	24	15	WHITESNAKE ▲ GEFEN GHS 24249 (9.98) (CD)	SLIP OF THE TONGUE
27	27	29	18	LUTHER VANDROSS ● THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE EPIC E2-45320 (CD)	
28	29	26	25	ROLLING STONES ▲ ² COLUMBIA OC 45333 (CD)	STEEL WHEELS
(29)	31	37	16	TAYLOR DAYNE ● ARISTA 8581 (9.98) (CD)	CAN'T FIGHT FATE
30	30	32	34	BAD ENGLISH ● EPIC OE 45083 (CD)	BAD ENGLISH
31	28	27	9	JIVE BUNNY & THE MASTERMIXERS ● JIVE BUNNY - THE ALBUM MUSIC FACTORY 91322/ATCO (9.98) (CD)	
32	32	33	12	SOUNDTRACK ▲ WALT DISNEY 64038* (8.98) (CD)	THE LITTLE MERMAID
33	33	30	50	TESLA ▲ GEFEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
34	34	28	33	CHER ▲ GEFEN GHS 24239 (9.98) (CD)	HEART OF STONE
35	35	34	32	THE 2 LIVE CREW ▲ SKYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
36	36	43	5	JOAN JETT BLACKHEART 45473/EPIC (CD)	THE HIT LIST
37	37	31	34	DON HENLEY ▲ GEFEN GHS 24217 (9.98) (CD)	THE END OF THE INNOCENCE
38	38	39	19	SEDUCTION VENETTA SP 5280/A&M (8.98) (CD)	NOTHING MATTERS WITHOUT LOVE
(39)	39	47	7	SOUNDTRACK MCA 6340 (9.98) (CD)	BORN ON THE FOURTH OF JULY
(40)	42	45	47	BONNIE RAITT ● CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
(41)	46	52	15	MICHAEL PENN RCA 9692-1-R (8.98) (CD)	MARCH
(42)	43	41	31	NEW KIDS ON THE BLOCK ▲ ² COLUMBIA FC 40475 (CD)	NEW KIDS ON THE BLOCK
43	40	35	16	JOE SATRIANI ● RELATIVITY 1015 (9.98) (CD)	FLYING IN A BLUE DREAM
44	41	40	13	CHICAGO ● REPRISE 26080 (9.98) (CD)	GREATEST HITS 1982-1989
45	45	49	53	WARRANT ▲ ² COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
46	47	48	16	THE SMITHEREENS ENIGMA 91194/CAPITOL (9.98) (CD)	SMITHEREENS 11
47	44	42	30	ALICE COOPER ▲ EPIC OE 45137 (CD)	TRASH
48	48	44	22	TEARS FOR FEARS ▲ FONTANA 838 730 1/POLYGRAM (CD)	THE SEEDS OF LOVE
(49)	54	63	8	MICHEL'LE RUTHLESS 91282/ATCO (9.98) (CD)	MICHEL'LE
(50)	55	58	25	ELTON JOHN ● MCA 6321 (9.98) (CD)	SLEEPING WITH THE PAST
51	50	50	36	HEAVY D. & THE BOYZ ▲ MCA 42302 (8.98) (CD)	BIG TYME
(52)	56	69	6	KAOMA EPIC 46010 (CD)	WORLD BEAT
53	49	38	14	RUSH ● ATLANTIC 82040 (9.98) (CD)	PRESTO
54	53	54	5	RICKY VAN SHELTON COLUMBIA 45250 (CD)	RVS III

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	52	46	14	SCORPIONS ● GREATEST HITS - BEST OF ROCKERS N' BALLADS MERCURY 842 002 1/POLYGRAM (9.98) (CD)	
56	51	51	29	HARRY CONNICK, JR. ● MUSIC FROM "WHEN HARRY MET SALLY ..." COLUMBIA 45319 (CD)	
(57)	63	79	5	PETER MURPHY BEGGAR'S BANQUET 9877-1-H/RCA (9.98) (CD)	DEEP
(58)	64	65	12	THE KENTUCKY HEADHUNTERS MERCURY 838 744 1/POLYGRAM (CD)	PICKIN' ON NASHVILLE
59	57	55	14	3RD BASS COLUMBIA FC 45415 (CD)	THE CACTUS ALBUM
60	65	62	48	MADONNA ▲ ³ SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
61	60	61	20	NEIL YOUNG REPRISE 25899 (9.98) (CD)	FREEDOM
(62)	77	76	37	PAUL MCCARTNEY ● CAPITOL C1-91653 (9.98) (CD)	FLOWERS IN THE DIRT
63	58	57	13	ROB BASE ● PROFILE 1285 (9.98) (CD)	THE INCREDIBLE BASE
64	66	56	25	JOE COCKER CAPITOL 92861 (9.98) (CD)	ONE NIGHT OF SIN
65	62	66	15	LENNY KRAVITZ VIRGIN 91290 (9.98) (CD)	LET LOVE RULE
66	61	60	18	KATE BUSH COLUMBIA OC 44164 (CD)	THE SENSUAL WORLD
67	59	59	14	EDDIE MONEY COLUMBIA OC 45381 (CD)	GREATEST HITS ... SOUND OF MONEY
68	68	64	14	ROD STEWART ● STORYTELLER/COMPLETE ANTHOLOGY: 1964-1990 WARNER BROS. 4-25987 (39.98) (CD)	
69	70	68	52	FINE YOUNG CANNIBALS ▲ ² I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
(70)	75	153	3	EARTH, WIND & FIRE COLUMBIA 45268 (CD)	HERITAGE
71	69	74	8	UB40 VIRGIN 91324 (9.98) (CD)	LABOUR OF LOVE II
72	71	70	39	CLINT BLACK ▲ RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
(73)	79	80	18	KISS ● MERCURY 838 913 1/POLYGRAM (CD)	HOT IN THE SHADE
74	67	53	20	TRACY CHAPMAN ▲ ELEKTRA 60888 (9.98) (CD)	CROSSROADS
75	74	71	22	MELISSA ETHERIDGE ● ISLAND 91285/ATLANTIC (9.98) (CD)	BRAVE AND CRAZY
76	72	72	25	RED HOT CHILI PEPPERS EMI 92152 (9.98) (CD)	MOTHER'S MILK
77	73	67	22	BONHAM ● WGT FP 45009/EPIC (CD)	THE DISREGARD OF TIMEKEEPING
78	76	73	85	BOBBY BROWN ▲ ⁵ MCA 42185 (9.98) (CD)	DON'T BE CRUEL
79	78	83	19	BIZ MARKIE COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
(80)	87	—	2	HANK WILLIAMS, JR. WARNER/CURB 26090/WARNER BROS. (9.98) (CD)	LONE WOLF
81	81	98	4	THEY MIGHT BE GIANTS ELEKTRA 60907 (9.98) (CD)	FLOOD
(82)	85	81	21	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98) (CD)	NO HOLDIN' BACK
83	82	101	6	D-MOB FFRR 828 159 1/POLYGRAM (CD)	A LITTLE BIT OF THIS, A LITTLE BIT OF THAT
84	86	92	59	SOUNDTRACK ▲ ² ATLANTIC 81933 (9.98) (CD)	BEACHES
85	80	78	20	BARBRA STREISAND ● A COLLECTION: GREATEST HITS ... AND MORE COLUMBIA OC 45369 (CD)	
86	84	84	20	BELINDA CARLISLE ● MCA 6339 (9.98) (CD)	RUNAWAY HORSES
(87)	100	110	22	JOHN LEE HOOKER CHAMELEON D1-74808 (8.98) (CD)	THE HEALER
88	83	77	23	EURHYTHMICS ARISTA AL 8606 (9.98) (CD)	WE TOO ARE ONE
(89)	92	103	7	THE STONE ROSES SILVERTONE 1184-1-J/RCA (8.98) (CD)	THE STONE ROSES
(90)	94	130	3	SLAUGHTER CHRYSALIS 21702* (9.98) (CD)	STICK IT TO YA
91	89	85	17	LOU GRAMM ATLANTIC 81915 (9.98) (CD)	LONG HARD LOOK
(92)	108	124	5	MCAULEY SCHENKER GROUP CAPITOL 92752 (9.98) (CD)	SAVE YOURSELF
93	93	89	25	REGINA BELLE ● COLUMBIA FC 44367 (CD)	STAY WITH ME
(94)	101	96	23	ENUFF Z'NUFF ATCO 91262 (9.98) (CD)	ENUFF Z'NUFF
95	95	90	15	BRITNY FOX COLUMBIA FC 45300 (CD)	BOYS IN HEAT
(96)	118	—	2	RESTLESS HEART RCA 9961 (8.98) (CD)	FAST MOVIN' TRAIN
97	90	87	16	SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD)	SEMINAR
98	91	82	36	EXPOSE ● ARISTA AL 8532 (9.98) (CD)	WHAT YOU DON'T KNOW
99	88	75	24	POCO RCA 9694-1-R (9.98) (CD)	LEGACY
(100)	106	104	14	BABYLON A.D. ARISTA AL 8580 (9.98) (CD)	BABYLON A.D.
101	99	99	12	XYZ ENIGMA 73525 (9.98) (CD)	XYZ
102	103	100	17	VARIOUS ARTISTS GRP 9596 (9.98) (CD)	HAPPY ANNIVERSARY, CHARLIE BROWN
103	97	88	13	DURAN DURAN CAPITOL 93178 (9.98) (CD)	DECADE
104	98	93	15	THE CHARLIE DANIELS BAND EPIC FE 45316 (CD)	SIMPLE MAN
105	96	97	15	PAT BENATAR CHRYSALIS 21715 (9.98) (CD)	BEST SHOTS
106	107	105	53	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
(107)	110	135	3	JULIA FORDHAM VIRGIN 91325 (9.98) (CD)	PORCELAIN
(108)	117	117	13	THE COVER GIRLS CAPITOL 91041 (8.98) (CD)	WE CAN'T GO WRONG
109	111	95	132	GUNS N' ROSES ▲ ⁸ GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION

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THE MINNEAPOLIS SOUND'S 10TH ANNIVERSARY
● A DECADE OF DISTINCTION ●



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ISSUE DATE: MAY 5, 1990
AD CLOSING: APRIL 10, 1990

Billboard **TOP POP ALBUMS**™ *continued*

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	113	108	17	MICHELLE SHOCKED MERCURY 838 878 1/POLYGRAM (CD)	CAPTAIN SWING
111	115	122	6	SOUNDGARDEN A&M SP 5252 (8.98) (CD)	LOUDER THAN LOVE
112	116	132	12	SHAWN COLVIN COLUMBIA FC 45209 (CD)	STEADY ON
113	102	118	22	BIG DADDY KANE ● COLD CHILLIN' 25941/REPRISE (9.98) (CD)	IT'S A BIG DADDY THING
114	112	102	57	KIX ● ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
115	127	148	4	NINE INCH NAILS TVT 2610 (CD)	PRETTY HATE MACHINE
116	104	86	21	RICKIE LEE JONES GEFEN GHS 24246 (9.98) (CD)	FLYING COWBOYS
117	105	91	66	M.C. HAMMER ▲ CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
118	125	127	13	ANIMAL LOGIC I.R.S. 82020/MCA (9.98) (CD)	ANIMAL LOGIC
119	121	134	15	JESUS AND MARY CHAIN WARNER BROS. 26015 (9.98) (CD)	AUTOMATIC
120	114	114	12	VOIVOD MCA/MECHANIC 6326/MCA (9.98) (CD)	NOTHING FACE
121	119	125	65	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
122	109	106	20	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
123	120	112	44	GREAT WHITE ▲² CAPITOL C1-90640 (9.98) (CD)	TWICE SHY
124	135	162	6	LORRIE MORGAN RCA 9594-1-R (8.98) (CD)	LEAVE THE LIGHT ON
125	137	150	5	THE FRONT COLUMBIA 45260 (CD)	THE FRONT
126	123	129	24	KEVIN PAIGE CHRYSALIS 21683 (9.98) (CD)	KEVIN PAIGE
127	141	126	29	THE D.O.C. ● RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
128	128	—	2	TANITA TIKARAM REPRISE 26091 (9.98) (CD)	THE SWEET KEEPER
129	126	113	11	THE PRIMITIVES RCA 9934-1-R (9.98) (CD)	PURE
130	122	115	12	GIPSY KINGS ELEKTRA 60892 (9.98) (CD)	MOSAIQUE
131	NEW	—	1	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
132	124	136	12	QUEEN LATIFAH TOMMY BOY 1022 (9.98) (CD)	ALL HAIL THE QUEEN
133	136	120	14	HOOTERS COLUMBIA OC 45058 (CD)	ZIG ZAG
134	130	145	8	TROOP ATLANTIC 82035 (9.98) (CD)	ATTITUDE
135	132	107	17	ERASURE SIRE 26026/REPRISE (9.98) (CD)	WILD!
136	148	149	54	TOO SHORT ▲ JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS... TOO SHORT
137	131	94	16	D.J. JAZZY JEFF & THE FRESH PRINCE ● JIVE 1188-1-J/RCA (9.98) (CD)	AND IN THIS CORNER
138	151	189	3	THE U-KREW ENIGMA 73524/CAPITOL (9.98) (CD)	THE U-KREW
139	NEW	—	1	ADAM ANT MCA 6315 (9.98) (CD)	MANNERS & PHYSIQUE
140	140	141	45	ANDREW DICE CLAY DEF AMERICAN DEF 24214/GEFFEN (9.98) (CD)	DICE
141	139	109	12	VARIOUS ARTISTS MERCURY 842 093 1/POLYGRAM (CD)	MAKE A DIFFERENCE FOUNDATION
142	147	147	36	BANG TANGO MCA/MECHANIC 6300/MCA (9.98) (CD)	PSYCHO CAFE
143	134	123	8	WRECKS-N-EFFECT SOUND OF NEW YORK 6281/MOTOWN (8.98) (CD)	WRECKS-N-EFFECT
144	144	140	11	D.R.I. METAL BLADE 73407/ENIGMA (9.98) (CD)	THRASH ZONE
145	146	133	74	ROB BASE & D.J. E-Z ROCK ▲ PROFILE 1267 (8.98) (CD)	IT TAKES TWO
146	138	137	38	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (9.98) (CD)	ABSOLUTE TORCH AND TWANG
147	143	131	16	NUCLEAR ASSAULT IN-EFFECT 3010/RELATIVITY (8.98) (CD)	HANDLE WITH CARE
148	129	111	15	ROBERT PALMER ISLAND 91318/ATLANTIC (9.98) (CD)	ADDICTIONS VOL. I
149	NEW	—	1	BASIA EPIC E 45472 (CD)	LONDON WARSAW NEW YORK
150	142	116	42	THE CURE ▲ ELEKTRA 60855 (9.98) (CD)	DISINTEGRATION
151	133	121	19	ICE-T SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH...
152	145	119	74	BON JOVI ▲⁵ MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
153	150	—	2	THE BLUE NILE A&M SP 5284 (9.98) (CD)	HATS
154	152	157	107	ORIGINAL LONDON CAST ▲ POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
155	163	178	5	THE OCEAN BLUE SIRE 25906/WARNER BROS. (9.98) (CD)	THE OCEAN BLUE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	149	142	20	SHOTGUN MESSIAH RELATIVITY 1012/IMPORTANT (8.98) (CD)	SHOTGUN MESSIAH
157	157	159	58	JOURNEY ▲² COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
158	182	—	18	FASTER PUSSYCAT ELEKTRA 60883 (9.98) (CD)	WAKE ME WHEN IT'S OVER
159	NEW	—	1	OZZY OSBOURNE ASSOCIATED 6245451/EPIC (CD)	JUST SAY OZZY
160	RE-ENTRY	—	42	BILLY JOEL ▲² COLUMBIA 40121 (CD)	GREATEST HITS VOL. I & II
161	161	—	2	SAVATAGE ATLANTIC 82008 (9.98) (CD)	GUTTER BALLET
162	164	163	19	IAN HUNTER/MICK RONSON MERCURY 838 973 1/POLYGRAM (CD)	Y U I ORTA
163	159	161	4	DEAD ON SBK 93249 (9.98) (CD)	DEAD ON
164	170	179	19	THE DEL FUEGOS RCA 9860-1-R (9.98) (CD)	SMOKING IN THE FIELDS
165	158	151	36	STEVIE RAY VAUGHAN & DOUBLE TROUBLE ● EPIC OE 45024 (CD)	IN STEP
166	155	143	12	CHUNKY A MCA 6354 (9.98) (CD)	LARGE AND IN CHARGE
167	172	154	76	METALLICA ▲² ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
168	181	—	2	THE SILENCERS RCA 9960-1-R (9.98) (CD)	A BLUES FOR BUDDA
169	153	146	36	VAN MORRISON MERCURY 839 262 1/POLYGRAM (CD)	AVALON SUNSET
170	176	177	3	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 3089* (9.98) (CD)	YELLOWSTONE: THE MUSIC OF NATURE
171	174	158	18	7 SECONDS RESTLESS 72344 (8.98) (CD)	SOULFORCE REVOLUTION
172	167	156	21	GIANT A&M SP 5272 (8.98) (CD)	LAST OF THE RUNAWAYS
173	160	169	7	BY ALL MEANS ISLAND 91319/ATLANTIC (9.98) (CD)	BEYOND A DREAM
174	179	175	21	THE ALARM I.R.S. 82018/MCA (9.98) (CD)	CHANGE
175	169	166	20	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
176	156	172	4	OFRA HAZA SIRE 1-25976/WARNER BROS. (9.98) (CD)	DESERT WIND
177	180	192	25	L.A. GUNS VERTIGO 838 592 1/POLYGRAM (CD)	COCKED & LOADED
178	154	138	13	THE MOODY BLUES THRESHOLD 840 659 1/POLYGRAM (CD)	GREATEST HITS
179	178	183	41	STEVIE B ● LMR 5531 (8.98) (CD)	IN MY EYES
180	183	173	17	PAUL CARRACK CHRYSALIS 21709 (9.98) (CD)	GROOVE APPROVED
181	165	139	15	TERENCE TRENT D'ARBY COLUMBIA OC 45351 (CD)	NEITHER FISH NOR FLESH
182	166	170	6	SHANA VISION VR-3316 (9.98) (CD)	I WANT YOU
183	162	165	20	M C LYTE FIRST PRIORITY 91304/ATLANTIC (9.98) (CD)	EYES ON THIS
184	188	—	2	FAITH NO MORE SLASH/REPRISE 25878/WARNER BROS. (9.98) (CD)	THE REAL THING
185	NEW	—	1	MIKI HOWARD ATLANTIC 82024 (9.98) (CD)	MIKI HOWARD
186	177	194	4	ENTOUCH ELEKTRA 60858 (9.98) (CD)	ALL NITE
187	195	187	3	THE DESERT ROSE BAND MCA/CURB 42332/MCA (8.98) (CD)	PAGES OF LIFE
188	193	—	2	GRAHAM PARKER RCA 9876-1-R (9.98) (CD)	HUMAN SOUL
189	173	171	33	STEPHANIE MILLS ● MCA 6312 (9.98) (CD)	HOME
190	189	168	15	FIONA ATLANTIC 81903 (9.98) (CD)	HEART LIKE A GUN
191	171	144	22	BOB DYLAN COLUMBIA OC 45281 (CD)	OH MERCY
192	186	196	17	ANGELA WINBUSH MERCURY 838 866 1/POLYGRAM (CD)	THE REAL THING
193	NEW	—	1	JANE CHILD WARNER BROS. 25858 (9.98) (CD)	JANE CHILD
194	185	176	14	JERMAINE JACKSON ARISTA AL 8493 (9.98) (CD)	DON'T TAKE IT PERSONAL
195	175	128	27	MICHAEL DAMIAN CYPRESS YL 90130/A&M (9.98) (CD)	WHERE DO WE GO FROM HERE
196	198	185	50	TRAVELING WILBURYS ▲² WILBURY 25796/WARNER BROS. (9.98) (CD)	TRAVELING WILBURYS
197	NEW	—	1	THE CREATURES GEFEN GHS 24275 (9.98) (CD)	BOOMERANG
198	192	180	133	DEF LEPPARD ▲⁹ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
199	187	—	2	NUCLEAR VALDEZ EPIC FE 45354 (CD)	I AM I
200	168	155	8	OVERKILL MEGAFORCE/WORLDWIDE 82045/ATLANTIC (9.98) (CD)	THE YEARS OF DECAY

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- | | | | | | | | |
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WAXWORKS DROPS STICKERED ALBUMS, TRANS WORLD STARTS 18-TO-PURCHASE RULE

(Continued from page 1)

forms, distributes, contains, advocates, describes, or encourages any conduct" specified in the lyrics sections of those measures (Billboard, Jan. 27).

In addition to the seven states with pending bills—which also include Arizona, Maryland, Tennessee, and Pennsylvania—up to 15 other states are considering such legislation, modeling their drafts after a proposal currently in the Missouri legislature. Missouri Rep. Jean Dixon sent copies of this bill to lawmakers in 35 states.

WaxWorks has Disc Jockey outlets in 39 states, including Missouri, Pennsylvania, and Iowa.

"Threats of legislation have influenced this decision greatly," says Terry Woodward, president of WaxWorks. "Quite frankly, it's going to be a mess. Anytime the individual states start enacting obscenity laws, it's not going to be fun. The best thing for us to do is not take a chance; we just can't afford to."

WaxWorks' one-stops serve approximately 200 buyers in six states, including Kentucky, Indiana, and Ohio, and Woodward says the policy extends to these outlets as well. "I don't know how long this arm of the

law is; I haven't read all these new laws," says Woodward. "I don't know if they're going to go all the way back to the supplier."

The National Assn. of Record Merchandisers has no position on WaxWorks' decision, according to NARM executive VP Pam Horovitz. "Retailers are under a new pressure from these bills and, even in states where they haven't been introduced, they're under great pressure from religious and community groups," she says. Horovitz is not surprised retailers are reacting by instituting 18-to-purchase rules or dropping stickered product, and says she expects more unilateral moves from various chains.

NARM is fighting all of the pending state stickered bills, she notes; as more bills are introduced, she adds, the trade group is prepared to mobilize against those measures as well. Horovitz says most of NARM's retailer members support this effort, which includes writing to senators and contacting key sponsors of the bills, as well as lobbying jointly with groups like the Recording Industry Assn. of America.

According to Woodward, WaxWorks has not yet taken action

against the various bills proposed in the states it serves, but is considering whether to launch a letter-writing campaign from the outlet level or from company headquarters. Trans World is participating in NARM's effort, according to Jim Williamson, VP of finance.

Concern about legislation is not the only factor in the WaxWorks decision. In fact, both WaxWorks and Trans World cite local community pressure as a major influence on their policies.

In the case of WaxWorks, an 18-to-purchase rule was not successful in all outlets, and a great deal of public outcry surrounded a Wisconsin Disc Jockey's sale to a 12-year-old of an allegedly obscene cassette.

"The police came in, there was a story in the paper about obscenity, and right or wrong, we got bad press for it," says Woodward. "The retailers are in the middle on this thing. It's kind of frightening right now to think of jeopardizing your whole operation in the eyes of a particular community."

A Trans World outlet in Dade County, Fla., was one of three stores investigated in a private "sting" operation that resulted in a police investigation (Billboard, Feb. 3). The subject of the probe was the sale of 2 Live Crew's "As Nasty As They Wanna Be" album to minors.

Williamson says "that situation certainly provided feedback to us relative to the local communities there in Florida that we served." Trans World has outlets in 32 states, cover-

ing the Eastern region of the country.

According to Williamson, it is local community pressure more than legislation that has influenced Trans World's choice of an 18-to-purchase policy. In addition to enforcing the policy on all manufacturer-stickered product, nonstickered products may fall under this policy.

In addition to a chainwide list of titles that require proof of age to purchase, Williamson says that Trans World will have the flexibility of determining, city by city, which titles will fall under its policy.

According to an article in the Hollywood Reporter, predominantly black rap acts were named in a memo issued by Trans World that listed groups that fell under the 18-to-purchase policy. Williamson declined to reveal how extensive the internal list was or name acts cited on it. However, he says, "I could not characterize any type of musical category being more prone to this policy than to another. The identification is for product that contains explicit lyrics irrespective of race, color, or creed. The definition of explicit is based upon feedback from our customer base and identification of product from manufacturers."

Although WaxWorks has not provided a list of stickered titles it will not carry, there are approximately 55 titles on the list of "Releases With Consumer Information" available from the Parents' Music Resource Center. Of those, 23 are rap titles, 21

are heavy metal, five are pop, and the remainder are difficult to classify.

"At this point the flak has been really aimed more toward some of the black and rap acts," says Harold Guilfoil, head buyer with WaxWorks. "The heavy metal we've had some input about, but nothing quite like the input we've got off customers and customers' parents about black and rap artists."

According to the PMRC, which persuaded the major labels to sticker albums with controversial lyrics back in 1985, the Disc Jockey decision to drop such product goes against the spirit of that agreement. "We don't support any restrictions on music product. Our agreement with the industry focuses solely on voluntary labeling; we don't even promote age restrictions," says PMRC spokesperson Jennifer Norwood.

Asked whether the Disc Jockey move will affect his label's policies, Tom Silverman, chairman of Tommy Boy Records, which specializes in rap music, replies, "The only policy that might change is whether or not we decide ever to sticker. If stores decide not to carry product that has stickers, then let every store set up its own panel of judges with ministers and old ladies on it listening to every record and deciding what should be sold; that's what they're doing now. If they don't want to allow us to police ourselves, then let them handle it."

Silverman feels that record retailers, like booksellers, should fight for
(Continued on page 83)

Tenn. Joins Labeling List

BY EDWARD MORRIS

NASHVILLE—Tennessee has joined the growing number of states seeking mandatory record labeling. Identical bills were introduced into the House and Senate of the General Assembly here Feb. 5; both are now before the judiciary committees of the two bodies for further study.

Using language similar to that used in bills that have been recently introduced in several other states, House Bill 2482 and Senate Bill 2535 would make it a Class A misdemeanor for anyone to sell or offer to sell in Tennessee any unlabeled "phonograph record, magnetic tape, or compact disc containing lyrics which explicitly describe, advocate or encourage suicide, incest, bestiality, sadomasochism, rape or involuntary deviate sexual intercourse, or which advocate or encourage murder, ethnic intimidation, the use of illegal drugs or the excessive or illegal use of alcohol."

The bills specify that the advisory labels be applied to the actual record cover by the manufacturer or distributor so that the removal of the shrink-wrap will not remove the

warning. Also, they have to be large and must list the whole gamut of possible offenses.

If passed, the law would take effect July 1.

By state law, conviction on a Class A misdemeanor can carry a jail sentence of up to 11 months and 29 days and/or a fine of up to \$2,500.

The sponsors of the House and Senate bills are all from Memphis or the surrounding area. House sponsors are Chris Turner, Dan R. Byrd, Joyce B. Hassell, David Shirley, and Richard Nuber; Senate backers are Leonard Dunavant and Curtis Person.

Ed Benson, associate executive director of the Country Music Assn., says the organization will continue to resist labeling as part of an industry coalition. The CMA has already gone on the record as opposing the institution of the Pennsylvania labeling law (Billboard, Feb. 3).

Hedy Weisberg, executive director of the American Civil Liberties Union of Tennessee, says her group has already started lobbying against the proposed legislation.

PROMOTERS CONCERNED

(Continued from page 8)

liability for acts?"

Although the promoters association has not yet taken any formal action in response to the bills, Liss says he has been alerting its membership to the legislative threat. And the response to his alert at the conference here was heated.

"It's very worrisome for us," said Wendy Dio, manager of Ronnie James Dio. "I can't bring Dio out as this nice boy next door. In some states, I would advise my client not to play."

But the target of the bills, as proposed, would not be limited to heavy metal acts, said Steve Litt from the Fox Theater in St. Louis. "As a con-

cert promoter [under these bills], I could go to jail for doing a Reba McEntire show," he said. "We can't underestimate these very conservative forces."

Jay Marciano of MCA Concerts said he questions whether such bills, if passed, would be enforced on the touring front.

But Louis Messina, president of Pace Concerts, recalled the impact of local legislation targeting heavy metal concerts in San Antonio, Texas, in the mid-'80s. Even without enforcement, Messina says, the presence of the local law "devastated" the live concert market as bands bypassed the market.

Rap Labels Decry Retail Moves

BY JANINE McADAMS and SUSAN NUNZIATA

NEW YORK—Executives from labels and artist managers with rap product are worried about the overall trend the WaxWorks and Trans World moves against stickered albums represent.

While some feel that WaxWorks' decision not to carry stickered albums will affect sales "dramatically," others say that one chain's refusal to stock their product won't make a big dent on their bottom line. And all are concerned about the targeting of rap acts and the pressure ultimately put on labels to tailor and censor the acts they release.

"We're absolutely appalled at this turn of events and it's small comfort to us that we saw this coming from a mile away," says Bill Adler, director of publicity for Rush Artist Management. "We've always predicted that this kind of stickering would create too many problems for retailers and that some of them would eventually respond by declining to carry stickered albums at all."

Rush represents L.L. Cool J, Run-D.M.C., Public Enemy, De La Soul, Jazzy Jeff & the Fresh Prince, Erik B. & Rakim, Big Daddy Kane, and 3rd Bass, and Adler feels that stickering efforts are an attempt "to rip away at black youth in this country under the guise of ripping away at rap. Rap music has been one of the single most encouraging developments to come out the black community in the last decade and it's recognized by everybody who buys records in this country and abroad."

"Absolutely it worries us," says

Dave Wheeler, VP of sales for RCA Records, which has artists Too Short and Kool Moe Dee and distributes a number of rap artists on the Jive Record label. "If we put the proper sticker—the PMRC sticker or our own sticker—on the records, I don't know where else we can go with it. We have several albums that are stickered for explicit language. We have complied to the nth degree with PMRC codes. We'll continue to sticker albums, but this would affect us dramatically."

"It's hard to take it seriously economically," says Bryan Turner, co-owner of Priority Records, the label of controversial Compton rappers N.W.A. and Eazy-E. "But if these signals continue to grow, it's going to hurt me in developing new talent. N.W.A. has already sold a bunch of records, Eazy-E is already a star. But [new group] Low Profile is just starting, and already the label is having trouble because Compton is their look and their sound... It's affecting me as a record company in developing artists."

Mark Cerami, co-owner of Priority, feels that the retailer has been caught in the middle of the issue. "As far as the Disk Jockey stores go, I don't think they have any choice; it should be headed off before it reaches the retail level," he says. "What I don't understand about Disk Jockey is how can they sell videos that depict people being killed. If they're going to boycott records, how can they keep videos in there?"

Cerami is in the process of organizing an effort on the part of independent labels with regard to the

stickered issue, although details of that effort have not been worked out.

Ron Resnick, executive VP of Fresh/Sleeping Bag Records, an indie with artists EPMD and Just-Ice, says the Trans World move to enforce 18-to-purchase rules against 28 rap album titles smacks of a trend against black artists. "You better believe we're concerned," says Resnick. "I don't like the trend. I believe that if something happens, we'll be caught up in forces larger than ourselves, a hysteria. It's going to affect sales in the sense it will make it more difficult for people to buy records they want. It will affect the kind of records that companies put out, depending on what the social standards are."

Ramon Wells, national director of promotion for Nastymix, the Seattle-based indie whose biggest rap artist is Sir Mix-A-Lot, feels that rap fans will always find and buy the product they want. "I don't like the fact that a chain is doing this. But if [our product is] on a list as taboo, that's good publicity. The kids will want it even more."

"I don't understand why there's not more of an uproar in the artistic community," says Priority's Turner, who adds that if more retailers decide to drop stickered product, labels will probably put out music without the now-voluntary stickers. "If a chain removes records that have been stickered, they force record people to put records out without stickers. Then if a group like the PMRC gets hold of it, they'll say, 'Look, the record industry can't police themselves. We need stickered laws!'"

Complete List Of 32nd Annual Grammy Winners

LOS ANGELES—The following is the list of this year's Grammy winners:

Record of the year—Bette Midler, "Wind Beneath My Wings," Atlantic. Producer: Arif Mardin (her third; his fourth).

Album of the year—Bonnie Raitt, "Nick Of Time," Capitol. Producer: Don Was (her first; his first).

Song of the year—"Wind Beneath My Wings," Larry Henley and Jeff Silbar (their first).

Best new artist—Milli Vanilli, Arista (its first).

Pop vocal, female—Bonnie Raitt, "Nick Of Time," Capitol (her second).

Pop vocal, male—Michael Bolton, "How Am I Supposed To Live Without You," Columbia (his first).

Pop vocal, duo or group—Linda Ronstadt & Aaron Neville, "Don't Know Much," Elektra (her fifth; his first).

Pop instrumental—Neville Brothers, "Healing Chant," A&M (their first).

Rock vocal, female—Bonnie Raitt, "Nick Of Time," Capitol (her third).

Rock vocal, male—Don Henley, "The End Of The Innocence," Geffen (his sixth, counting the Eagles).

Rock vocal, duo or group—Traveling Wilburys, "Traveling Wilburys Vol. I," Wilbury/Warner Bros. (Tom Petty's first; Jeff Lynne's first; Bob Dylan's third; Roy Orbison's fourth; George Harrison's seventh, counting the Beatles).

Rock instrumental—Jeff Beck, with Terry Bozzio and Tony Hymas, "Jeff Beck's Guitar Shop With Terry Bozzio And Tony Hymas," Epic (Beck's second; Bozzio's first; Hymas' first).

Hard rock vocal or instrumental—Living Colour, "Cult Of Personality," Epic (its first).

Metal vocal or instrumental—Metallica, "One," Elektra (its first).

R&B vocal, female—Anita Baker, "Giving You The Best That I Got," Elektra (her sixth).

R&B vocal, male—Bobby Brown, "Every Little Step," MCA (his first).

R&B vocal, duo or group—Soul II Soul, "Back To Life," Virgin (its first).

R&B instrumental—Soul II Soul, "African Dance," Virgin (its second).

R&B song—"If You Don't Know Me By Now," Kenny Gamble and Leon Huff. (their first).

Rap performance—Young M.C., "Bust A Move," Delicious Vinyl (his first).

New Age—Peter Gabriel, "Passion—Music For The Last Temptation Of Christ," Geffen (his first).

Jazz fusion—Pat Metheny Group, "Letter From Home," Geffen (their fifth).

Jazz vocal, female—Ruth Brown, "Blues On Broadway," Fantasy (her first).

Jazz vocal, male—Harry Connick Jr., "When Harry Met Sally," Columbia (his first).

Jazz vocal, duo or group—Dr. John and Rickie Lee Jones, "Makin' Whoopee," Warner Bros. (his first; her second).

Jazz instrumental, soloist—Miles Davis, "Aura," Columbia (his fifth).

Jazz instrumental, group—Chick Corea Akoustic Band, "Chick Corea Akoustic Band," GRP (his eighth).

Jazz instrumental, big band—Miles Davis, "Aura," Columbia (his sixth).

Country vocal, female—k.d. lang, "Absolute Torch And Twang," Sire

(her second).

Country vocal, male—Lyle Lovett, "Lyle Lovett And His Large Band," MCA (his first).

Country vocal, duo or group—Nitty Gritty Dirt Band, "Will The Circle Be Unbroken, Vol. II," Universal/MCA (its first).

Country vocal collaboration—Hank Williams Jr. & Hank Williams Sr., "There's A Tear In My Beer," Curb (their first).

Country instrumental—Randy Scruggs, "Amazing Grace" (from the Nitty Gritty Dirt Band's "Will The Circle Be Unbroken, Vol. II"), Universal/MCA (his first).

Bluegrass recording, vocal or instrumental—Bruce Hornsby & the Nitty Gritty Dirt Band, "The Valley Road," Universal/MCA (his second, its second).

Best country song—"After All This Time," Rodney Crowell (his first).

Best gospel vocal performance, female—CeCe Winans, "Don't Cry," Capitol/Sparrow (her second).

Best gospel vocal performance, male—BeBe Winans, "Meantime," Capitol (his second).

Best gospel vocal performance by a duo, group, choir, or chorus—Take 6, "The Savior Is Waiting," Word (its third).

Best soul gospel vocal performance, female/male—Al Green, "As Long As We're Together," A&M (his eighth).

Best soul gospel vocal performance by a duo, group, choir, or chorus—Daniel Winans, "Let Brotherly Love Continue," Rejoice (his first).

Best Latin pop performance—Jose Feliciano, "Cielito Lindo," EMI (his fifth).

Best tropical Latin performance—Celia Cruz & Ray Barretto, "Ritmo En El Corazón," Fania (their first).

Best Mexican/American perfor-

mance—Los Lobos, "La Pistola Y El Corazón," Warner Bros./Slash (its second).

Best traditional blues recording—John Lee Hooker & Bonnie Raitt, "I'm In The Mood," Chameleon Music Group (his first, her fourth).

Best contemporary blues recording—Stevie Ray Vaughan & Double Trouble, "In Step," Epic (their second).

Best traditional folk recording—Bulgarian State Female Vocal Choir, "Le Mystere Des Voix Bulgares, Vol. II," Elektra/Nonesuch (their first).

Best contemporary folk recording—Indigo Girls, "Indigo Girls," Epic (their first).

Best polka recording—Jimmy Sturr & his Orchestra, "All In My Love For You," Starr (their fourth).

Best reggae recording—Ziggy Marley & the Melody Makers, "One Bright Day," Virgin (his second).

Best recording for children—"The Rock-A-Bye Collection Vol. I." Producers: Tanya Goodman, David Lehman, and J. Aaron Brown (their first), Jaba Records

Best comedy recording—Professor Peter Schickele: The Greater Hoople Area Off-Season Philharmonic, "P.D.Q. Bach: 1712 Overture & Other Musical Assaults," Telarc (his first).

Best spoken-word or nonmusical recording—Gilda Radner, "It's Always Something," Simon & Schuster Audio (her first).

Best musical cast show album—Jason Alexander, Debbie Shapiro, Robert La Fosse, and others, "Jerome Robbins' Broadway," RCA Victor. Producer: Jay David Saks (his fifth).

Best instrumental composition—"The Batman Theme," Warner Bros. Composer: Danny Elfman (his first).

Best album of original instrumental background score written for a motion picture or for television—"The Fabulous Baker Boys,"

GRP. Composer: Dave Grusin (his fifth).

Best song written specifically for a motion picture or for television—"Let The River Run" (from "Working Girl"), Arista. Songwriter: Carly Simon (her second).

Best music video shortform—Michael Jackson, "Leave Me Alone," Epic (his 12th). Director: Jim Blanchard (his first). Producers: Frank DiLeo, Jim Blashfield, Jerry Kramer, Michael Jackson (their first).

Best music video longform—Janet Jackson, "Rhythm Nation" (her first). A&M. Producers/Directors: Dominic Sena, Jonathan Dayton, Valerie Faris (their first).

Best arrangement on an instrumental—Dave Grusin, suite from "The Milagro Beanfield War," GRP. Arranger: Dave Grusin (his fifth).

Best instrumental arrangement accompanying vocal(s)—Michelle Pfeiffer's "My Funny Valentine," track from "The Fabulous Baker Boys" motion picture soundtrack, GRP. Arranger: Dave Grusin (his sixth).

Best album package—David Bowie, "Sound + Vision," Rykodisc. Art Director: Roger Gorman (his first).

Best album notes—Charlie Parker, "Bird: The Complete Charlie Parker On Verve," Verve. Album notes writer: Phil Schaap (his first).

Best historical album—Chuck Berry, "Chuck Berry—The Chess Box," Chess-MCA. Album Producer: Andy McKaie (his first).

Best-engineered recording (non-classical)—Linda Ronstadt, "Cry Like A Rainstorm, Howl Like The Wind," Elektra. Engineer: George Massenburg (his first).

Producer of the year (nonclassical)—Peter Asher (his second).

Best Classical Album—"Bartok: 6 String Quartets," Emerson String Quartet (their first), Deutsche Grammophon. Album Producer: Wolf Erichson (his first).

Best orchestral performance—"Mahler: Symphony No. 3 in D Minor." Leonard Bernstein, conductor (his 10th), New York Philharmonic (its first). Deutsche Grammophon.

Best opera recording—"Wagner: Die Walküre," Deutsche Grammophon. James Levine conducting the Metropolitan Opera Orchestra (his sixth). Principal soloists: Gary Lakes (his second), Kurt Moll (his second), James Morris (his first), Jessye Norman (her third), Hildegard Behrens (her first), and Christa Ludwig (her first). Album producer: Cord Garben (his second).

Best choral performance (other than opera)—"Britten: War Requiem." Robert Shaw, conductor (his eighth), Atlanta Symphony Orchestra & Chorus and Atlanta Boy Choir (their first). Telarc.

Best classical performance, instrumental soloist(s) (with orchestra)—Yo-Yo Ma, "Barber: Cello Concerto, Opus 22/Britten: Symphony For Cello & Orchestra, Opus 68," (his fifth). CBS Masterworks.

Best classical performance, instrumental soloist (without orchestra)—Andras Schiff, "Bach: English Suites," London (his first).

Best chamber music performance—Emerson String Quartet, "Bartok: 6 String Quartets" (its second), Deutsche Grammophon.

Best classical vocal soloist performance—Dawn Upshaw, "Knoxville—Summer Of 1915 (Music Of Barber, Menotti, Harbison, Stravinsky)," Elektra/Nonesuch (her first).

Best contemporary composition—"Reich: Different Trains," Steve Reich, composer (his first). Elektra/Nonesuch.

Best-engineered recording, classical—"Britten: War Requiem," Jack Renner, engineer (his first). Telarc.

Classical producer of the year—Robert Woods (his 10th).

BONNIE RAITT CAPTURES 4 GRAMMYS

(Continued from page 1)

the top two awards. Raitt's victory in the album-of-the-year race is considered one of the biggest upsets in Grammy history. The album peaked at No. 22 on the pop albums chart, lower than any previous winner in that category. The album rebounds to No. 40 this week—after falling to 119 in December—and is expected to surpass its original peak in the wake of the Grammy sweep.

Like Tina Turner's three-Grammy victory five years ago, Raitt's sweep was seen as a celebration of a previously unheralded pop music survivor. Dropped a few years ago by her longtime label Warner Bros., Raitt came back with the biggest album of her career on Capitol. Raitt's Grammy sweep was so complete—she also won for best female pop and rock vocal and best traditional blues recording—that when Midler received the final award of the night, she exclaimed, "Hey, Bonnie Raitt, I got one, too!"

Though Midler has also had a checkered recording career, she had won two previous Grammys—for best new artist in 1973 and best female pop vocal in 1980. Even Barbra Streisand—Midler's rival as top all-around female entertainer—has never won the Grammy for record of the year. "Wind," which was a country

hit in 1983 for Gary Morris, became a pop smash after being featured in Midler's movie "Beaches." This is the second year in a row that the record of the year was included in a feature film. Last year's champ, Bobby McFerrin's "Don't Worry, Be Happy," was spotlighted in "Cocktail."

Milli Vanilli, with U.S. sales of 6 million albums but few critical plaudits, won for best new artist. The duo is the second dance/crossover act to win in that category in three years, following Jody Watley.

Peter Asher won the Grammy for producer of the year for the second time. The onetime pop star previously won in 1977. Asher's biggest hit of the year, Linda Ronstadt & Aaron Neville's "Don't Know Much," won for pop duo/group performance. Longtime Asher associate George Massenburg won for best-engineered recording for Ronstadt's "Cry Like A Rainstorm, Howl Like The Wind."

This year marked the first time that all five finalists for record of the year performed on the telecast, which aired live on CBS-TV. Three of those artists, however, went home empty-handed: Mike + the Mechanics, Fine Young Cannibals, and Billy Joel. A fourth nominee, Don Henley, took the male rock award for the second time in five years with "The End

Of The Innocence." He won in 1985 with "The Boys Of Summer."

"Traveling Wilburys Volume One," which was widely expected to win the Grammy for album of the year, instead received just the rock duo/group award. It marked the first Grammy awards for two of the participants, Tom Petty and Jeff Lynne.

Other veterans won long-awaited first Grammys this year, including Aaron Neville and the Neville Brothers, Kenny Gamble & Leon Huff, Peter Gabriel, Hank Williams and Hank Williams Jr., the Nitty Gritty Dirt Band, John Lee Hooker, Dr. John, Celia Cruz, and Ruth Brown.

The controversy over what are widely viewed as antisocial messages in recordings by Guns N' Roses, Sam Kinison, and Andrew Dice Clay appeared to cost those performers balloting support. However, Mike Greene, president of the National Academy of Recording Arts and Sciences, drew hearty applause from the industry audience when he said the academy stands firmly opposed to proposals to label or censor albums.

Anita Baker won the female R&B award for the third time in four years, the most convincing domination of the category since Aretha Franklin's iron lock on the award in the '60s and '70s. The Grammy for

best R&B song of the year went to a recycled 1972 oldie for the second time in three years. Kenny Gamble & Leon Huff's "If You Don't Know Me By Now" won this year; Bill Withers' "Lean On Me" won two years ago.

Michael Jackson won for best shortform music video for the witty, self-deprecating "Leave Me Alone." It is his first Grammy for a song from the 1987 "Bad" album. Jackson lost a second award for best longform music video to his sister, Janet Jackson. The Grammy, for "Rhythm Nation," is her first.

Oscar-winning actress—and confessed former Beatlemaniaic—Meryl Streep presented a Lifetime Achievement Award to Paul McCartney. The ex-Beatle, who is 47, acknowledged to reporters backstage that he felt a little funny receiving such an award. "I thought you only get these when you're 75," he said.

Lifetime achievement awards were presented posthumously to Vladimir Horowitz and Nat "King" Cole. Dick Clark, former host of "American Bandstand" and creator of the archival "American Music Awards," received a Trustees Award.

The key country awards went to progressive performers admired in both country and rock circles: Lyle
(Continued on next page)

Recording Industry Takes Strong Stand Against Labeling Bills At Grammy Events

BY CHRIS MORRIS and THOM DUFFY

LOS ANGELES—Using the 32nd Grammy Awards on Feb. 21 as a forum, the record industry for the first time sought to raise the awareness of artists about pending state record-labeling bills.

"Warning: Your artistic freedom is at risk," read signs on display at the Shrine Auditorium, site of the awards ceremony. Placards called on artists to sign petitions, publish commentaries, and state their opposition to the bills in concerts, radio interviews, and liner notes. The signs also provided a toll-free number, the "Lyric Hotline" (800-223-2328), linking callers to the Recording Industry Assn. of America.

The RIAA, in conjunction with the National Academy of Recording Arts and Sciences and top executives of Warner Bros. and its distributed labels, discussed the awards show effort in meetings earlier this week (see story, page 8).

Copies of the record stickers specified in the state bills, with an international interdiction slash across them, were available at the NARAS booth backstage at the Grammys.

A map of the nation indicating states in which record sticking legislation is pending was posted in the Shrine green room, where artists waited to go on stage.

NARAS president Mike Greene brought the censorship issue to a national audience during his on-air Grammy address, declaring that the academy is "working on behalf of artists and our industry against legislative efforts to label and censor our music. Such governmental intervention undermines the basic artistic freedoms which we must passionately fight to protect."

In prebroadcast ceremonies, Greene also alluded to the sticking threat and emphasized the need to mobilize broad-based industry opposition to the bills.

"We have to get the labels and recording artists involved, especially the ones [legislators] can relate to," Greene told reporters.

"It's a wildfire," Greene said of the pending bills, noting that Tennessee has joined more than a dozen other states targeting record lyrics (see story, page 81). "[Lawmakers] don't have the Communists to worry about any more, so they're coming after rock'n'roll now."

In response to questions from the press backstage, several artists admitted they were not yet aware of the labeling controversy and had not

studied the material provided at the Grammys.

However, others—including some of the night's major award winners—were vocal in their opposition to what they perceived as repressive legislation.

Don Henley, acknowledging the existence of objectionable lyrics, said emphatically, "That doesn't mean we should cast aside the U.S. Constitution and go back to [the witch hunts of] Salem."

Henley continued, "This fingerprinting is being done by people who might, considering all the troubles and the ills that we have in the world today, better spend their time taking a good long look at the state of parenting and the state of the education system and not wasting their time

picking on the rock'n'roll industry."

Rapper Young M.C., declaring that the U.S. is "a free country," warned of the danger of "messing with the Constitution and messing with our music."

"I'm not with those people out there," Bruce Hornsby said of the lawmakers targeting lyrics. "I think to limit expression is wrong. I don't know what you do [about it]. That whole political game is odd. I think you've got to do what you do and hope that they don't get this legislation through."

"To me, it's a dangerous situation," said Kris Kristofferson, who pledged his "voice and support" to combating the bills. "It's too close to censorship."

BRITS Hits With 'Safe' Show

BY HUGH FIELDER and ADAM WHITE

LONDON—Prime Minister Margaret Thatcher did not win at this year's British Record Industry Assn. Awards show, but the event was touched by her presence.

In the prime-time special aired Feb. 19 on BBC-TV, Thatcher appeared in a prerecorded segment. She enthused about such British music as "Telstar" (the Tornados' 1962 hit) and "Memory" (the "Cats" tune by court songsmith Andrew Lloyd Webber) and reinforced her commitment to monetarism by recalling "How Much Is That Doggy In The Window" (the nursery rhyme) as a particular favorite.

It was a Conservative moment indeed. British Phonographic Industry chairman Terry Ellis acknowledges that the telecast was an exercise in "safety first," following the 1989 debacle of misplaced artists, missed cues, and other flaws. He also says safety was what the BBC wanted.

And so this year's emphasis was on established names before and behind the cameras. The show was taped the night before broadcast to avoid the problems of the previous year's live telecast. It was written and executive-produced for the BPI by broadcaster and onetime label chief Jonathan King, and directed for BBC-TV by Live Aid veteran Mike Appleton.

Appleton says his prime concern was to put the BRITS Awards show

"back on the rails. It's not about the kids, it's about paying homage to the industry, like the Oscars."

Phil Collins was a BRITS-award winner for the third year running, Annie Lennox for the fourth. U2 took one prize, and Queen was honored for 20 years' service to British music.

Collins sang ("Another Day In Paradise"), Queen did not, and U2 was absent. Rod Stewart, who was not nominated, turned up to sing "Downtown Train." Lloyd Webber presented one of the prizes.

The younger artist contingent was dominated by Fine Young Cannibals and Neneh Cherry, who grabbed two awards apiece, and by Lisa Stansfield, who was named best newcomer. This deprived hot contender Soul II Soul of honors; another loser was double-nominee Bobby Brown, who flew in to present the Cure with a best-video prize.

A sale to U.S. TV is being handled by Drew Levin, but no deal has yet been concluded. Last year's show was screened by MTV.

Music Box, which is selling the show in the rest of the world, has already confirmed first-time deals with the U.S.S.R. (Gosteleradio); China (Guandong TV); Poland (Polish TV); Spain (Canal Plus); Austria (ORF); Israel (IBA); and Kuwait (Channel 2).

Other new sales are being negotiated with India (Doordashan TV), Holland (Veronica), Sweden (SVT 1), and Venezuela (Canal 10).

BONNIE RAITT CAPTURES 4 GRAMMYS

(Continued from preceding page)

Lovett (male vocal), k.d. lang (female vocal), and Rodney Crowell (country song). Three other country awards went to the Nitty Gritty Dirt Band's album "Will The Circle Be Unbroken Volume Two."

Country legend Hank Williams, who died in 1953—five years before the inception of the Grammys—shared a Grammy with his son, Hank Williams Jr., on "There's A Tear In My Beer." It was the first Grammy for both artists, though the senior Williams was awarded a Lifetime Achievement Award in 1987.

Michael Bolton won the male pop award for his recent No. 1 hit, "How Am I Supposed To Live Without You." Bobby Brown won the male R&B prize for "Every Little Step." Though Soul II Soul lost to Milli Vanilli for best new artist, the British ensemble won two R&B awards.

"Chuck Berry—The Chess Box," produced by MCA executive Andy McKaie, won for best historical album. Berry received a Lifetime Achievement Award in 1984.

Though Danny Elfman's music for "Batman" was not marketed as the

film's soundtrack (that commercially advantageous designation went to Prince's music, most of which was not featured in the film)—Elfman had the last laugh at the Grammys. The longtime leader of Oingo Boingo won for best instrumental composition for "The Batman Theme," while Prince was shut out in the voting.

Dave Grusin won three Grammys for his work on music from the films "The Fabulous Baker Boys" and "The Milagro Beanfield War."

DAT BILL ALREADY MIRED IN CONGRESS

(Continued from page 5)

illegal commercial copying can result in a judgment of up to \$5 million.

Despite its rigorous penalties, the bill's passage is adamantly opposed by a coalition of industry music publishers, ASCAP, and regional and national songwriter groups. This Copyright Coalition sees problems in the bill's lack of digital copying protection and its failure to address the royalty question. Hearings to be held on the bill this spring promise to bring the seemingly unmendable industry rift into the hearing rooms of Congress.

Coalition head Ed Murphy, president of the National Music Publishers Assn., is not pleased by the news of the bill's introduction. "It was introduced? We were just down at [California Democratic Rep. Henry] Waxman's office, and he gave us a copy of the bill to look over. He said he wanted our comments on it first. Well, it looks like we've been given no opportunity to respond."

Murphy says the coalition "is still opposed to the bill" and is concerned it will fall under the jurisdiction of the Commerce Committee rather than the Judiciary Committee, which handles copyright matters.

"If you look at the bill," Murphy says, "it says it doesn't change Title 17 of the Copyright Act, but then it plainly states it allows unlimited copying. Are they saying now that copying is legal? I mean, they're not, but there seems to be a serious problem there. Also, why is the Commerce Committee looking at it if it's a copyright concern? It's a complete mystery to me."

A spokesperson from Rep. Waxman's office comments: "It's not that the congressman disagrees [with the Coalition]. In fact, he agrees there should be a royalty in place and that the Congress should look at it. But he also thinks that

some protection is better than none. And the bill explicitly states it does not sanction home taping."

On its day of introduction, the pending bill was already embroiled in a jurisdictional dispute between members of the two Congressional committees.

According to a source, Rep. Robert Kastenmeier, D-Wis., chairman of Commerce's Subcommittee on Courts, Intellectual Property and the Administration of Justice, along with three other subcommittee members, has written a letter to the Speaker of the House asking for clarification on which committee has jurisdiction in the matter.

Government relations officials at the Recording Industry Assn. of America and the Electronics Industry Assn.'s Consumer Electronics Group have been testing the waters on Capitol Hill with drafts of the bill since last November. They decided to delay its introduction until the 1990 session of Congress because of the lawmakers' pressing deadlines on other measures.

The new bill was introduced by three congressmen: Reps. Henry Waxman, D-Calif.; Al Swift, D-Wash.; and Jim Cooper, D-Tenn., along with 11 co-sponsors. Most of the lawmakers serve on the Commerce or Judiciary committees, or both, and the pending legislation will receive hearings from both committees.

The bill would outlaw only "serial" copying of digital tapes. The SCMS does not prevent taping from non-DAT digital sources to blank DATs—first-generation copies.

If the legislation wins congressional approval, it would not apply to machines manufactured before its effective date.

Co-sponsors of the bill are Reps. Rick Boucher, D-Va.; Mel Levibe, D-Calif.; Michael Oxley, R-Ohio; Michael DeWine, R-Ohio; and Don Ritter, R-Pa. Also, Reps. Jack Fields, R-Texas; Terry Bruce, D-Ill.; Joe L. Barton, R-Texas; Matt Rinaldo, R-N.J.; Tom Tauke, R-Iowa; and F. James Sensenbrenner Jr., R-Wis.

WAXWORKS

(Continued from page 81)

their right to carry product. "There needs to be a constant vigilance on the part of record companies to see what's happening and retailers have to support their rights," he says, "Just like retailers in the book business carry 'Satanic Verses' or 'Naked Lunch,' which are the equivalent of N.W.A. or 2-Live Crew [albums]."

Retailers, artist representatives, and labels agree on one fact: retailers are caught in the middle of an extremely awkward situation.

"We don't feel the retail battlefield is where this battle should be fought," says Larry Mundorf, senior VP of operations at Camelot Enterprises, the 246-unit chain based in N. Canton, Ohio. "They are asking us to take all the heat and either fight it or to be censors. The retailers shouldn't have to take those stands. The RIAA should unite the industry on this rather than let the industry be cast adrift."

Camelot will continue to purchase stickered items, says Mundorf, although he adds that if legislation is passed that requires the pulling of product, "we will not put ourselves and our people in the position of breaking the law."

Assistance in preparing this story was provided by Ed Christman.

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CD-5 PICKS UP STEAM

(Continued from page 6)

shove it down their throat," he says. "We are making bets challenging them to print up 10,000 units of a title. We can sell them."

Richard Odette, VP of purchasing at Minneapolis-based The Musicland Group, which operates about 750 music stores, says his company has just doubled the number of stores that carry CD-5s to 250. But despite TMG's endorsement, Odette says he is confused by the conflicting signals the labels are sending. "Will the labels get their act together?" he asks. "What do the labels intend the 5-inch to be?"

Lou Dennis, senior VP and director of sales at Warner Bros. Records, answers, "It's another configuration; it's that simple." He says he foresees a successful CD-5 ultimately selling between 50,000 and 100,000 units.

The configuration "is definitely in motion," Dennis says. "We are see-

ing reorders. This has the feel of the cassettes, although we are not at the point of putting everything out on the CD-5. We are being selective."

In contrast, Lauren Moran, Arista's senior director of national sales, says she does not see the CD-5's potential sales base going much beyond collector's-item status. "The CD-5 is good for the alternative acts with the good fan base, and the potential is there to sell 8,000-18,000 units," Moran says.

On Monday (26), Arista will release the Church's "Metropolis" as its first CD-5. "What I am using the CD-5 for is to get a good buzz on the Church's album, 'Much Too Much,' which won't be out until March 13," Moran adds. "I am using it as a buzz builder."

Currently, successful titles are generating sales in the area of 15,000, but one executive says his la-

bel has seen numbers between 20,000 and 30,000. The most successful CD-5 so far is apparently Depeche Mode's "Personal Jesus," which has moved 89,000 units, seemingly because the group does not have a current album out.

Reflecting the lack of a consensus on the CD-5's sales potential, the labels have different approaches to the configuration. Most labels are releasing alternative acts on CD-5, for instance, but PolyGram is using the format for releases by such top acts as Tears For Fears, Bon Jovi, and Kiss.

Also, some label executives see the CD-5 as a potential substitute for the 12-inch single; others consider it a complement to the cassette single; and still others agree with Warner's Dennis, who says it is simply another configuration in the overall product mix.

Most CD-5 releases, which list for

either \$5.49 or \$5.98, contain more than two tracks. In addition, they usually offer something extra in the way of an unreleased track, an alternative mix, or a live version of a song. For instance, EMI is issuing "Fame '90," which has five remixes of David Bowie's "Fame."

The first commercial CD-5s in the U.S. were issued in April 1989, when Elektra, PolyGram, and A&M embraced the format (Billboard, April 1, April 8). Warner Bros. and Atlantic started testing the waters in the summer. But activity did not perk up until the last two to three months, according to Roger Dennis, singles buyer at Music Plus, a 72-unit chain based in Los Angeles.

During that time, Capitol, EMI, MCA, Arista, and CBS have either come out with CD-5 product or have announced their intention to do so. The only label contacted by Billboard that is not issuing CD-5s is

RCA. "We have been looking at it, but we haven't gotten the green light," says Tony Montgomery, director of national singles sales. "Basically, we just don't want another configuration out there taking away dollars from the retailers' open-to-buy position. There are so many configurations out there already—you still have the 7-inch, the cassette single, the maxicassette, and the 12-inch."

Tower's Delaney says the reason labels should get behind the CD-5 is to help establish the CD format in general. "Too many people won't buy CDs because they are too expensive," he says. "The CD-5 at \$5.98 list is something that will get the kids into the format."

Diana Fried, national singles coordinator for Virgin Records, says the industry can break the CD-5 because of lessons it learned from CD-3 mistakes.

WESTERN ACTS HAVE YEN FOR JAPANESE TOURS

(Continued from page 1)

sold out 10 dates at the 45,000-seat Tokyo Dome at an average ticket price of \$60, are only the latest in a lineup of superstar and midlevel acts finding highly lucrative tour deals in Japan.

"Japan has always been a very, very strong market," says Jay Sedyk, tour manager for the New York-based Rascoff-Zysblatt Organization, whose clients include the Stones. "They're dying for entertainment. They're paying and it's phenomenal."

Industry observers say the new boom on the Japanese tour scene has been fueled by a favorable exchange rate for the yen and the growing sophistication of tour sponsorship by Japanese corporations, particularly in the past two years.

"It makes it easier for the Japanese to buy talent, because of the current strength of the yen and the present ability of tour sponsors to underwrite the costs," says Dick Gilmore of the Agency for the Performing Arts' office in Los Angeles.

Partly due to the yen's strength, ticket rates range from \$40-\$80 for Japanese dates, far above those common in the U.S. Tour guarantees are usually made on a high flat-fee basis, rather than under a percentage deal, which is often a gamble for the artist. In addition, the considerable travel costs of a Japanese tour are typically picked up by sponsors.

Gilmore and others familiar with

the Japanese touring scene were interviewed at the Performance Magazine Summit conference held here Feb. 15-18, where the expansion of international touring markets was among the key topics of discussion.

Among the top acts looking at Japanese tours this year are Paul McCartney, Janet Jackson, Madonna, George Michael, Prince, and David Bowie. McCartney has sold out seven shows at the Tokyo Dome and will open his Japanese tour there.

Christopher Dalston, head of international booking for Triad Artists Inc. in Los Angeles, says other acts on his roster who may embark on Far East tours in 1990 include Steve Winwood, Dionne Warwick, Natalie Cole, David Peaston, and Earth, Wind & Fire.

Gilmore concurs that "virtually the entire list" of APA's client roster is entertaining offers for Japanese tours.

"What's happening," says Dalston, "is that the advertising agency Dentsu, has become very, very powerful," largely replacing traditional promoters as the major tour buyer in Japan. Dentsu Inc.—the largest Japanese ad agency—includes among its clients Sony, Sanyo, Toshiba, and Fuji TV (which contracted directly with McCartney for his Japanese tour).

Although acts and their agents will not reveal specific touring fees, Dalston gives some perspective on the size of a Japanese sponsorship deal

by Dentsu for one of its clients.

"They're totally unique," he says. "These guys will now come out with a [marketing campaign] budget of anywhere between \$6 million and \$10 million to spend. For that, they'll require concerts, like 14 shows, television [rights] for Japan, including high-definition, sponsorship [rights], and a commercial.

"They have very particular ideas on who they want. [The acts] have to appeal to all groups and they can't alienate anyone."

Bon Jovi was part of a Dentsu-arranged tour last year and Whitney Houston has just finished a tour for Dentsu. "We've got offers in for oth-

er clients," says Dalston.

Although Japan for decades has had an appetite for American culture, from baseball to rock'n'roll, Dentsu's big move into pop-music tour marketing has taken place within the past two years, observers say.

Adding to the strength of the Japanese concert market is the opening of the huge Tokyo Dome, the management of which negotiated directly with the Rolling Stones and the BCL Group for the band's first-ever Japanese shows.

"They've got that big new dome, and they've got to fill it," says Sedyk.



(Continued from page 86)

gun founded, will endow the college for the establishment of a music scholarship fund and a music room named for Ertegun. It will also endow music scholarships primarily in jazz, Ertegun's great love.

AL TELLER, president of the MCA Music Entertainment Group, and artist **Frank Zappa** will be the keynote speakers at the upcoming **International Music & Media Conference**, to be held in Amsterdam May 27-30. The "Rock Over Europe" worldwide telecast will again be a highlight of IMMC.

GOV. BOB MARTINEZ of Florida has asked State-wide Prosecutor **Peter Antonacci** to determine if recordings by the **2 Live Crew** or other acts are in violation of the state's RICO and obscenity laws. Copies of the group's "As Nasty As They Wanna Be" album on the Miami-based **Luke Skyywalker Records** were removed from Lee County record stores following a judge's decision that found probable cause to conclude that the recording is obscene. In a letter to Antonacci Feb. 22, Gov. Martinez said it appeared that the recording did not meet "the kind of legitimate public expression protected by the First Amendment."

LOOK FOR GRP Records to emerge as a wholly owned unit of **MCA Records**, its current distributor, when the calendar hits March.

CAPACITY MOVES: **ElectroSound Group Inc.** is relocating its Los Angeles audiotape duplicating capacity to existing facilities in Hauppauge, N.Y., and Indianapolis to meet growing demand the company sees from the East and Midwest. The Los Angeles plant, which has ceased operation, will be subleased. Charges associated with these actions will approximate \$200,000, which will be reflected in the operating re-

sults for the third quarter, which ended Feb. 28., according to **Ron Hoffman**, VP of finance.

THE WORDS OF PRAISE: "Standing In The Shadows Of Motown: The Words And Music Of Legendary Bassist James Jamerson" is this year's first annual top-prize winner of the **Ralph Gleason Music Book Awards**, sponsored by **BMI**, **Rolling Stone Magazine**, and **New York Univ.** Author **Allan Slutsky** wins \$2,500. The second-prize of \$1,500 goes to "Country: The Music And The Musicians" by the **Country Music Foundation**, edited by **Paul Kingsbury** and **Alan Axelrod** (**Billboard** associate editor **Ed Morris** was a contributor). **Gunther Schuller's** "The Swing Era: The Development Of Jazz 1930-45" is the third-place winner with an award of \$1,000.

MUSIC INDUSTRY 0, Home-improvement Industry 1: The highly respected **Frank Hennessey**, who abruptly resigned from the president's office at **The Handleman Co.** late last year, has surfaced as senior VP of strategic planning for **Masco**, a Detroit-based manufacturer of home-improvement products and furniture. After his resignation, Hennessey reportedly received offers from other music industry companies, including one from **PolyGram** to head up its planned new distribution arm. But Hennessey reportedly decided that he wanted out of the music industry.

AS HENNESSEY moves on, he leaves behind the rackjobbing wars, which rage on. **Handleman** managed to snare a plum account with **Rose's Stores Inc.**, apparently at the expense of **Lieberman Enterprises**. Previously, Lieberman handled all music and video for the 259-unit discount chain based in Henderson, N.C. But a few weeks ago, half of the chain's stores were put under **Handleman's** responsibility.

SONY REPORTS RECORD THIRD-QUARTER SALES

(Continued from page 5)

(U.S.), and Digital Audio Disc of Austria. Since CBS/Sony is the company's Japanese division and the DADC subsidiaries comprise its manufacturing wing, the total records group results are analogous to those of the four other major international record companies.

For the first time, Sony reports revenues for its new film division. In November, the Tokyo-based company completed the acquisitions of Columbia Pictures Entertainment Inc. for \$3.4 billion and the Guber-Peters Entertainment Co. for \$200 million.

The Sony spokesman says that revenues from the two acquired companies for the month of November only were included in the third-quarter re-

port. They amounted to \$203 million. (December's movie revenues were not included because Columbia's most recently completed quarter ended in November.)

The acquisitions of Columbia and Guber-Peters also showed up on Sony's balance sheet—as huge increases in goodwill and short-term debt. For the nine months, Sony's short-term debt more than tripled to \$6.7 billion. Goodwill, an accounting term that shows the dollar difference between what was paid for a company and that company's book value, increased more than 10 times over the year-earlier figure, to \$4 billion. This amount is amortized on the company's books over a 40-year period.

LIVE MAKING FIRST FORAY INTO EUROPE

(Continued from page 5)

Mishra.

Among the first LIVE product to be introduced in Germany will be the "Teenage Mutant Ninja Turtles" series from LIVE's Family Home Entertainment label. While the series has sold more than 2 million cassettes in the U.S., its fortunes in West Germany will depend on the development of the nascent sell-through business in that market.

"We believe we can help start a sell-through market over there by introducing strong product," Mishra says. VCL was an early pioneer of sell-through in Germany, unsuccessfully introducing music videos in 1981.

The West German market is still dominated by movie rentals, Mishra says, noting that 65% of the product is imported from the U.S.

Referring to Carolco Pictures, the largest shareholder in LIVE and a principal source of IVE video product, Mishra says, "Carolco product will serve as the locomotive for VCL. Up to now, Carolco has sold off the [German-language] rights to various companies, but looking forward, we will control the German rights."

Mishra calls West Germany "the center of gravity" for European markets. "We're not really looking

at other territories at this point," Mishra says. "After 1992, when the trade barriers start to come down, we think Germany will be the place to be." Other German-speaking territories may be in VCL's future, however, including East Germany, parts of Poland, and Czechoslovakia.

Mishra estimates there are roughly 6,500 video outlets in West Germany, controlled by 2,500-3,000 retail companies averaging two to three stores each. Virtually all distribution is handled directly to those 2,500-3,000 operations. There is some rackjobbing in West Germany, according to Mishra, but, as the sell-through market is still undeveloped, it represents a small percentage of the business.

In addition to marketing IVE and FHE product in Germany, some VCL-owned properties may be distributed in the U.S., according to Mishra. "VCL has some product that could be relevant to the U.S. market," he says. "Once we get a definitive agreement signed, you could see us doing some joint acquisitions. Sixty-five percent of German videos are brought in from the U.S., so they understand the U.S. market well. I think that's one of the synergies that will develop."

VCL was formerly a British company called VCL International, based in London. VCL Germany was formed in 1981 as a joint venture between VCL International and Rainbow Video & Disc, a music and video distributor. In October 1985, the British partner was sold to Virgin and the joint venture became VCL/Virgin Communication GmbH.

In 1986, VCL/Virgin acquired Rainbow, which became Rainbow Distribution Services. Rainbow no longer distributes music product.

After MCEG acquired Virgin last year, the management of VCL effected a buyout with backing from Swiss publishing house Ringier. Ringier holds a 30% stake in the company, with the rest controlled by managing director Datty Ruth. Ruth will remain in his position after the acquisition by LIVE is completed, Mishra says.

Orion Sale Rumors Fly, Stock Price Soars

Kluge, The Majority Owner, Is Seeking A Buyer

■ BY DON JEFFREY

NEW YORK—John Kluge, chairman of Metromedia Inc., is negotiating to sell all or part of his 70.4% stake in Orion Pictures Corp., the movie-production and home video company that lost two of its top executives last week.

Rumors about the sale of the company reverberated throughout Wall Street recently, pushing the stock price up nearly 20% in two days to \$22.50 a share. Orion issued a release saying it did not know of "any corporate development that would account for the unusual activity" in the stock.

Some rumored buyers of Orion include Pioneer, Sony, Viacom's chief executive Sumner Redstone, and the oil mogul Marvin Davis.

The speculation about Sony followed an announcement by Orion that it had entered into an international distribution agreement with Columbia Pictures Entertainment

Inc., which was bought by Sony last year. Columbia will distribute overseas all of Orion's films for the next six years, its next 50 videocassettes, and an unspecified number of its television programs. Columbia paid Orion a \$175 million advance on revenues.

What might have turned the rumor mill toward Sony was Orion's statement that it hoped the new agreement would "lead to other relationships of mutual interest."

Orion Pictures, the smallest of the eight major U.S. film studios, failed last year at the box office with such major releases as "She-Devil" and "Great Balls Of Fire." Orion Home Video has no releases on Billboard's current Top Videocassettes Sales chart. Its highest-ranked rental videocassette is "Great Balls Of Fire."

Meanwhile, the company has announced that two executives have departed. The president of its film-production unit, Mike Medavoy, has

resigned and been replaced by Marc Platt, a senior VP. And, Joel Resnick, president of Orion Pictures Distribution Corp., has also left; he is replaced by David Forbes, who has been president of MGM/UA Distribution Co.

An Orion release says Medavoy "has asked to be relieved of his contractual obligations, which have two years to go." The executive told The Wall Street Journal that his departure had nothing to do with Kluge's negotiations to sell his controlling interest in the company.

Kluge was unavailable for comment.

Despite the management shake-up at Orion and its poor showing at the box office last year, the company has been profitable. For the nine months that ended Nov. 30, Orion reported a net profit of \$8.45 million on \$348 million in revenues, compared with a profit of \$6.28 million on \$307 million in revenues in the same period the year before.

BPI STATS SHOW CD RISE

(Continued from page 5)

sales.

"The BPI's results suggest a sharper decline than ours where the vinyl LP is concerned," he says. "There is still a lot of stock in the stores and the record industry may be anticipating the decline in vinyl. Our figures show that LP sales are not declining quite as fast."

On singles, Pinder notes that the BPI and Gallup figures are close. He adds that cassette singles made a 5% gain over 1988, 12-inch is up by 12%, mainly on account of dance music's popularity, and CD singles have increased by 8%. He says that 7-inch singles are holding steady and attributes this largely to the succession of hits from the Stock, Aitken, Waterman production stable.

KVC Video Gets A Boost From Kartes

NEW YORK—KVC Home Video, which last month filed a Chapter 11 petition, has reached an agreement with creditor Jim Kartes to allow the company to continue operations while it seeks to reorganize.

The agreement is in the form of a cash collateral deal under which KVC can use revenue generated from certain assets of the company to fund continuing operations. Kartes maintains a \$2.4 million lien against the company.

Kartes, who founded the company, is the only secured creditor.

"We didn't miss a day of operating the business," executive VP Jeff Jacobs says of the agreement. "There was no interruption of service to our customers."

The company did lay off 21 people from staff, leaving 41 full-time employees based mostly in its Indianapolis headquarters.

While the agreement with Kartes will allow operations to continue, the company is still deeply en-

meshed in a complicated financial web. While Kartes claims to own the assets of the company, including duplicating equipment, cassette shells, packaging, and office equipment, the stock is owned by the Mayer Group, headed by New York financier Eldon Mayer (Billboard, Feb. 24).

In fact, it was Mayer, according to sources, who tipped the company into Chapter 11 to block an effort by Kartes to sell the company's assets to Pathé Communications. Pathé was one of three companies with which Mayer had held discussions in December and January, but those talks lagged while Alan Saffron, chairman of Atlantic Entertainment, maintained an option to reacquire the KVC stock he had lost to Mayer. That option expired at the end of January.

Meanwhile, according to Jacobs, Mayer continues to have discussions with venture capitalists about acquiring or infusing money into

the company.

"There is no quick fix for anybody in our situation," Jacobs says. "Just operating the company is not a solution. We've been without new product for too long. I think we need to move into higher-margin rental product. But the first step is to worry about current operations."

KVC currently has a catalog of about 300 titles, according to Jacobs; most of them are budget-priced movies and special-interest product.

"We're going to continue marketing those titles while we work to establish credit with all our vendors," Jacobs says. "In the short term, we will have to be on a cash basis with them, which is why we need to be able to market the titles we have. I'm offering more aggressive margins to customers who are willing to work on shorter payment terms because we need the cash now to pay our vendors."

PAUL SWEETING

NYC CLUBS FEAR NEW NOISE RESTRICTIONS

(Continued from page 8)

York Cabaret Assn., which has opposed the rules.

"Nobody knows exactly how much the industry will shrink but it will shrink," he says.

Although the regulations apply only to new clubs, Bookman notes that the attrition rate in the nightclub business is high. "When a restaurant goes out [of business], it's often replaced by a restaurant in the same location. But when a nightclub goes out, it's rarely replaced by another nightclub in the same location."

The new regulations dictate that entrances to the specified new clubs must be 100 feet from the nearest residential district. The clubs will need to provide at least four square feet of indoor waiting space for each customer they can admit. This latter rule came in response to complaints about the behavior of crowds waiting outside

existing clubs.

"It's totally misplaced enforcement," says Bookman. "Rather than direct police effort to people making noise, playing radios, and drinking beers late at night on the street, which we discourage, they're putting police and other inspection efforts inside the clubs, where there are no complaints being generated. The complaints are from the people outside the vicinity of the clubs where we have no enforcement power. These new zoning laws don't address that problem at all."

Other nightclub observers say the new regulations will overly restrict the locations open to new nightspots.

"They are limiting opening clubs to [areas such as] along the waterfront, where there's no public transportation," says Vito Bruno, creative director for the Tunnel. "So if people take a train or bus to a club they have to walk through these [residential] neighborhoods

anyway."

Some new clubs with capacities of less than 200 people also will be affected. The regulations will require spots with nonmusical entertainment, such as comedy showcases, to obtain special permits to open in boroughs outside Manhattan.

Because of real estate pressures as well as zoning regulations, Bruno sees these areas as more likely to see nightclub development in the near future.

"I would predict that about 50% of the clubs that are open right now in Manhattan will be gone in the next two to three years," he says. "What I do see is a greater increase in borough clubs, Long Island clubs, and New Jersey clubs. The rents are cheaper. And you can avoid the night parking restrictions."

This story was prepared by Bill Coleman and Thom Duffy.

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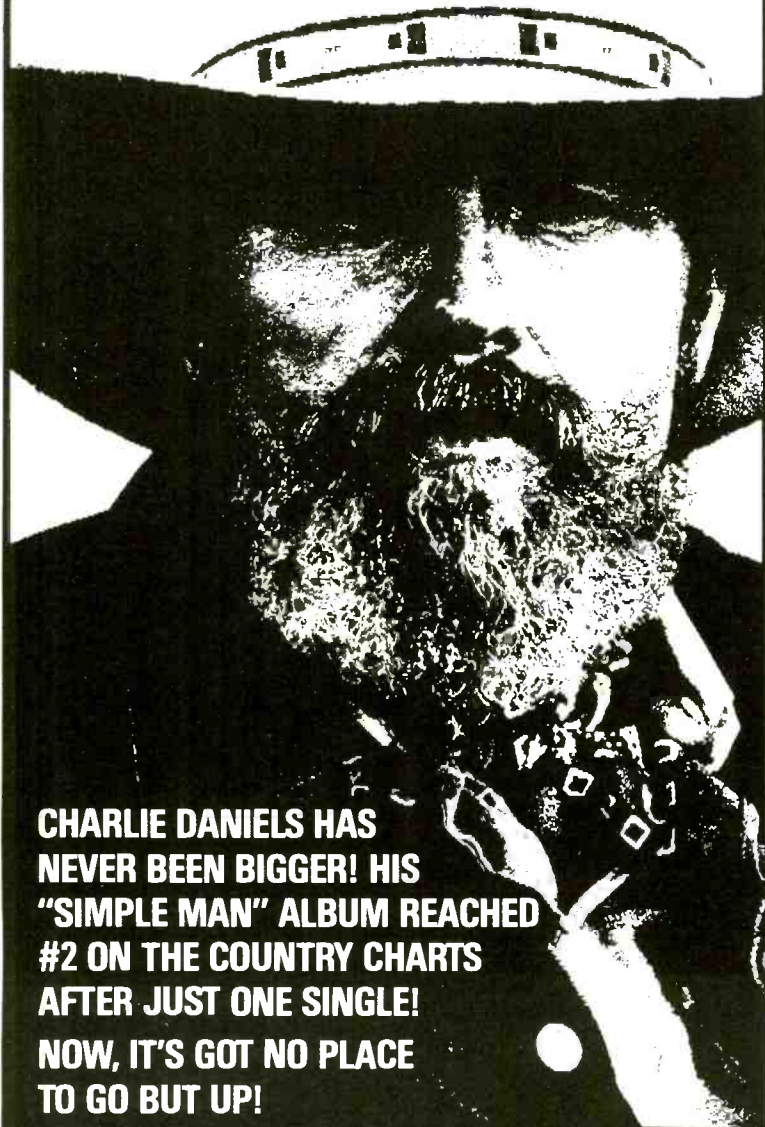
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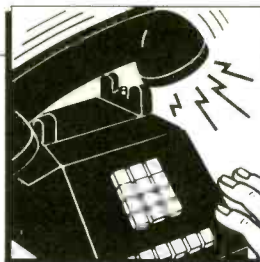
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INSIDE TRACK



Edited by Irv Lichtman

NAACP RECONSIDERS: At the annual meeting of its board Feb. 15-17 at the Sheraton Centre Hotel and Towers in New York, the **National Assn. For The Advancement Of Colored People** decided to table its discussion of a possible boycott of **CBS Records** (Billboard, Feb 24) in light of an 11th-hour letter sent by CBS executives to national director Benjamin Hooks. The NAACP had been looking to take action to force the record label to adhere to its Operation Fair Share program for minority employment. According to a source at CBS, the letter reiterates CBS' commitment to affirmative action and its continuing support of the civil rights group. "We're not that optimistic," says **Fred Rasheed**, NAACP director of economic development. "It's my feeling that they have not changed their stance. But I am consulting with my people and we will make a decision next week."

GEFFEN GOING? Since MIDEM the rumors have been floating, and indeed they continue, that **Geffen Records** is perched between two future destinies: one as a stronger player within the WEA structure, the other as a dominant part of **EMI's** North American operations—which would change the current domestic **Capitol-EMI** structure markedly, as well as the concerned conglomerate's position within the industry. Track hears that the final word will be coming shortly—much to the relief of at least one staff and one itching artist roster.

LOOKING TO BOOST your frequent-flier mileage? Look no further than the week of March 11. This incredibly busy week kicks off with the **National Assn. of Recording Merchandisers** convention March 10-13 in Los Angeles. Next up is the **Audio Engineering Society** convention, March 13-16 in Montreux, Switzerland. The dance-oriented **Winter Music Conference** runs March 13-17 in Fort Lauderdale, Fla., and the four-day **South By Southwest Music And Media Conference** opens March 14 in Austin, Texas. Want more? The **International Tape/Disc Assn.'s** 20th annual seminar runs March 14-18 in Palm Springs, Calif., while north of the border the **Music Canada Conference And Awards** is hosted by the trade publication **The Record** March 16-17 in Toronto. The **Fourth Annual Soul Train Awards** will be presented March 14 in Los Angeles; the **National Assn. Of Black Owned Broadcasters** will host the **Sixth Annual Communications Awards** March 15 in Washington, D.C.; and the **13th Annual Bay Area Music Awards** will be presented March 17 in San Francisco. The week's crowning event is **Arista Records'** 15th anniversary concert March 17 in New York to benefit

the Gay Men's Health Crisis and other AIDS relief organizations.

THE NUMBERS: The **Chrysalis Group's** financial status, reported recently, is formalized in its just-published annual report. For the year ending last Aug. 31, the U.S. record division sales were a mere \$7.9 million, resulting in a heavy pretax loss of \$17.7 million (taking the sterling exchange rate at \$1.69). The group's other American interests generated \$4.2 million revenues. Those interests include the **Record Plant** studio facility, for which Chrysalis paid \$399,000 in cash last summer for the 49% share it did not own. The report also indicates that, as of Jan. 15, 1990, the **Geffen Records** holding in Chrysalis stood at 9.95%.

THE SEARCH CONTINUES: **PolyGram U.K.**, like its U.S. counterpart, which has yet to find a replacement for former president **Dick Asher**, has still to name a new managing director for **Phonogram Records**, perhaps because at least two candidates have declined the post. One of them was **Jonathan King**, the colorful onetime performer and label owner (**UK Records**). In a recent newspaper interview, King said he responded to PolyGram's offer with a thanks-but-no-thanks reply.

BRAVO LUCIANO! **London Records** makes a special presentation to superstar tenor **Luciano Pavarotti** Feb. 26 at New York's Tavern On The Green. The award ceremony recognizes his being named the **Billboard Classical Artist Of The Decade**. That's the '80s, which is not to say that he will not be similarly honored for his vocal achievements in the '90s.

BRAVO CLEO! **Cleo Laine** will receive the **Presidential Lifetime Achievement Award** from the **National Assn. of Recording Merchandisers** at its upcoming convention in Los Angeles. The presentation, by **MTV's Martha Quinn**, is to take place March 13 at the morning's business meeting. The song stylist will also chat with attendees on what is described as "a glimpse into the life of a creative artist."

WAITING FOR MR. GOODMAN: The payola/conspiracy/unlawful-use-of-the-mails trial of Memphis-based independent promoter **Howard Goodman** was originally set to go to trial at a U.S. district court on Feb. 5. Now the trial has been continued to at least March 26 and perhaps later, since the same U.S. attorney's office has an unrelated case scheduled for that date. Goodman was indicted in late November for allegedly conspiring with three PDs to fix their trade reports.

IN THE NAME OF NESUHI: **WEA International** has made a \$450,000 grant to **Bard College** in the name of **Nesuhi Ertegun**, the music industry giant who died last July at the age of 71. The grant from the international wing of **Warner Bros.**, which Erte-

(Continued on page 84)

Melodia Ready With First Soviet-Made CDs But Software Outpaces Player Penetration

■ BY VADIM YURCHENKOV

MOSCOW—Melodia Records has begun supplying home-produced CDs to the Soviet retail trade well ahead of the target date of 1991.

The rapid move to domestic production of the world's fastest-growing sound carrier has been brought about by the conversion of the Gramzapis experimental pressing facility in Moscow into a modern CD production operation.

"Just a year ago our factory was pressing conventional vinyl albums," says Gramzapis manager Anatoli Mazin. "Then, in a short space of time, we were able to purchase equipment from abroad to install and have our personnel trained."

CD production by Gramzapis this year is expected to reach 500,000, but

its ultimate annual target is 5 million. The downside is that CD software production in the Soviet Union is now well ahead of hardware penetration. Only a few thousand Soviet households are thought to possess CD players, most of them imported, but an electronics company in Estonia began manufacturing CD units last year.

Hardware availability is not the only problem facing CD growth here. Another is the attitude of the retail trade, which generally is unenthusiastic about the format and reluctant to order stock.

The retail price of a Soviet-made CD is 20 rubles. This is about \$4 at the recently established exchange rate, but is prohibitively high for most Soviets. Two Melodia stores in Kiev and Minsk have refused to stock CDs for this reason.

However, the Moscovsky department store, one of the biggest in Moscow, has already sold 10,000 CDs ordered from Melodia. Previously the CD trade in the capital was limited to Melodia outlets selling disks produced in Sweden for Melodia.

Appreciable CD sales are not expected in the immediate future given the notable absence of the necessary hardware, and no marketing strategies have yet been devised to boost the format. But, with the economic emphasis moving at last toward consumer interests, it is reasonable to expect mass production of CD playing equipment before long.

Mazin says Gramzapis' partners in its CD experiment "were the West German companies Anka and Kranz, and Philips of Holland, which provided laser recording technology."

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