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NOVEMBER 10, 1990

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

'Red' At \$99.95 Doesn't Scare Dealers Away

BY PAUL SWEETING

NEW YORK—Paramount Home Video says it shipped nearly 437,000 cassettes of "The Hunt For Red October" in the U.S. and Canada, apparently confounding critics who questioned the studio's imposition of a \$99.95 suggested list on the title and a correspondingly higher wholesale price.

The numbers on "Hunt," in addition to cresting the coveted 400,000-unit plateau, make it one of the biggest-selling rental titles of 1990.

While the reported strength of the shipment elicited some surprise from the trade, distributors confirm that the title shipped strongly Oct. 24 and dealers report it renting well through its first weekend.

(Continued on page 102)

Rock Losing Grip As Other Genres Gain

BY DAVE DiMARTINO and THOM DUFFY

LOS ANGELES—Despite a healthy resurgence of rock music on the Billboard Top Pop Albums chart in the past few weeks, the once-dominant genre appears to be in the grip of a long-term decline. Over the last decade, it has been steadily losing chart share to pop, R&B, and dance recordings.

Furthermore, those rock artists now enjoying the greatest sales suc-

A SPECIAL BILLBOARD REPORT

cess are overwhelmingly heavy metal or hard-rock bands. This week, in fact, such groups outnumber other kinds of rockers on the chart by a 2-1 margin.

Additionally, while recent non-rock artists such as Vanilla Ice, Wilson Phillips, and Mariah Carey have all scored significantly with debut

albums, today's best-selling rockers were more likely to have needed several albums to establish a fan base before attaining similar success. Of the 12 rock acts to reach the top 25 on this week's album chart, only one—Chrysalis act Slaughter—has done so with its first release.

While label executives cite diverse reasons for this seeming decline in rock's fortune, with some calling it a "lull," most also say they are approaching new rock signings

with considerably more caution than ever before. "I think that it's a trend that doesn't bode well for the most artistic members of the rock community," says one A&R executive. "You shouldn't have to become

(Continued on page 100)

Labels Weighing Video Costs Vs. Gains

BY MELINDA NEWMAN

NEW YORK—To video or not to video? And if so, when? Those are questions more and more labels are asking these days as they face changes in the marketplace.

"Nothing is taken for granted anymore," says Steve Backer, Epic VP of alternative and video promotion. "A lot of managers are still thinking

if you're not making a video, the label isn't supporting you; that's bullshit. A video is no longer an automatic piece of the pie."

Neither is it necessarily an ingredient in the song's success. A few weeks ago, for example, James Ingram's "I Don't Have The Heart" reached No. 1 on the Billboard Hot 100 Singles chart without benefit of a video.

No labels are dismissing the importance of video, nor are they pessimistic about its future. But they are more carefully considering, on a case-by-case basis, whether a video is the smartest use of their money instead of automatically assuming that it is—especially in the case of adult-oriented artists.

"Elektra is really committed to mu-

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A&M, Island Trim Staffs By 45 People

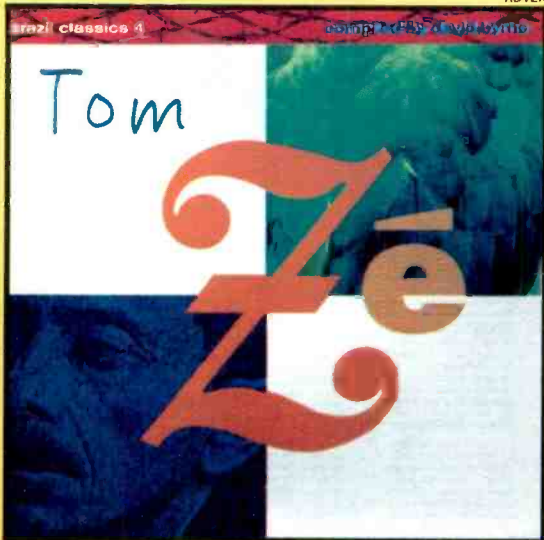
BY THOM DUFFY and CHRIS MORRIS

NEW YORK—A&M Records and Island Records, both of which were purchased last year by PolyGram, have separately announced layoffs affecting a total of 45 employees, including some upper-level staffers.

In what a label statement described as "consolidation and staff reduction," A&M on Oct. 29 laid off 25 employees, including

(Continued on page 103)

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Billboard To Obtain Piece Counts From Key Retail Accounts

BY KEN TERRY and ED CHRISTMAN

NEW YORK—Handleman Co., the largest rackjobber in the U.S., has joined a growing list of important accounts that have agreed to participate in Billboard's new point-of-sale piece-count system. That system will eventually provide the basis for Billboard's album charts and the sales component of its singles charts, as well as a new market information service.

Among the other rackjobbers and retail chains that have promised to furnish this information to Billboard

(Continued on page 96)

No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ LOVE TAKES TIME	MARIAH CAREY (COLUMBIA)
TOP POP ALBUMS	
★ TO THE EXTREME	VANILLA ICE (SBK)
HOT R&B SINGLES	
★ LOVE TAKES TIME	MARIAH CAREY (COLUMBIA)
TOP R&B ALBUMS	
★ PLEASE HAMMER DON'T HURT 'EM	M.C. HAMMER (CAPITOL)
HOT COUNTRY SINGLES	
★ HOME	JOE DIFFIE (EPIC)
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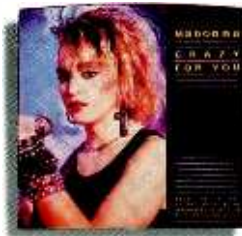
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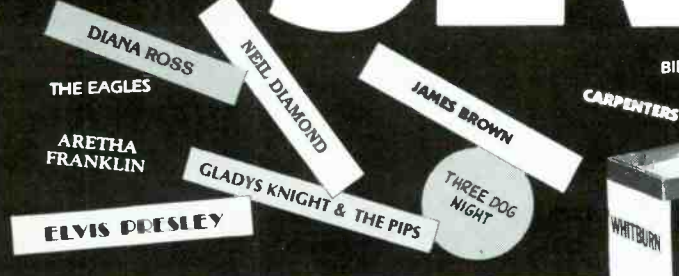
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THE 70s: "HOT"-TER THAN YOU MIGHT REMEMBER

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The ten-year span also included Michael Jackson's formative years with The Jackson 5 . . . the emergence of hard rock, driven by groups such as Grand Funk and Deep Purple . . . the mellow, easy-listening sounds of Barry Manilow, Helen Reddy and the Carpenters . . . and heavy Soul infusions by James Brown, Aretha Franklin and Marvin Gaye.

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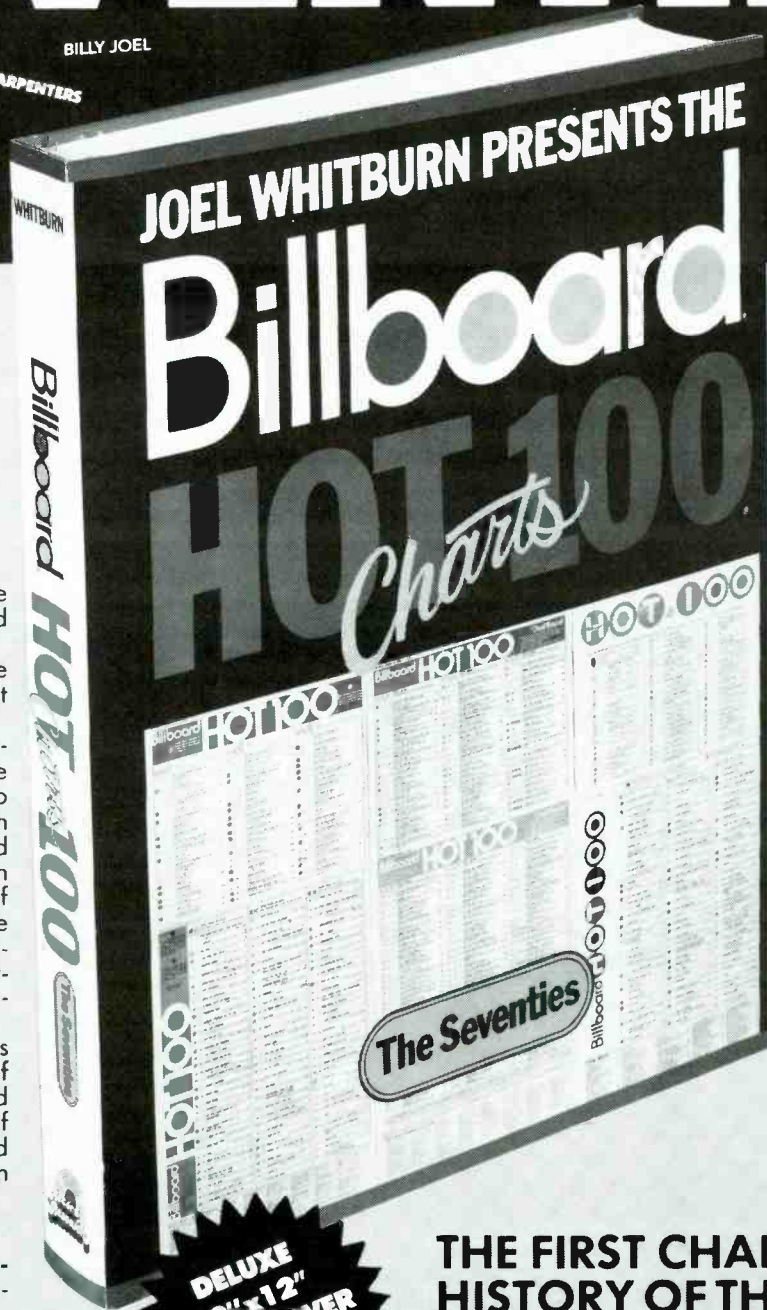
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CBS Founder William Paley Dead At 89

■ BY PHYLLIS STARK
and IRV LICHTMAN

NEW YORK—William Paley, the driving force behind the CBS radio and TV broadcast empire over a 60-year period, died Oct. 26 at his home in Manhattan. He was 89.

In failing health in recent years, he died of an apparent heart attack brought about by pneumonia.

Paley was born in Chicago, the son of a Russian Jewish immigrant who was a prosperous cigar manufacturer and who later relocated to Philadelphia.

The use of radio in the '20s to sell his father's product, in fact, played a role in the younger Paley's belief in the commercial potential of radio.

He soon showed his business acumen and ability to gauge the public's taste in his development of network radio programming. Later, through acquisition of an existing company in 1938, he set up a record label, Columbia Records, that itself emerged as a giant of its industry.

Paley began his career working for his father's company, the Congress Cigar Co. He first became involved in radio when the company sponsored a program, the La Palina Hour, on local station WCAU Philadelphia. A short time later he purchased the newly formed United Independent Broadcasters for \$500,000. Two years later, the company was renamed the Columbia Broadcasting System and was

moved to New York.

In 1928, Paley became president of CBS, which then consisted of 16 affiliates including WCAU, WOR New York, WMAQ Chicago, and KMOX St. Louis. Three months after he assumed the title of presi-

'He led the way in the direction of American radio and television'

dent, the affiliate roster had grown to 49 stations.

In his 1979 memoir, "As It Happened," Paley wrote of that period that "a native radio art had not yet been created, but I had the gut feeling that radio was on the threshold of a great awakening and that marvelous things were about to happen and that I had come to the medium at the right moment."

In the '30s, Paley discovered or brought to the radio network stars including Will Rogers, George Burns, Gracie Allen, and band leader Paul Whiteman.

He served as president of CBS until 1946, when he became chairman of the board and chief executive officer. In 1977, he relinquished the CEO title but remained as chair-

man until 1983, when his title changed to founder chairman. In 1987, he was renamed chairman of the board, a position he held until his death.

Consultant Mike Joseph, who first became involved with CBS in 1952 when he programmed WJES Grand Rapids, Mich., noted that from 1945-55, when the top 40 format took hold, every CBS-owned station and affiliate was one of the top-rated stations in its market. "It was the network elite, mainly due to the programming lineup Paley put together," Joseph says. "All of these shows carried the network and every one of its stations to the top."

"CBS is William Paley," Joseph continues, "and he will go down in history as one of the great pioneers, innovators, and legends of broadcasting."

In a prepared statement, CBS Broadcast Group president Howard Stringer called Paley "a towering leader who shaped and polished the Tiffany Network in his own glittering image."

CBS president emeritus Dr. Frank Stanton says, "[Paley's] mark is on 60 years of U.S. broadcasting. More than any other man, he led the way in the form and direc-

(Continued on page 106)

U.K. Record Assn.

Sues Distributors In Test Of EC Ruling

■ BY JEFF CLARK-MEADS

LONDON—British record companies are mounting a test case here to determine how a landmark European Court decision of two years ago affects certain imports.

The British Phonographic Industry, the U.K. trade association, is suing two U.K. distributors for copyright infringement over their importation of continental European concert recordings that feature artists signed to British companies. These include Bruce Springsteen, the Rolling Stones, U2, Bob Dylan, and the Beatles.

The product is considered legal in the countries of origin, where mechanical royalties may have been paid, but the BPI believes its sale here contravenes U.K. copyright legislation.

The defendants in the case are distributors from the west of England. One of them has already agreed to pay \$19,000 damages and promised not to handle the product in the future. Proceed-

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Oldies Get A New Twist Via Compact Disc

5-Inch CDs Are Reviving Classic-Singles Market

■ BY CRAIG ROSEN

LOS ANGELES—The oldie single, once a retail staple on vinyl 45s, is being revived on CD. Collectables, an established oldies reissue firm based in Narberth, Pa., plans to release several oldies singles on CD in mid-November, while RCA is testing oldies in the configuration with jukebox operators and polling retailers.

In 1989, oldies singles released by such labels as Rhino, CBS, Motown, Capitol, and MCA on the ill-fated 3-inch CD failed to catch on at retail and were discontinued. Now retailers, encouraged by brisk sales of cur-

rent singles on 5-inch CDs, are optimistic that oldies in that format will become a viable alternative to cassette and 7-inch vinyl singles.

According to Collectables VP Melissa Greene, in the next few weeks the label plans to release close to 90 titles on CD-5 by such acts as the Zombies, Dion, the Dell-Vikings, Gene Chandler, and Petula Clark. The two-cut CD-5s will carry a \$3.99 list, about \$2 lower than other currently available CD-5s.

The Collectables' CD-5s, called "45s On CD," will be packaged in a thin jewel box with the disc exposed, revealing graphics modeled after the

original 7-inch vinyl. The label will also simultaneously release the titles on cassette single.

At RCA, Tony Montgomery, director of national singles sales, says the label is testing titles from its Gold Standard Singles series in the jukebox market. Among the artists featured are Elvis Presley, Duke Ellington, Artie Shaw, Sam Cooke, Lou Reed, Paul Anka, Neil Sedaka, and Hall & Oates.

The RCA CD-5 oldies were warmly received by jukebox operators at the recent Amusement & Music Operators' Assn. International Exhibition, held Oct. 25-27 in New Orleans, Montgomery says. "We want to get them into CD jukeboxes," he adds. "There is a new market there for us."

Montgomery also plans to present the CD-5 oldies to retailers at the National Assn. of Recording Merchandisers' Wholesalers Conference, Nov. 27 in Palm Springs, Calif.

The RCA prototypes, like the original 7-inch vinyl, feature only two cuts each. "Some retailers would like to see another cut on them to really make it work," Montgomery says. "We are trying to make sure when they do go out, it is going to work and it will be done right... As quickly as we get feedback and they tell us what they like and how they like it, we will set up the price point."

Collectables, on the other hand, is already set to go to retail with oldies CD-5s. "We have the support of a few of the different retail chains that feel strongly about this configuration," Greene says. "CD-5 is a viable alternative that will bring a whole new generation to oldies."

According to Stan Goman, VP of the W. Sacramento, Calif.-based Tower Records chain, the CD-5 amounts to nearly 1% of the chain's sales. "In

(Continued on page 106)

Talk Of New Site Surfaces As Rock Hall Pegs '91 Inductees

■ BY CARLO WOLFF

CLEVELAND—Last week's announcement of the 1991 inductees into the Rock and Roll Hall of Fame here was almost overshadowed by the news that the hall will be built in a location other than that in the original plans.

According to U.S. Rep. Mary Rose Oskar, D-Ohio, the Rock and Roll Hall of Fame and Museum will be built at North Coast Harbor, a chunk of city-owned land facing Lake Erie, about a half-mile from the city's financial core. Oskar is a member of the rock hall's board, but the project's management has not yet confirmed the selection of a new site.

The 1991 inductees into the Hall of Fame, all but one of whom were

influential in the blues and R&B fields, are the Impressions, Ike & Tina Turner, John Lee Hooker, Jimmy Reed, Lavern Baker, Wilson Pickett—and the Byrds. They will be honored Jan. 16 at the hall's sixth annual dinner at the Waldorf Astoria in New York.

Also scheduled to be inducted as nonperforming influences are early R&B producers Dave Bartholomew and Ralph Bass. Bluesman Howlin' Wolf will be inducted as an early influence on rock'n'roll.

Following the Oct. 29 ceremony in which the inductees were named, Rep. Oskar said all that stands in the way of official approval of the lakefront site is clearance from such agencies as the Federal Aviation Administration and the U.S.

(Continued on page 106)

PHIL COLLINS

A NINE MONTH,

16 COUNTRY,

59 CITY TOUR.



Senate Says OK To Vid Game Rental

Nintendo Vows War With VSDA Not Over

■ BY BILL HOLLAND

WASHINGTON, D.C.—In last-minute legislative action, the U.S. Senate Oct. 29 accepted the House version of the Video Software Rental Amendments Act, thereby ending an 18-month battle between the Video Software Dealers Assn. and the manufacturers of Nintendo over video game rental game protection.

The bill makes it illegal to rent computer software used in business applications, but it exempts video games and allows the public to continue to rent the games.

The legislation, which was attached to a federal judgeship nomination bill, now goes to President Bush, who is expected to sign it into law.

Nintendo officials, however, vow they will continue the fight whether or not the bill becomes law.

Although the Senate had passed a similar bill May 1, the VSDA had urged passage of the House version because it includes language that addresses technological changes in the capacity of video games—an important distinction because Nintendo had announced plans to broaden the use of its NES limited-purpose computers to display information services delivered by telephone to the home.

If successful, there could have been a situation where NES players might not have been considered "limited service computer(s) designed primarily for playing home video games" under the language of the Senate bill.

"In other words," says VSDA spokesman Rick Karpel, "Nintendo

could have made a technological end-run around the statute."

Pam Horovitz, VSDA executive VP, says she is "delighted with the outcome," and adds, "we hope that Nintendo follows the lead of other video game manufacturers by developing a video game program in order to stimulate sales."

Richard Lindner, spokesman for Nintendo, says the firm will return to the halls of Congress next year and also fight the law in court.

"Nintendo's position is that, as we've said all along, we still think that we make valid, important arguments, and we think that it is inherently unfair to offer protection to some forms of software and not to others," he says.

"Nintendo feels that the current situation is exploitative of software developers, and finally, we will continue to fight it both in Congress and in the courts as we move into next year, whether [the bill] is signed or not signed by the president," Lindner says.

Interscope To Debut, Teams With New East West Label

■ BY CHRIS MORRIS

LOS ANGELES—Interscope Records, the latest in a plethora of startup labels, will enter the marketplace as a joint venture partner of Atlantic Records, with distribution via Atlantic's newly established East West America division (Billboard, Nov. 3).

Interscope confirmed Oct. 30 that it will be headed by film and television producer Ted Field, known for such box-office hits as "Three Men And A Baby," "Outrageous Fortune," and "Cocktail," and record producer Jimmy Iovine, who helmed multiplatinum albums by U2, Tom Petty & the Heartbreakers, the Pretenders, Dire Straits, and Stevie Nicks, among others.

The Interscope-East West pairing is a rarity in that it unites two brand-new label entities. Such high-profile

startups as Zoo, Giant, and Hollywood are being distributed through established majors.

"I didn't want to go in with my new company to Atlantic Records," Iovine explains. "Atlantic Records has got so many acts, and they've got their machine going. We're going to be an important source of music to East West. Everybody wants to go where they're most important."

He adds, "This deal was built on a relationship between [Atlantic president] Doug Morris, [East West president/CEO] Sylvia Rhone, [East West president/COO] Vince Faraci, and this record company, and we are going to work together... With their help, with their promotion and marketing combined with ours at the beginning, we'll be a more mature company quicker. That's why this deal

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Scotti Bros. Back In Gear, Inks P&D Pact With BMG

■ BY ED CHRISTMAN and DON JEFFREY

NEW YORK—After a period of inactivity, a reinvigorated Scotti Brothers Records has entered into a pressing and distribution agreement with BMG Distribution.

While neither party would comment on the deal, it appears to be part of an effort to expand parent Scotti Bros. Entertainment Industries' core businesses—television production, movie production, and music—in anticipation of its merger with All American Television Inc.

All American, a New York-based syndicator of television programs, is a publicly held company whose stock trades over the counter. The merger, estimated to be worth \$63 million, is set to close in January.

Scotti Brothers' agreement with

BMG marks the end of its nine-year arrangement with CBS Records, which yielded sales of 32 million records, according to a Scotti Brothers press release.

The current roster of Scotti Brothers Records, based in Los Angeles, includes James Brown, "Weird Al" Yankovic, and Tommy Puett, a teen idol from the TV show "Life Goes On." Under BMG auspices, Scotti Brothers has released Puett's first single, a cover of Exile's "Kiss You All Over" that will appear on his forthcoming album, "Life Goes On."

BMG will distribute both the label's new releases and its catalog, which includes hits by Survivor, Leif Garrett, John Paul Young, and John Cafferty & the Beaver Brown Band.

In addition to its record label, Scotti Bros. produces movies and has

(Continued on page 103)



Blak Zone. Recording artist Caron Wheeler celebrates the release of her EMI debut album, "U.K. Blak," with an EMI-hosted party at New York's Red Zone. The single, "Living In The Light," is in the top 10 on Billboard's dance charts. Shown, from left, are Jim Fifield, president/CEO, EMI Music Worldwide; Wheeler, and Sal Licata, president/CEO, EMI Records.

EXECUTIVE TURNTABLE

RECORD COMPANIES. RCA Records names Skip Miller senior VP of black music in Los Angeles and Miller London VP of marketing, black music, in New York. They were, respectively, VP of black music and VP of sales, black music, for the label. (See story, this page.)

Jean Riggins is named VP of artist development for Capitol Records in Los Angeles. She was senior director of artist development for the company.

Glen Lajeski is named VP of artist development at MCA Records in Los Angeles. He was VP of advertising and merchandising for the label.

Raoul Roach is named VP of A&R for Qwest Records in Los Angeles. He was national director of A&R, black music, for Elektra Records.

Ronnie Jones is named VP of promotions at Esquire Records in Los Angeles.



MILLER



LONDON



RIGGINS



LAJESKI

les. He was VP of promotions at Motown Records.

Arista Records names Tracy Hill senior director of national publicity, West Coast, in Los Angeles, Kirk Bonin director of urban marketing in New York, Cecilia McClendon Eastern regional R&B director in Detroit, Roland Lewis Southeast regional R&B director in Washington, D.C., and John Hall Jr. Western regional R&B director in Chicago. They were, respectively, VP of publicity at Rhino Records, director of national R&B marketing for Arista, district manager of R&B promotions in the Midwest for Arista, district manager of R&B promotion for the Washington, D.C., area for Arista, and district manager of R&B promotion for Arista.

Lori L. Lambert is named director of marketing, West Coast, at Epic Re-



ROACH



LAMBERT



SNIDER



PIERRE

records in Los Angeles. She was director of music marketing for Columbia House.

Mark Snider is named national video and new music director for ATCO Records in New York. He was Northeast regional director for the company.

Virgin Records in Los Angeles names Jean Pierre director of operations, R&B division, and Darryl Clark West Coast publicity director/R&B specialist. They were, respectively, R&B operations manager for the label and director of black music publicity at RCA Records.

Windham Hill Productions in Los Angeles names Laura Sanano national promotion director, Pat Berry national sales director, Roy Gattinella director of marketing, and Jane Covner director of publicity. They were, respectively, national promotion manager/jazz and NAC promotion manager for the label, Southern regional manager for the label, Western regional manager for the label, and partner in the Michael Dalling Company.

Columbia Records names David Newmark local promotion manager in Min-

(Continued on page 12)

Staff Shifts At RCA Black Unit Eye Autonomy

■ BY JANINE McADAMS

NEW YORK—In a move to establish its black music division as a more autonomous entity, RCA Records president Joe Galante has announced that Skip Miller has been promoted to senior VP, black music, from VP of black music at the label. In addition, Miller London, who was VP of product development/sales, has been promoted to VP of promotion, black music.

Though still an integral part of RCA Records, the black music division will be organized as a "freestanding business," says Galante.

"It's in keeping with the philosophy of [RCA owner] Bertelsmann to create something growthwise for your best executives. If you have an entrepreneur, and Skip is an entrepreneur, you give him freedom to create the business around him," he says. "He has the ability to make his own decisions, with the resources and dollars to get things done."

"The major change in the black music division is that we are set up as a separate entity, which enables me to be autonomous," says Miller. "I'll be working with Joe Galante, who has been my support mechanism, to establish a presence for RCA within the black music industry... This is a major commitment on the part of RCA."

Miller, who continues to be based in Los Angeles, says that the company has been gearing up for this reorganization through hirings in key areas of the black music division, such as marketing, publicity, and product development. A new product manager, Barry Johnson, has been hired and will work closely with Miller in Los Angeles. Charlotte Hunter, director of black music publicity, will now report directly to London in New York.

RCA will continue to build on its current R&B roster, which includes Tyler Collins, Grady Harrell, Troy Johnson, LaRue, Giorgio, and recent signing Steve Ar-

(Continued on page 97)

Software Groups Want DAT Royalty Hardware Biz Continues To Oppose Plan

■ BY SUSAN NUNZIATA

NEW YORK—A coalition of software groups last month presented hardware manufacturers with a proposal for a 7.5% royalty on the wholesale price of DAT recorders. The proposed levy would compensate copyright holders for losses they claim would be incurred through digital home taping.

According to an article in the Oct. 29 issue of Audio Week, the

proposal was discussed Oct. 11 at a confidential "legislative" meeting between members of the hardware and software industries held at Electronics Industries Assn. headquarters in Washington, D.C.

The royalty proposal, which would also include a 1.2-cent-per-minute tax on blank DAT cassettes, was reportedly drawn up by the Recording Industry Assn. of America and the Copyright Coalition, which includes the Nation-

al Music Publishers Assn., the Songwriters Guild of America, and ASCAP, among others.

At press time, the RIAA's VP of government affairs, Hilary Rosen, who reportedly participated in the meeting, had no comment on the subject, and NMPA officials were unavailable. Both the RIAA and the NMPA have stated their support for a royalty on DAT in the past.

Also in attendance at the meeting was a representative of the International Federation of the Phonogram and Videogram Producers (IFPI), which recently joined several European trade groups in pushing for an analog/DAT tape
(Continued on page 96)



Bah, Humbug! Arista recording artist Barry Manilow and Arista president Clive Davis don't let Scrooge spoil the fun at a party celebrating the release of Manilow's new album, "Because It's Christmas," at the Tara mansion (from "Gone With The Wind") in Los Angeles. Shown, from left, are Santa Claus, Manilow, Ebenezer Scrooge, and Davis.

Xavier Cugat Dead At 90 Popularized Latin Music In U.S.

■ BY CARLOS AGUDELO

NEW YORK—Xavier Cugat, the Spanish musician and band leader who, more than anybody else, popularized Latin music in the U.S. from the '20s to the '60s, died of heart failure Oct. 27 in Barcelona, Spain. He was 90.

Cugat's family emigrated to Cuba from Spain when he was 5. He learned to play the violin and very soon was performing in silent-movie pits and with the Havana Symphony.

Cugat arrived in the U.S. the same day his mentor, Enrico Caruso, died, and made his debut along with Bing Crosby in Hollywood's Coconut

Grove.

He was one of the first musicians to play the violin on radio, the first to produce a sound film in Spanish, and quite possibly the most filmed band leader in history.

After Cugat moved to the U.S., his classical violin concerts were coldly received. He worked as a cartoonist in Los Angeles for a while. The story goes that it was Rudolph Valentino who encouraged him to form his first tango orchestra, Xavier Cugat & His Gigolos.

The advent of sound movies made Cugat very popular in Hollywood, where he began to work with some of
(Continued on page 102)

ITG Expands To Film, TV Via Link With Camden Agency

■ BY PAUL VERNA

NEW YORK—The International Talent Group and Camden Artists have formed a joint venture called Camden-ITG, according to principals at both companies.

The equal partnership allows ITG, a booking agency for such star acts as Phil Collins, the Cure, David Bowie, and Depeche Mode, access to Camden's film and literary clientele, which includes Tyne Daly, Roger Moore, and Robert Urich.

The companies' executives say the new entity will be headquartered in Los Angeles, while ITG will continue to operate in New York.

Michael Farrell, co-founder with Wayne Forte of ITG, says, "We wanted to expand our core business into film and TV. This was the only way to really be able to do that and be viable in it. You can't just say, 'OK, I'm going to be in the motion picture business.'"

He points out that Collins is "the perfect example" of an artist who will profit from the synergy between music, film, and television. Collins has supplemented his music career with acting roles in films such as "Buster" and TV shows such as "Miami Vice."

Camden partners David Wardlow
(Continued on page 94)

Awards Shows To Highlight Billboard Video Conference

LOS ANGELES—A star-studded lineup has been assembled for the Billboard Tanqueray Sterling Music Video Awards, Friday (9) at The Palace in Hollywood, Calif.

Among the performers appearing will be Breathe, Tiffany, and Mellow Man Ace. Scheduled presenters include Johnny Gill, MC Lyte, MC Trouble, Los Fabulosos Cadillac, Steve Vai, Boo-Yaa T.R.I.B.E., and Maldita Vecindad. Proceeds from the event will benefit the Los Angeles Regional Food Bank. KIIS-FM Los Angeles is the exclusive radio promoter of the event.

The ceremony will cap the Billboard Music Video Conference and

the American Video Conference, which run concurrently Wednesday-Friday (7-9) at the Westwood Marquis Hotel & Gardens in Los Angeles.

The Billboard Tanqueray Sterling Awards honor excellence in the field of promotional videoclips. A separate banquet and awards ceremony will be held to announce the American Video Conference Awards, which honor achievement in special-interest video. That event, sponsored by Federal Express, is slated for Wednesday (7) at the Westwood Marquis. Hosts Edie McClurg and Harry Shearer and guest present-
(Continued on page 102)

Vanilla Ice Disc Melts Hammer Hold On No. 1; ZZ Zooms Toward Top; Zep Set Leads Debuts

IT TOOK ANOTHER rapper to dislodge the biggest rap album of all time from the No. 1 spot on the Top Pop Albums chart. **Vanilla Ice's** "To The Extreme" jumps to No. 1, displacing **M.C. Hammer's** "Please Hammer Don't Hurt 'Em," which dips to No. 2 after 21 weeks on top. It's the first time that rap albums have appeared at No. 1 back-to-back.

Ice's album hits the top one week after his single, "Ice Ice Baby," reached No. 1 on the Hot 100. The Miami native is the first act to reach No. 1 with both his debut album and his first charted single since **Tiffany** scored in 1987-88 with "Tiffany" and "I Think We're Alone Now."

This is the second straight week that rap albums have held the top two spots on the pop albums chart. In addition, rap singles occupy two of the top three positions on the Hot 100. Hammer's "Pray" jumps to No. 2; "Ice Ice Baby" slips to No. 3.

"To The Extreme" is SBK Records' first No. 1 album. The young label's flagship hit, "Wilson Phillips," logged 10 weeks at No. 2. This week, that album rebounds to No. 5, giving SBK two of the top five albums.

Now that Hammer's stranglehold on the No. 1 spot has ended, the big questions are how long Ice will remain at No. 1 and who will eventually overtake him. Two strong candidates zoom up this week's chart, and a third—the just-released **Whitney Houston** album—is waiting in the wings.

ZZ Top's "Recycler" vaults from No. 33 to No. 9 in its second week. It is the band's second straight album to hit the top 10 in just two weeks. "Afterburner" shot from No. 32 to No. 10 in November 1985.

And **Paul Simon's** "Rhythm Of The Saints" leaps from No. 37 to No. 11 in its second week. It is Simon's fastest-breaking album since 1968, when **Simon & Garfunkel's** "Bookends" shot to No. 4 in just two weeks. It went on to become Simon's first No. 1 album.

"**LED ZEPPELIN,**" the four-CD boxed set by the premier hard rock band of all time, enters the pop albums chart at a robust No. 40. It's the highest debut by a multidisc career retrospective since "**Bruce Springsteen & The E Street Band Live/1975-85**" blasted onto the chart at No. 1 in November 1986.

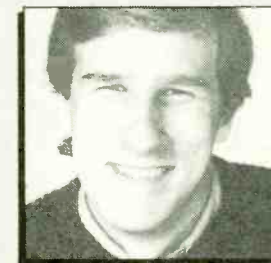
Only three other multidisc retrospectives have reached the top 40. "**Elvis Aron Presley**" peaked at No. 27 in 1980, **Bob Dylan's** "Biograph" reached No. 33 in 1986, and **Eric Clapton's** "Crossroads" hit No. 34 in 1988.

Zeppelin was one of the best-selling album acts of

the '70s. The band landed six No. 1 albums in that decade—a total topped only by **Elton John's** seven. The two '70s titans will be battling again as MCA releases John's four-CD boxed set, "To Be Continued." It will be fascinating to see which set sells better. John's audience is surely wider, but Zeppelin's support may run deeper. And when it comes to high-ticket items like these—the Zeppelin box carries a \$54.98 suggested list price—mass appeal is no match for an active, die-hard fan base.

Another multidisc retrospective, "**The Byrds,**" enters the chart at No. 185. And the timing couldn't be better: The Los Angeles group was named last week to the Rock and Roll Hall of Fame (see story, page 5).

FAST FACTS: **Mariah Carey's** "Love Takes Time" jumps to No. 1 on



by Paul Grein

the Hot 100 and Hot R&B Singles charts, two weeks after topping the Hot Adult Contemporary chart. It's Carey's second straight single—following "Vision Of Love"—to top all three surveys. **Whitney Houston** was the last artist with back-to-back No. 1 pop hits that also topped the R&B and AC charts. She scored in 1985-86 with "Saving All My Love For You" and "How Will I Know."

Al B. Sure's second album, "Private Times . . . And The Whole 9!," leaps from No. 58 to No. 23 in its second week. It's certain to top the No. 20 peak of Sure!'s 1988 debut, "In Effect Mode."

"**Pretty Woman**" fever is heating up again. The soundtrack—which logged 17 weeks in the top 10—rebounds from No. 34 to No. 19. And the videocassette vaults from No. 32 to No. 3 on the Top Video Sales chart.

Daryl Hall and John Oates' "Change Of Season" dips to No. 70 in its third week after reaching No. 69. It's the duo's first studio album to miss the top 40 since "War Babies" in 1974.

WE GET LETTERS: Art Goewey, music/research director of WAMO-FM Pittsburgh, notes that **James Ingram's** recent No. 1 pop hit, "I Don't Have The Heart," peaked at No. 53 on the Hot R&B Singles chart. It's the first No. 1 pop hit by a black artist to fall short of the top 50 on the R&B chart since **Sammy Davis Jr.'s** "The Candy Man" in 1972.

William Simpson of Los Angeles notes that **Vanilla Ice's** "Ice Ice Baby" is the first No. 1 hit on the Hot 100 to sample an oldie. The smash samples **Queen & David Bowie's** 1981 semidud, "Under Pressure." (For more on this, see Words & Music, page 39.) A second single in the top three—**M.C. Hammer's** "Pray"—samples **Prince's** 1984 monster, "When Doves Cry."

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Seasonal Toast. Angel/EMI violinist Nigel Kennedy, right, and Capitol CEO Joe Smith toast the success of Kennedy's recording of Vivaldi's "Four Seasons," which has sold more than 900,000 units. Kennedy visited the Capitol Tower in Los Angeles en route to New Zealand and Japan.

Hammer, Ice Rap Up Platinum Prizes Metal, Country Acts Also Win Big In Oct. Certs

■ BY PAUL GREIN

LOS ANGELES—The year's best-selling album, M.C. Hammer's "Please Hammer Don't Hurt 'Em," topped the 6-million-sales mark in October. It is by far the top-selling rap album to date. And last week's No. 1 single, Vanilla Ice's "Ice Ice Baby," was certified both gold and platinum Oct. 29. It is the first rap smash to reach both levels simultaneously since Tone Loc's "Funky Cold Medina" last year.

In other October certifications announced by the Recording Industry Assn. of America, AC/DC's 1980 blockbuster, "Back In Black," advanced to the 10-million-sales plateau. This puts it in a tie with Def Leopard's 1987 smash, "Hysteria," as the best-selling metal or metal-oriented album to date.

Albums by country artists also fared well in the October certifications. Clint Black's "Killin' Time" be-

came the first country album to top the 2-million-sales mark since Randy Travis' 1987 smash, "Always & Forever" (which eventually topped the 3-million-sales mark). And Garth Brooks' "No Fences" became the first country album to be certified gold and platinum simultaneously since Travis' 1988 hit, "Old 8 X 10." Brooks' eponymous debut album, released in 1989, was also certified platinum in October.

The Kentucky Headhunters' "Pickin' On Nashville" also went platinum in October, nine days after it was named album of the year by the Country Music Assn.

The year's top-selling debut album, "Wilson Phillips," topped the 3-million-sales mark. Runner-up "Mariah Carey" reached 2 million.

Poison landed its third straight multiplatinum album as "Flesh And Blood" topped the 2-million-sales mark. The band's 1986 album, "Look What The Cat Dragged In," reached

3 million; its 1988 follow-up, "Open Up And Say... Ahh!," hit 4 million.

Jon Bon Jovi's solo debut album, "Blaze Of Glory/Young Guns II," was certified gold and platinum simultaneously.

Eric Clapton's 1988 retrospective, "Crossroads"—a four-CD boxed set—went platinum, signifying sales of 500,000 copies. It is the second multidisc retrospective to go platinum, following "Bruce Springsteen & The E Street Band Live/1975-85."

Van Morrison landed his first gold album in nearly 20 years with "The Best Of Van Morrison" on Mercury. The highly respected singer/songwriter went platinum with "Moon Dance" in 1970 and gold with "Tupelo Honey" the following year.

Numerous catalog albums were certified by the RIAA, including eight titles by AC/DC. "Back In Black" provided the biggest news, but the Aussie metal band also

(Continued on page 96)

Study: Copyrights Mean Big \$\$ For U.S. MPAA Chief Calls For More Piracy Protection

■ BY BILL HOLLAND

WASHINGTON, D.C.—U.S. economic figures show U.S. copyright industries represented 3.3%, or \$173.7 billion, of the nation's 1989 gross national product, and contributed more to the GNP than either the construction industry, the transportation industry, or the agriculture, mining, and energy extraction industries combined, according to a just-released study.

"This is confirmation that this is goddamned important to our country, the taxpayers, the Treasury, and the worth of the dollar around the world," said Jack Valenti, president of the Motion Picture Assn. of America.

Valenti blurted out the exclamation at an Oct. 31 press conference here announcing the study by the International Intellectual Property Alliance. The report says that U.S. copyright industries, especially the film, video, and record and tape industries, together represent one of the largest, fastest-growing sectors of the American economy.

"Clearly, this study not only confirms the importance of copyright industries to the U.S. economy, but will help our government make it clear in the ongoing GATT trade negotiations that we need increased protection from theft and piracy," says Jay Berman, president of the Recording Industry Assn. of America.

In fact, the study, based on figures from the Census Bureau and

the Commerce Department's Bureau of Economic Analysis, shows that, if the businesses that use or depend on copyrighted products, such as computer and VCR manufacturers, are included in the figures, the representation was 5.8% of the U.S. GNP in 1989 real dollars, or a whopping \$303 billion.

This enlarged copyright-based-industries figure also takes a 4.6%

(Continued on page 103)

Piracy In Thailand May Cause Trade Groups To File Complaint

WASHINGTON, D.C.—Fed up, frustrated and victimized U.S. copyright industries have informed the Thai ambassador to the U.S. that, unless his government takes immediate enforcement actions to put multimillionaire Thai pirates behind bars, they will file a formal trade complaint that could result in serious trade restrictions for the pirate-king Asian country.

Thailand has become infamous in recent years as a haven for organized pirates, who pay politicians to look the other way and foot the fines of the few retailers whose pirated goods are confiscated.

The International Intellectual Property Alliance says that U.S. copyright industries lost more than \$60 million in 1988 and more than \$100 million this year due to the rampant piracy of records, tapes, videos, books, and software in Thailand.

The Recording Industry Assn. of America figures that the losses of its members alone from this source total more than \$30 million.

The Oct. 25 letter to Thai ambassador Vitthya Vejajiva was co-signed by officials from IIPA, the Recording Industry Assn. of America, and the Motion Picture Export Assn. of America, and warns that unless immediate action is taken, they will file the Section 301 trade complaint Nov. 15.

U.S. Trade Representative Carla Hills would then have 45 days to accept or reject the complaint. Since Hills and her predecessor worked closely for years with the industries to put pressure on reluctant Thai authorities, insiders expect that the USTR office will

(Continued on page 103)

BPI Buys Media Magazine

NEW YORK—BPI Communications Inc., publisher of Billboard, has reached an agreement to purchase the trade monthly Marketing & Media Decisions from Norman Lear's Act III Publishing. Terms of the sale were not announced.

Gerald S. Hobbs, president/CEO of BPI, a subsidiary of Affiliated Publications Inc., describes Marketing & Media Decisions as "a highly respected title in the advertising trade press." He said BPI would convert the publication to a weekly in January. A redesign and a name change for the publication are also planned.

Hobbs says Marketing & Media Decisions is the "perfect comple-

ment" to Adweek and Adweek's Marketing Week, which are published by A/S/M Communications Inc., a BPI subsidiary. BPI acquired 80% of A/S/M in June.

Marketing & Media Decisions, Adweek, and Adweek's Marketing Week each target different segments of the advertising agency/media buyer field. Marketing & Media Decisions has an audited non-paid circulation of 33,266.

In addition to Billboard, BPI publishes The Hollywood Reporter, Back Stage, Back Stage/Shoot, Amusement Business, Musician, American Film, and numerous other magazines in the areas of entertainment and arts and design.

CMJ Implores College Radio To Uphold Free Expression

This report was prepared by Thom Duffy, Trudi Miller, Phyllis Stark, and Paul Verna.

NEW YORK—College radio's role in preserving free expression and challenging the status quo in the music business was the focus of this year's CMJ Music Marathon, which drew nearly 4,000 attendees to the Vista Hotel here Oct. 24-27.

The CMJ '90 keynote speakers, rapper Kris Parker of Boogie Down Productions and writer and actor Eric Bogosian, each spoke on the issue of censorship, as did Motorhead lead singer Lemmy Kilminster, who gave the keynote for CMJ's Metal Marathon.

During three days of panels, the state of artist development was discussed from the viewpoint of A&R, touring, publicity and press, video, marketing, retailing, and radio pro-

motion. A daylong workshop Oct. 28 examined the state of college radio in the '90s.

Parker sought to place the current debate over objectionable lyrics and censorship in a new context. "The problem is not these specific [objectionable] groups," said Parker. "The problem is with the educational system itself. You come and get a degree in memorization, not intellect... not thinking. When we revolutionize the educational system as a whole, kids will have a different outlook on what they buy and what they see."

"With freedom of speech comes responsibility," Parker continued. "My opinion is that [responsible] speech advances all of humanity, it advances civilization over technology. And civilization is simply people advancing in their relationships"

(Continued on page 102)

EXECUTIVE TURNTABLE

(Continued from page 9)

neapolis and Charles Walk local promotion manager for the New England branch in Lexington, Mass. They were, respectively, founder of Factor Marketing and college marketing rep for Columbia's New England branch.

PUBLISHING. Stanley H. Schneider is named VP of legal and business affairs for BMG Music Publishing in New York. He was senior counsel in charge of legal and business affairs for the company.

BMI in Los Angeles names Stacy Nick director of publicity/writer-publisher relations and Kathleen Laccinole associate director of film/TV relations. They were, respectively, West Coast publicist for PolyGram Records and coordinator, film/TV relations for BMI.

ASCAP in New York names Richard H. Reimer deputy general counsel, Ross Charap assistant general counsel, and Bennett M. Lincoff senior attorney. They were, respectively, assistant general counsel, senior attorney, and staff attorney.

RELATED FIELDS. The National Academy of Songwriters in Los Angeles names Dan Kirkpatrick executive director and Steve Schalchlin managing director. They were, respectively, managing director and director of services for the academy.

Ronald Graham is named VP of Mark IV Audio in New York. He was corporate director of human resources for the company.

Eric (Ric) Sherman is named director of sales, East Coast, for Nimbus Records in New York. He was national sales and marketing manager for Video-Tape Distributors.

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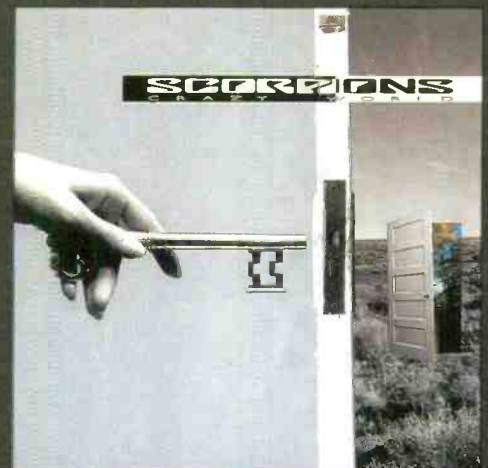
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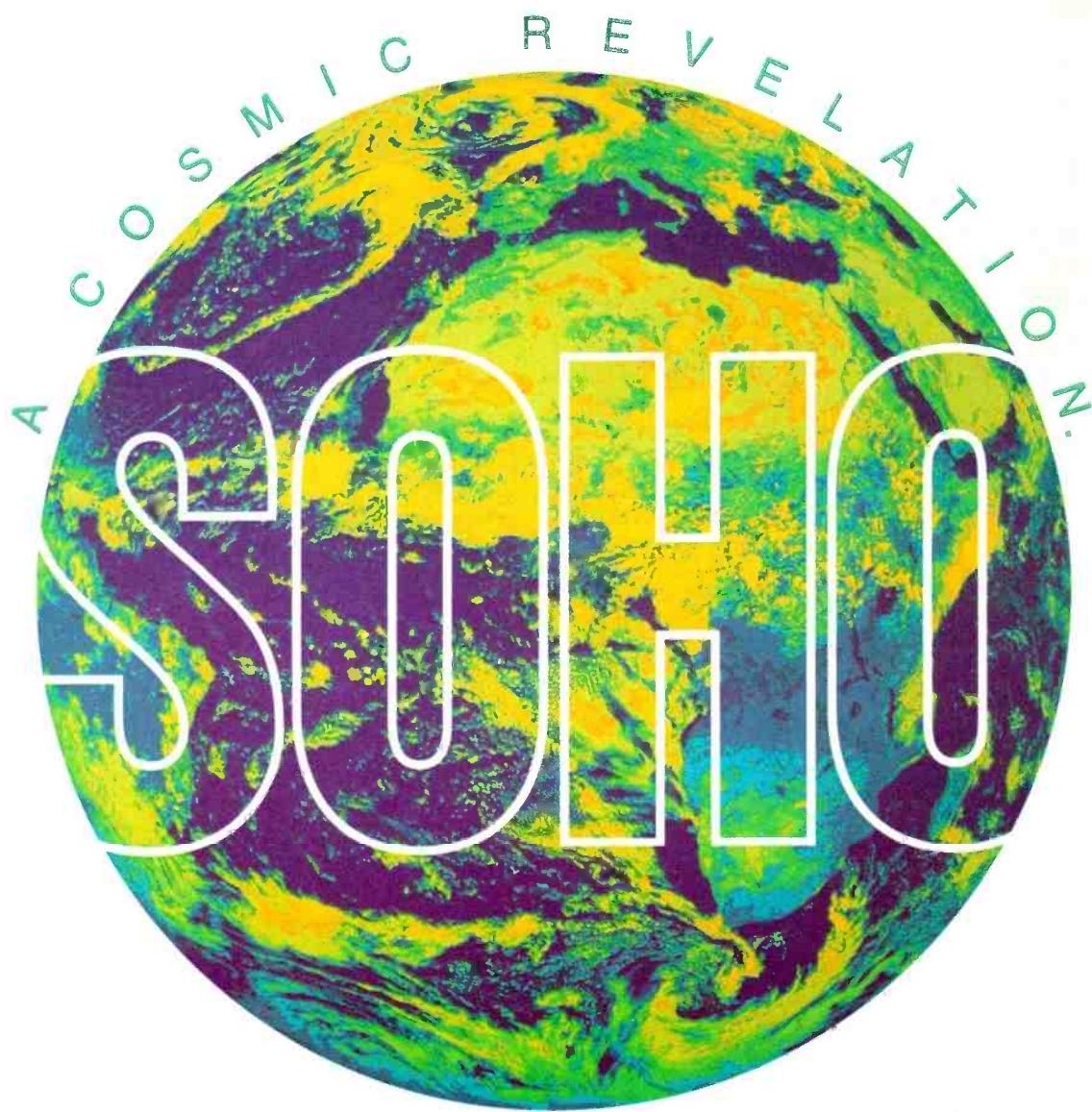
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Would College Radio Play Reba? **43**

Station Battles Leave Labels Scarred Promoters Struggle To Satisfy All Sides

BY PHYLLIS STARK
with CRAIG ROSEN

NEW YORK—Label promotion people say that squabbles between rival stations over artist-related promotions are making their jobs harder than ever.

Rick Bisceglia, Arista's senior VP of promotion, says working with stations is "beyond difficult. I feel like every day there are seven guns pointed at my head and no matter what I do I'm going to get shot by three of them. It's getting out of control. Everybody wants something."

Butch Waugh, RCA's VP of promotion, calls the relationship with radio "a no-win situation." Asked how often he is threatened by a station over a promotion, Waugh says, "Every day I'm alive." While there have always been station rivalries, "it's really come out in the open since the Power Pig/Q105 [Tampa, Fla.] situation," he says, referring to the ugly rivalry between WFLZ and WRBQ of the last 14 months.

"Sometimes you can't win," agrees A&M's VP of promotion Rick Stone. "Everybody wants the biggest artist you have on the label. Everyone wants Janet Jackson."

While most of the bickering over artists goes on beyond the scenes, occasionally the squabbles come to public attention. Several weeks ago, top 40 WZOU Boston complained publicly that rival WXKS-FM (Kiss 108) was using its clout with labels to prevent WZOU from getting acts for a joint charity concert with WPRO-FM Providence, R.I. Kiss denied any direct threats to drop records, but did admit to

making clear its displeasure that labels would reward a station that was more musically conservative than Kiss.

When the WZOU/WPRO-FM concert took place Oct. 27, the lineup included Nelson, Eddie Money, and Vanilla Ice. While there were brand-name acts on the WZOU roster, it hardly matched the June Kiss concert co-headlined by M.C. Hammer and New Kids On The

'Everybody wants the biggest artist you have on the label'

Block, despite the fact that WZOU was the market's leading top 40 when its concert was announced.

EMI's West Coast director of national promotion, Mark Kargol, tells of a recent situation in San Francisco where both KMEL and KSOL wanted Caron Wheeler for a promotion. "If one station got her first," Kargol says, "we would lose the record at the other station. They were both adamant about it, so we pulled out so no one is a loser and no one gets hurt."

"We didn't want to burn a bridge. We tried to do the right thing." But despite the good intentions, Kargol says, "KMEL felt they had lost because they didn't get her. So did KSOL. There is no way to make them both happy. It is really pretty childish stuff."

Radio programmers acknowledge that they are sometimes difficult. "The days of Kiss 108 [being the only one] with exclusive concert events are over," says KPWR (Power 106) Los Angeles PD Jeff

Wyatt. "Nowadays stations in Battle Creek, Mich., want top acts. It is very competitive and it can open a can of worms for labels."

"This market has kept very civil and very professional for the most part. [We've] never gotten to the level of New York City, which is the most infantile. Whether Candyman comes to [rival] KIIS or Power for an interview is not one of the things that will shape the future of either radio station."

Nevertheless, all of the label promotion people say they walk on eggshells to avoid making enemies in radio and are careful not to let their artists offend the competition. Both Ken Lane, SBK Records senior director of national singles promotion, and Steve Leavitt, national director of CHR promotion for DGC Records, say they don't allow their artists to cut drops or liners that position one station over another.

Most label reps say they keep their artists informed of the rivalries in each market they visit in order to avoid an embarrassing mistake, although some say the information they give their artists is doled out strictly on a need-to-know basis. "It's in my best interest that they know [about rivalries]," says Stone. "My coming clean with them indicates that they're on the team. [But] they don't need to be burdened with every detail."

"We make sure they're aware of what's going on in a city," says Waugh. "I don't want to keep them in the dark. It's their career and ours."

Despite the best efforts of the labels, however, artists are sometimes affected by radio's battles. "I've heard of situations which I despise," says Bisceglia, "where a station will bring an artist in for a concert [in exchange for] adding a record from another artist [on the same label]. That's unfair to the artist."

But there are plenty of artists whose involvement with radio has paid off. Stone says Seduction, which has sold 600,000 albums, was "very involved with radio for a long period of time and we've had four hits at CHR." Craig Lambert, Atco Records VP of promotion, points to rival act Sweet Sensation, which has "entered into the mass appeal arena purely by the fact that they have worked with radio." He also notes that new act the Rembrandts has been doing a number of station visits and that "that tool has been the catalyst for the acceptance we're starting to see on the project."

Nationwide Communications national PD Guy Zapoleon sees the promotional tour scene as having intensified after Capitol's Donny
(Continued on page 23)



WNEW-FM Is Thunderstruck. P.M. driver Scott Muni, center, celebrated 23 years at WNEW-FM New York with his annual weeklong live broadcast from the Hard Rock Cafe. Among Muni's guests were Angus Young, left, and Brian Johnson, right, both of AC/DC. Other guests included Stephen Stills, Dave Stewart, Robert Cray, Tommy Conwell, and Max Weinberg. (Photo: Chuck Pulin)

KLOL Houston Slapped With Fine For 'Indecent' B'casts

BY BILL HOLLAND

WASHINGTON, D.C.—Rusk Broadcasting's KLOL Houston has become the first station cited for broadcasting indecent material in 1990 by the Sikes FCC after the commission slapped it with a \$6,000 fine for comments made in several 9 a.m. broadcasts in February and March of this year. The FCC did not announce the action

the commission.

ROOT SENTENCED TO 15 YEARS

Disbarred communications attorney Thomas Root was sentenced Oct. 26 in North Carolina Superior Court to 15 years in jail and \$5,000 in fines following his conviction on 364 counts of securities fraud and conspiracy. The court dismissed 91 other charges. He must serve the sentence handed down by the state concurrently with any sentence handed down in related federal convictions.

Principals of Sonrise Management, the North Carolina firm that used Root to set up new sham FM applications, also could face large prison terms on more than 450 fraud and conspiracy charges in a trial beginning in January. Root first came to public attention when he was rescued from the Atlantic after his private plane crashed. He was discovered to have a still-unexplained gunshot wound.

FCC WAIVES OVERLAP RULE

The FCC has granted the request of Susquehanna Broadcasting, licensee of KLIF Dallas, for a six-month waiver of the contour overlap rules to allow it to acquire crosstown KKWM. The waiver will
(Continued on page 23)

WASHINGTON ROUNDUP

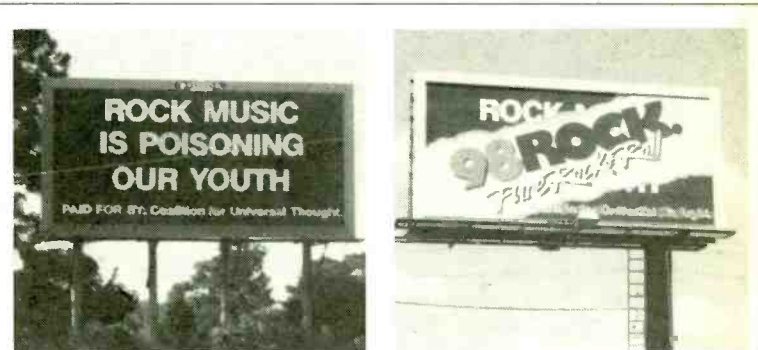
until Oct. 29, two weeks after sending the letter of inquiry to the station.

GM Pat Fant says KLOL will pay the fine rather than go through expensive litigation. It is the 10th radio station to pay an indecency fine since the FCC began to crack down on blue-humor broadcasts more than three years ago.

Fant says the broadcasts in question involved a morning team, a sex therapist, and "a call from a listener that was live and got out of hand." Two other listeners, obviously not amused, complained to



Examine Your Flyjock. Tom Joyner, center, recently celebrated five years of commuting between KKDA-FM Dallas and WGCI-FM Chicago. At celebrations in both cities, Joyner was presented with a community service award for his support of the United Negro College Fund. Joyner is pictured in Chicago with UNCF area director Rodney Robinson, left, and Mike Jackson of American Airlines.

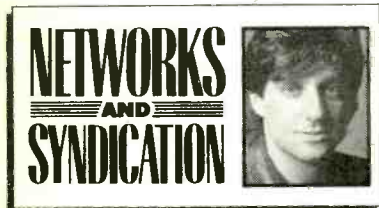


Devil's Radio. Album rock WXTB (98 Rock) Tampa, Fla., using the phony business name Coalition for Universal Thought, ran a series of billboards with messages like "rock and roll is the devil's chamber music," and "rock music is poisoning our youth." These messages were later replaced with the station's logo, pictured at right.

Programming For Under-12 Audience Not Merely Child's Play

LOS ANGELES—Children under 12 are the audience ignored by radio. The ratings services don't measure their listening habits, jocks don't relate to them, and programmers don't pick records for them. That fact has been the impetus for at least three networks catering to the under-12 crowd that have arrived on the scene in the past year.

Orlando, Fla.-based **The Imagination Stations Network** hit the



by Craig Rosen

air in March with flagship station **WPRD** Orlando. New affiliate **KKDS** Salt Lake City debuted Oct. 29, and **KICK** Springfield, Mo., is tentatively set for a December sign-on. The Minneapolis-based **Children's Radio Network** made its debut on local outlet **WWTC** (Radio Ahhs) in May, while the Philadelphia-based **Kidwaves Radio Network**, still in the planning stage, has yet to sign on.

Despite the slow start, representatives from all three children's networks are optimistic that the concept will survive and will evolve into a viable niche format.

Imagination Stations chairman **Matthew L. Leibowitz**, a senior partner of a Miami-based communications law firm, came up with the concept for the network nearly four years ago at a family gathering, when he saw how fascinated his 2-year-old niece was with a certain cassette.

"She kept playing the same tape over and over again," says **Debra Leibowitz**, Matthew's wife and VP of advertising and public relations for the network. That prompted a discussion of children's radio, and "by the end of the day, we had a business plan," she says.

The principals behind the children's networks point to a recent *Forbes* magazine article on "the Brat Market." According to that article, "spending on kids 4 to 12 years old jumped an estimated 25% last year to \$60 billion. This year the kiddie market is expected to hit \$75 billion, approaching 2% of the entire U.S. economy."

Even with those figures, it hasn't been all that easy attracting advertisers to children's programming on the radio. "Advertisers tend to wait on something new," admits **WWTC** GM **Tim Monahan**. "We are providing a new concept, and everybody is waiting to see if it is going to work out and if we stick with it." Monahan also points out that his primary audience is too young to be included in regular audience surveys—something that will hurt **WWTC** with advertisers who buy time based on ratings.

But there is reason to be optimistic, says **Kidwaves** president **Mel Diamond**, who points to recent laws restricting to number of advertisements on television aimed at children. "Advertisers are not going to give up their competitive share of awareness," he notes. "And they have to find alternate places for their marketing budget. They also understand that when you roll a 3-year-old kid down the aisle, it is the kid who picks out the cereal."

WPRD, has in fact, managed to lure several major advertisers including **Burger King**, **Gymboree**,

Hershey's Chocolate, **Kraft Cheese**, **Kentucky Fried Chicken**, **McDonald's**, **Sea World**, and **Pizza Hut**. "It's already a proven product," says **Matthew Leibowitz**. "Kids are listening and reacting to the programming and the advertising is selling pizza and hamburg-

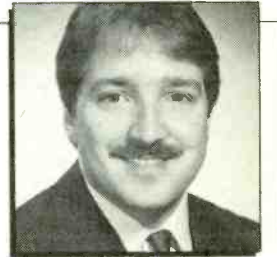
ers."

Representatives from the three networks also claim that children's radio networks are more than businesses and are contributing to the education of children. "Listening to the radio and reading require use of the same side of the brain,"

Diamond says. "Experts agree that listening to the radio helps build literacy. This is an awesome responsibility and we are accepting it."

Kidwaves partner and co-founder **Linda Katz** adds that child-
(Continued on page 22)

Billboard's **PD** of the week
Greg Strassell
WLOL Minneapolis



TEN YEARS after **Lipps Inc.**'s "Funkytown" be-moaned the lack of dance music in the group's home town of Minneapolis, the Twin Cities finally got an FM dance station when longtime top 40 outlet **WLOL** made the switch May 11.

But it almost didn't happen. New PD **Greg Strassell** says that when **Emmis Broadcasting** commissioned the station's original research project, "the goal was to test the waters for adult CHR"—something **Emmis** was doing at the time at **WKQX** Chicago. Instead, "The research came back and said there was a bigger hole for dance/CHR because **WLOL** still meant top 40 in this market. They recommended that we revitalize the air-staff and get away from rock records because that wasn't what our audience expected from us."

The last attempt at a commercial dance outlet in Minneapolis—**WWTC** in 1984-85—was an eclectic AM that posted less than a one share and ultimately switched to an all-weather format. **WLOL**, however, was up 5.9-7.0 12-plus in the summer Arbitron, tying longtime rival **KDWB-FM**, which was down from a 7.5. It also edged **WLOL** in middays (6.7 to 6.3) and at night (8.6 to 8.5).

Although the decision to go dance was made before **GM Lisa Fransen-Bittman** brought **Strassell** in, "One of the first discussions I was involved in was about how far we should go. Should we play some rock at night, or should we go all dance and say 'dance' on the air? It took a while to get a feel for what would work. By the week we signed on, the debate was not about playing **Motley Crue** at night, but whether we should play 'All I Wanna Do Is Make Love To You,' which we finally took off to make more of a statement.

"We did play **Wilson Phillips**' 'Hold On' and there are other songs that are such huge female records that we'll want to play them for some sort of relief factor. Most dance stations won't play **Alias**, but it tested so well we can get away with it in middays. Then again, we tried 'Release Me' for three weeks and got a lot of negative reaction because of those strings."

So was there an audience waiting for **WLOL**? Or did the station have to indoctrinate listeners who weren't used to full-fledged dance radio? "There was a strong dance core, but if you look at the monthly extrapolations, we did have to educate the audience a little bit.

"Dance records have always tested pretty well in this market. There were just a lot fewer of them because **KDWB** and **WLOL** weren't playing that many. Now with 35-40 currents a week, there's more to choose from. The scores aren't changing that much, there are just more records testing well."

Strassell also had to educate himself to an extent. The former PD of **WROK/WZOK** Rockford, Ill., his career stops had been mostly in Midwestern markets like **Indianapolis** or **Evansville**, Ind. Initially, he says, **OM Gregg Swedberg** "had the better ear for music. Since then I think I've developed a pretty good ear for what will work and what won't."

WLOL's evolution in its first summer was a lot like what other top 40/dance outlets went through over the course of a much longer period. It went from a top 40 that just didn't play rock to a one with a heavier emphasis on Latin and pop dance—two of the most noticeable records on the station in July were "Counting The Days" by **Joey Kid** and "Don't Let Me Fall Alone" by **Fan Club**—to something much funkier. Though it initially positioned itself on air as "today's best music," it has since added the phrase "hot dance music."

This is **WLOL** in afternoons: **Whitney Houston**, "I'm Your Baby Tonight"; **Deee-Lite**, "Groove Is In The Heart"; **After 7**, "Can't Stop"; **Paula Abdul**, "Opposites Attract"; **Adventures of Stevie V**, "Dirty Cash"; **Bobby Brown**, "Don't Be Cruel"; **Soho**, "Hippychick"; **Jets**, "Special Kind Of Love"; **Elisa Fiorillo**, "On The Way Up"; **Bell Biv DeVoe**, "Poison"; **George Michael**, "Freedom"; **Prince**, "New Power Generation"; **Madonna**, "Into The Groove"; and **Vanilla Ice**, "Ice Ice Baby."

Most of **WLOL**'s people changes, including the return to the market of **Greg Thunder** and **Allen Kabel** for afternoons and nights, respectively, had been locked in before **Strassell** arrived. The morning show, in which station veteran **John Hines** was joined by **Mike Miller** from **WSTF** Orlando, Fla., and local celebrity **Eleanor Mondale**, was assembled later.

Strassell sees **KDWB** morning man **Steve Cochran** as "really a one man show. We have more voices which gives us a Morning Zoo feel. We try to lighten the tone of the show with a lot more entertainment news than they do. **Cochran** has one of the Minnesota Vikings on the air and his promotions relate to a married, older audience. We have to relate to an 18-24 female."

Despite the sudden tightness of the top 40 race, both **Strassell** and **KDWB** PD **Brian Philips** claim things have remained fairly civil. **Cochran**, **Strassell** claims, referred to **WLOL** for a while as "disco 99." **WLOL** ran a "no dweebs weekend," a reference to **KDWB**'s call letters. **Strassell** also says **WLOL** was getting anonymous hate faxes with no header at first, something that stopped after the ratings rose.

Strassell says **KDWB** has backed off non-dance product as a response to **WLOL**. **Philips** sees that as more a function of available product. ("If we're not as white as we once were, it's because everything is **Maxi Priest** and **After 7** now.") He also says that **KDWB** avoids "fringe records that sound like **WLOL**'s essential sound" such as **Black Box** or "Dirty Cash." And he points out that **Cochran** was gone for large parts of July and August on family business.

WLOL's fall contest is a "say it and win" promotion, similar to the one **WYZZ** (Z95) Chicago ran for many years, with \$100, \$1,000, and \$10,000 prizes. **KDWB** will have direct-mail and outdoor advertising.

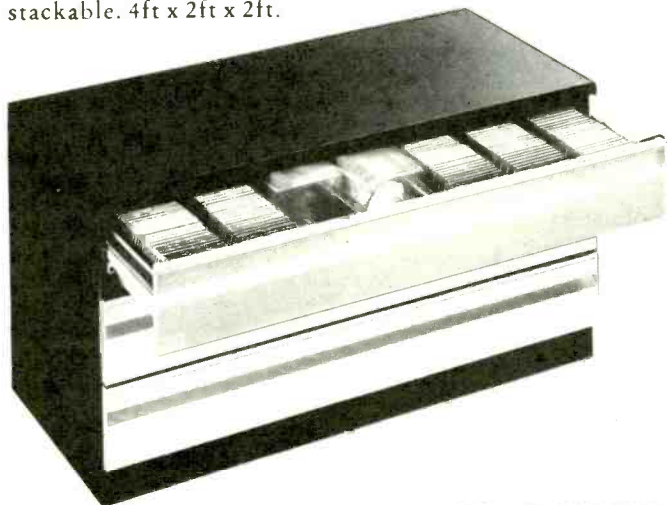
Dance radio in the Midwest has had mixed results. **WBBM-FM** (B96) Chicago and **WLUM** (Hot 102) Milwaukee are success stories. But **KHTK** (Hot 97) St. Louis has made only modest inroads. **KXXR** (X106) Kansas City, Mo., has actually declined since switching from Rock 40 to top 40/dance. And some dance stations in markets with negligible ethnicity like **WHXT** Allentown, Pa., are already backing off that position.

Strassell now believes that there is "definitely a position in any Midwestern market for a dance-based top 40. In smaller markets, you're going to have to survive on younger demos and females. But if you can do that, you'll have a hit station. **WTFX** Madison, Wis., came in with a dance-based approach against **WZEE**. A lot of people didn't think it would work, but they're beating **WZEE** today.

"Right now, **WLOL** is going to own the top 40/dance position. If dance-CHR goes away, we'll have to resort to other options. Each record is open. A month before **Alias**, I thought I'd never play that record on this radio station. The week we put it on, it was the No. 1 callout record with my dance audience."

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KEVIN WEATHERLY, Q106, SAN DIEGO

"CANDYMAN MEANS SWEET PHONES IN MIAMI, HEAVY REQUEST, HEAVY RETAIL. IF YOU'RE NOT PLAYING CANDYMAN, YOU HAVE A CAVITY IN YOUR PLAYLIST!"
JAMES T. WEDR, MIAMI, FL

"100.3 JAMZ CAN'T DO WITHOUT THE CANDYMAN...THE CANDYMAN MAKES THE JAMZ SWEETER...WHEN WE FIRST HEARD THE CANDYMAN, WE KNEW IT WAS GOING TO BE A JAM GOOD RECORD FOR JAMZ!"
ELROY R.C. SMITH, KJMZ, IRVING, TX

"CANDYMAN IS REAL. IT GETS PHONES, IT SELLS, AND IT CALLS OUT ACROSS THE BOARD. WHAT EXACTLY ARE YOU LOOKING FOR IN A HIT RECORD?"
KEITH NAFTALY, KMEL, SAN FRANCISCO

"A HOME RUN!"
GREG SHAVER, MUSIC PEOPLE, OAKLAND

ain't no shame in these boots!

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"WAKE UP! THIS ISN'T JUST A TEEN RECORD. WE'VE GOT UPPER DEMO TESTING. 'KNOCKIN' BOOTS' IS KNOCKIN' OUR PHONES RIGHT OFF THE HOOK."
MICHAEL MARTIN, KHIS-FM, LOS ANGELES

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"KICKIN' BOOTY AT BASSIN"
BUNKY WILSON, JERRY BASSIN, MIAMI, FL

Antacid? Bug Spray? They're Sales Promos From Hell . . .

NEW YORK—Promotion directors will grudgingly admit that sales promotions are a major part of their job, but they all seem to have at least one story about a sales promotion from hell. These fall into two categories. There are the sales promotions that go horribly awry. And there are the sales promotions for products or businesses not easily absorbed into a station's on-air presentation.

A promotion director at an oldies station, for example, once had to center a promotion around Pepto Bismal. He kept a small bottle of the stomach remedy on his desk for a long time after it was over in memory of his sales promotion from hell. The following are some other examples.

WROR Boston committed to a live remote from a lumberyard. The client and sales representative decided to have listeners paint WROR's logo on a fence. The winner was to receive

\$1,000. What went wrong for director of marketing and promotion **Lou Bortone**? Try a small turnout, the gallon of paint he spilled on himself, and the fact that someone who didn't win complained to the district attorney's office that, despite an announced time limit, the complainant did not have enough time to finish his work.

Although the district attorney dismissed the complaint, Bortone was left with a less than positive feeling about the promotion. "It was so stupid," he says. "There were seven people out there and we were broadcasting live." But, he adds, "the bottom line is if it helps the sales department and generates revenue, that is part of my job as marketing director."

Bortone must have kept this in mind when, two months ago, he dressed up as an 8-foot-tall pickle and marched in a parade as part of a deal with new client Dailey's Pickles. In

what he says was "going above and beyond the call of duty," Bortone donned a 40-pound, green-fur-covered "Captain Pickle" costume and,



by Phyllis Stark

in 90-degree heat with limited vision, marched behind a squad of police horses from the town green to the state fair.

Once at the fair, Bortone says, "a little kid got excited and wanted to push me." The head of the costume was so heavy that Bortone fell over.

Karen Tobin, marketing director of **KIIS** Los Angeles, remembers

when the station decided to tie in with the local transportation authority, Caltrans, to promote the Ventura Freeway project. The idea behind the project was to encourage car-pooling, but when morning man **Rick Dees**, who was doing a live remote from the freeway, got a little excited, the end result was a major traffic jam that lasted for hours.

The problem started when Dees began encouraging drivers to put on their headlights, honk, and, finally, to pull over for a free breakfast at the remote location. Tobin says the head of Caltrans, the only person authorized to shut down the remote, was unable to get to Dees to stop the broadcast because he, too, was tangled in traffic. "We sent out a lot of keychains [in response to listeners' complaints] that day," she says.

WHTZ (Z100) New York promotion director **Marty Wall** tells of a sales promotion and a salesman from hell at a now-defunct former employer in Washington, D.C. The salesman, he says, "was famous for committing to outlandish, elaborate sales promotions without running it by anyone at the station."

One Friday afternoon at about 3:40, Wall received a call from someone at a car dealership asking how the plans were coming for his Jell-O Jump that Sunday. Naturally, this was the first Wall or anyone else at the station had heard of it. Wall tracked the salesman down at a bar and confirmed that he had indeed promised this promotion.

"By noon on Sunday," Wall says, "we had a swimming pool filled with green-dyed water and floating rubber balls" into which participants could jump for silver dollars. "We pulled off the event without the client ever really knowing that 99% of what he had been offered wasn't on the air," Wall says.

Finally, **WYNF** Tampa, Fla., promotion director **Jon Volmar** tells of two potentially hellish promotions that he was able to turn around. Several years ago, a promotion for Raid bug spray resulted in a contest in which listeners called in with their best bug stories. The winner got \$1,000 and a limo to take them shopping while their house was being bug-bombed.

Volmar also had to contend with the recent addition of a new athlete's-foot-powder client. After some creative thought, the station decided to send a contest winner to the all-star baseball game. "Everyone's looking for that added value," says Volmar. "If you have a client spending a sizable amount of money, you've got to look for a way to make it work. That's where [being] creative comes in."

IDEA MILL: ESCAPE FROM N.Y.

In **WKQX** (Q101) Chicago's Thanksgiving promotion, Escape From New York, two listeners will win a trip for two to the Big Apple and \$101. The catch is, they have to come back alive to claim the money. No maps, bodyguards, or bulletproof vests will be provided.

KIIS afternoon jock **Magic Matt Alan** and 12 listeners attempted to summon the spirit of magician **Harry Houdini** in a Halloween séance. The event was held on the roof of the

(Continued on page 23)

It ain't Nashville but it sure feels like home.

The music business is my life. But I don't spend all my time in a recording studio. Although, when I'm in town on an extended gig it sure feels that way.

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Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Woman In Love**, Barbra Streisand, COLUMBIA
2. **Lady**, Kenny Rogers, LIBERTY
3. **He's So Shy**, Pointer Sisters, PLANET
4. **Another One Bites The Dust**, Queen, ELEKTRA
5. **The Wanderer**, Donna Summer, GEPHEN
6. **I'm Coming Out**, Diana Ross, MOTOWN
7. **Never Knew Love Like This Before**, Stephanie Mills, 20TH CENTURY
8. **Master Blaster**, Stevie Wonder, TAMLA
9. **Real Love**, Doobie Brothers, WARNER BROS.
10. **Upside Down**, Diana Ross, MOTOWN

POP SINGLES—20 Years Ago

1. **I'll Be There**, Jackson 5, MOTOWN
2. **We've Only Just Begun**, Carpenters, A&M
3. **Fire And Rain**, James Taylor, WARNER BROS.
4. **Green-Eyed Lady**, Sugarloaf, LIBERTY
5. **Indiana Wants Me**, R. Dean Taylor, RARE EARTH
6. **All Right Now**, Free, A&M
7. **I Think I Love You**, Partridge Family, BELL
8. **Cracklin' Rosie**, Neil Diamond, UNI
9. **Candida**, Dawn, BELL
10. **Lola**, Kinks, REPRISE

TOP ALBUMS—10 Years Ago

1. **The River**, Bruce Springsteen, COLUMBIA
2. **Guilty**, Barbra Streisand, COLUMBIA
3. **One Step Closer**, Doobie Brothers, WARNER BROS.
4. **The Game**, Queen, ELEKTRA
5. **Greatest Hits**, Kenny Rogers, LIBERTY
6. **Crimes Of Passion**, Pat Benatar, CHRYSALIS
7. **Diana**, Diana Ross, MOTOWN
8. **Paris**, Supertramp, A&M
9. **Back In Black**, AC/DC, ATLANTIC
10. **Triumph**, The Jacksons, EPIC

TOP ALBUMS—20 Years Ago

1. **Led Zeppelin III**, ATLANTIC
2. **Abraxas**, Santana, COLUMBIA
3. **Sweet Baby James**, James Taylor, WARNER BROS.
4. **Third Album**, Jackson 5, MOTOWN
5. **Cosmo's Factory**, Creedence Clearwater Revival, FANTASY
6. **Close To You**, Carpenters, A&M
7. **Get Yer Ya-Ya's Out!**, Rolling Stones, LONDON
8. **After The Gold Rush**, Neil Young, REPRISE
9. **Soundtrack**, Woodstock, COTILLION
10. **A Question of Balance**, Moody Blues, THRESHOLD

COUNTRY SINGLES—10 Years Ago

1. **On The Road Again**, Willie Nelson, COLUMBIA
2. **I'm Not Ready Yet**, George Jones, EPIC
3. **Could I Have This Dance**, Anne Murray, CAPITOL
4. **Lady**, Kenny Rogers, LIBERTY
5. **Theme From The Dukes Of Hazzard**, Waylon Jennings, RCA
6. **She Can't Say That Anymore**, John Conlee, MCA
7. **Hard Times**, Lacy J. Dalton, COLUMBIA
8. **If You Ever Change Your Mind**, Crystal Gayle, COLUMBIA
9. **Smoky Mountain Rain**, Ronnie Milsap, RCA
10. **Over The Rainbow**, Jerry Lee Lewis, ELEKTRA

SOUL SINGLES—10 Years Ago

1. **Master Blaster**, Stevie Wonder, TAMLA
2. **More Bounce To The Ounce**, Zapp, WARNER BROS.
3. **Lovely One**, The Jacksons, EPIC
4. **Funkin' For Jamaica**, Tom Browne, ARISTA/GRP
5. **Another One Bites The Dust**, Queen, ELEKTRA
6. **I'm Coming Out**, Diana Ross, MOTOWN
7. **Where Did We Go Wrong**, L.T.D., A&M
8. **Let Me Talk**, Earth, Wind & Fire, ARC/COLUMBIA
9. **Uptown**, Prince, WARNER BROS.
10. **I Need Your Lovin'**, Teena Marie, GORDY



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RADIO

Album Rock Tracks

Table with 7 columns: Rank, This Week, Last Week, 2 Weeks Ago, Weeks on Chart, Title, Artist. Features tracks like 'HARD TO HANDLE' by The Black Crowes and 'SHE'S MY BABY' by Traveling Wilburys.

NETWORKS (Continued from page 18)

dren's networks also provide a place to expose children's artists, such as Raffi. "Parents are complaining that there is no music on the radio for their 3- and 4-year-old kids. Most rock music doesn't mean anything to the kids," she says.

While the overall programming is aimed at the under-12 audience, the networks daypart programming toward specific age groups. Debra Leibowitz says the Imagination Stations' "The New Day Highway" morning show is oriented toward families. During mid-days, while the older kids are in school, "The Dragon Wagon" program targets preschool-aged listeners. After school hours, "Curb-side Carnival" and "Cool Kids Caravan" programming shifts to older children and family. Its overnight "Twilight Connection" features easy-listening sounds.

Diamond says one of the reasons Kidwaves' launch has been delayed is that the network has planned to shift from 13 hours of programming to 24, based on feedback he received from station owners at the fall National Assn. of Broadcasters convention.

During the overnight hours, Kidwaves plans to offer adult programming. "It is not going to be a top priority," Diamond says. "But we are looking for something to entertain the people that listen during those hours."

AROUND THE INDUSTRY

MediaAmerica has signed on The PGA Tour Radio Network, which will offer two-minute golf tour updates live via satellite Thursday through Sunday. The PGA Updates will be hosted by golf writer, broadcaster, and KRDL Dallas personality Russ Pate. The coverage is tentatively set to tee off March 28 with the Honda Classic in Coral Springs, Fla., and will run through the Tour Championship, Oct. 31-Nov. 3, 1991.

MediaAmerica also has "Radio Free Walsh," a pre-Christmas special hosted by veteran rocker Joe Walsh, on tap. The show, which will run from 9 p.m. to midnight ET on Dec. 7, will feature Walsh and his sidekick Rick The Bass Player, and will be heard on such album rock heavies as WXRK New York, KLOS Los Angeles, WLUP-FM Chicago, and WYSP Philadelphia.

ABC Radio Networks has signed on to sell and market Radio Today Entertainment's "Flashback." ABC has been selling RTE's "The Live Show" since July 1988. Both shows are hosted by Bill St. James... Anaheim, Calif.-based Money Radio Network has reached an agreement in principle to merge with Orlando, Fla.-based marketing and media firm Strategic Communications Ltd.

BILLBOARD RADIO Easy To Read Easy To Reach 212-536-5028

BLAKE BABIES @ SUNBURN Produced by GARY Smith THEIR Follow Up to their MAMMOTH debut, EARWIG. 12 NEW TRACKS and NO STRAP MARKS. BASK AND BURN mammoth RECORDS CARR MILL 2ND FLOOR CARRBORO, NC 27510 919-932-1882

Modern Rock Tracks

Table with 7 columns: Rank, This Week, Last Week, 2 Weeks Ago, Weeks on Chart, Title, Artist. Features tracks like 'MERRY GO ROUND' by The Replacements and 'NEVER ENOUGH' by The Cure.

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

Tracks with the greatest airplay gains this week. Copyright 1990, BPI Communications, Inc.



Me, Elvis, & WHJY. Human Radio recently participated in WHJY Providence, R.I.'s Louie Louie parade to benefit the Leukemia Society. Pictured during the parade are, top row from left, band members Peter Hyrka, Steve Ebe, and Kye Kennedy. Pictured, bottom from left, are the band's Ross Rice, WHJY's Lou Brutus, and band member Steve Arnold.

PROMOTIONS AND MARKETING

(Continued from page 20)

Knickerbocker Hotel, which some believe to be haunted . . . Costumed WKQX staffers transformed a car wash into a "tunnel of horror" on Halloween. Customers who survived received a bag filled with Halloween goodies. All the car-wash proceeds benefit United Cerebral Palsy.

Album KXXR Seattle's annual Halloween party and concert Oct. 27 featured performances by '70s acts the Sweet and the Village People as well as two local groups. Proceeds benefit charity . . . At classical WNCN New York's Halloween bash, staffers dressed as classical performers Yo Yo Mummy, Vladimir Horrorwitch, Beverly Kills, and Ghostav Mahler.

N/T KFBK Sacramento, Calif., collected 20,000 books in its recent paperback drive for the troops in Saudi Arabia. After a live broadcast from a Vietnam veterans memorial, the National Guard had to be summoned to haul the books away. The station's promotion department went through all of the books and removed potentially of-

fensive titles before they were shipped out. Also, album CHTZ St. Catharines, Ontario, had several thousand listeners sign a 5-by-15-foot greeting card for members of the Canadian navy serving in the Persian Gulf.

WKSS (Kiss 95.7) Hartford, Conn., will give away a new Hyundai Scoupe complete with state-of-the-art sound and security systems, but only high school juniors and seniors are eligible to win. Kiss jock **Robin King** will drive the car to the winner's school and distribute prizes to students.

PRO-MOTIONS

Barbara Crouse has been named promotion director of oldies WODS Boston. She was formerly promotion director at WCAU Philadelphia, now WOGL-AM. She also worked at Boston stations WROR, WHDH, WZOU, and WBZ.

Tracy Layne had been named director of marketing at KXXR. She previously held the same position at sports station WFAN New York . . . **Jim Knowles** joins AC WJQY (Joy 107) Miami in the newly created position of sales promotion director. He was director of sports sales at crosstown WQAM/WKIS.

Congratulations to top 40 WPLJ New York director of advertising and promotion **Debbie Alpi** and crosstown rival Z100 New York promotion director **Marty Wall**. Both were recently engaged. Alpi is planning an October 1991 wedding; Wall plans to wed next spring.

WASHINGTON ROUNDUP

(Continued from page 16)

allow the company to divest itself of KLIF to a minority company. The FCC also OK'd a one-week simulcast/joint operation period, but with no commercials.

OH, OH, EEO

In response to petitions to deny license renewal of a number of Florida radio stations by the NAACP and the Black Media Coalition, the FCC has put EEO reporting conditions on the renewal of seven stations, and a short-term renewal and fine for one of them.

WMMB/WMMY Melbourne, Fla., must file EEO reports, accept a short-term renewal, and pay a \$10,000 fine for its "more serious" EEO violations. Commissioner James Quello dissented in part in the decision, agreeing in the WMMB/WMMY decision but suggesting that the numbers of some of the others were good overall and that commission statistics sometimes make employers "jump through bureaucratic hoops."

STATION BATTLES LEAVE LABELS SCARRED

(Continued from page 16)

Osmond scored his comeback single, "Soldier Of Love," as the result of heavy stumping at radio.

WYNY (Country 103.5) New York MD Steve Blatter notes that Clint Black's series of promotions with the station, including a benefit concert, a client reception, and an in-store appearance, was a major factor in his success in the market.

Many label reps say that the per-

sonal touch with radio is crucial. After a radio visit, SBK instructs its acts to write a personalized thank-you note to the PD. "We want to give the radio station the personal feeling that they are just as involved as the artist."

"When there is that special personal touch with radio," agrees Lambert. "it is tremendously helpful. Artists should be reminded that they are only as good as their

last hit. We have to remind them all the time that they can't forget radio. We're in their face about that constantly."

The increased competition for artists reflects the importance of the radio promotional tour in recent years. Acts frequently hit stations ahead of the release of their records now—Columbia's Tommy Conwell, Atco's Tricia Lee Fisher, and RCA country artist Aaron Tippin being recent examples. Lambert notes that promotions are much more sophisticated now because stations are often tied in with major national advertisers. Waugh says that artists playing live acoustic sets on the air is a relatively recent development, and one that has helped shape the careers of both Bruce Hornsby and Michael Penn.

Next week: The artist perspective on radio promotions.

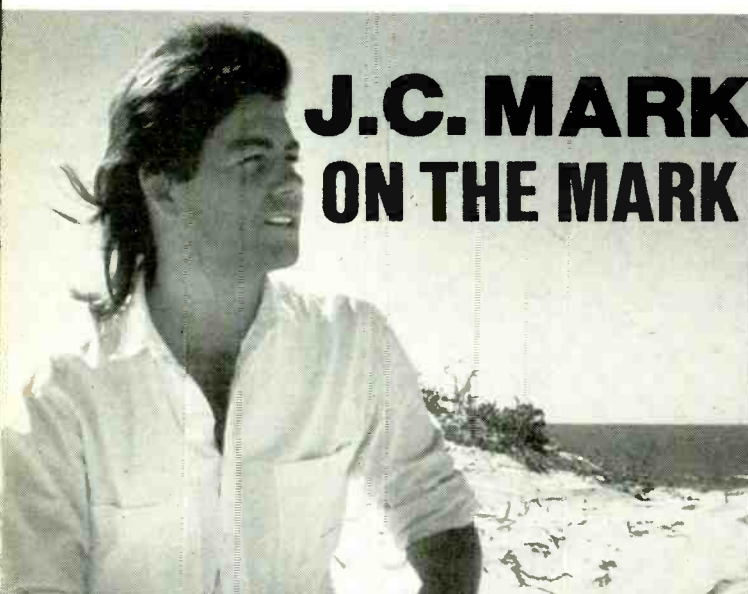


McCartney Live. On a recent visit to New York, Paul McCartney, right, stopped by top 40 WHTZ (Z100) and gave the thumbs up to programmer Steve Kington.

**If Anyone Asks,
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Hot Hits in Tokio

Week of October 21, 1990

- 1 So Close Daryl Hall & John Oates
- 2 Tell Me Where You're Going Sijje
- 3 Black Cat Janet Jackson
- 4 Love Takes Time Mariah Carey
- 5 I'm Your Baby Tonight Whitney Houston
- 6 Giving You The Benefit Pebbles
- 7 Romeo Dino
- 8 Together Patti Austin
- 9 Livin' In The Light Caron Wheeler
- 10 Praying For Time George Michael
- 11 Bird On A Wire The Neville Brothers
- 12 Slow Motion Gerald Alston
- 13 Love And Affection Nelson
- 14 Fairweather Friend Johnny Gill
- 15 Everybody Everybody Black Box
- 16 Do Me Bell Biv DeVoe
- 17 I L-O-V-E U Take 6
- 18 Suicide Blande Inxs
- 19 Unchained Melody The Righteous Brothers
- 20 Groove Is In The Heart Deee-Lite
- 21 Crazy The Boys
- 22 From A Distance Bette Midler
- 23 Bad Love Eric Clapton
- 24 Tick Tock The Vaughan Brothers
- 25 Pray M.C. Hammer
- 26 Close To You Maxi Priest
- 27 Heart Like A Wheel The Human League
- 28 Sayonara Wa Matteiru Dreams Come True
- 29 Empire Queensryche
- 30 Iceblink Luck Cocteau Twins
- 31 My Girl Koolhaaq
- 32 Hideaway Devine & Statton
- 33 Looking For Atlantis Prefab Sprout
- 34 By The Time It Gets Dark Mary Black
- 35 Say A Prayer Breathe
- 36 Ai Wa Katsu Kan
- 37 Misunderstanding Al B. Sure!
- 38 Tonight New Kids On The Block
- 39 Dh Girl Paul Young
- 40 Stop Running Away Brenda Russell
- 41 Manatsu No Kajitsu Southern All Stars
- 42 Inochi Hateramad Unicorn
- 43 Elvis Is Dead Living Colour
- 44 Next To You Aswad
- 45 Release Me Wilson Phillips
- 46 Best Of My Love Aswad
- 47 Time Of The Season Brent Bourgeois
- 48 This Is The Right Time Lisa Stansfield
- 49 Heaven Made Love 5th Avenue Band
- 50 Let's Try It Again New Kids On The Block

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



J-WAVE

81.3FM

POWERPLAYS

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

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

PLATINUM Z100 New York P.D.: Steve Kingston

MIX 107.3 Washington P.D.: Lorrin Palagi

95.5 WPLJ New York P.D.: Tom Cuddy

99.5 WLOL Minneapolis P.D.: Greg Strassel

99.5 WLOL Minneapolis P.D.: Greg Strassel

POWER 104 KRBE Houston P.D.: Steve Wyrostock

95.5 WPLJ New York P.D.: Tom Cuddy

94.5 FM Boston P.D.: Steve Rivers

94.5 FM Boston P.D.: Steve Rivers

99.5 WLOL Minneapolis P.D.: Greg Strassel

99.5 WLOL Minneapolis P.D.: Greg Strassel

92PROFM Providence P.D.: Paul Cannon

95.5 WPLJ New York P.D.: Tom Cuddy

B94 FM Pittsburgh P.D.: Danny Clayton

POWER 97 FM Atlanta P.D.: Rick Stacy

POWER 97 FM Atlanta P.D.: Rick Stacy

93Q Houston P.D.: Dene Hallam

96TIC-FM Hartford P.D.: Tom Mitchell

108 FM Boston P.D.: Sunny Joe White

EAGLE 106 Philadelphia P.D.: Todd Fisher

96.3 FM RADIO WHYY Detroit P.D.: Rick Gillette

96.3 FM RADIO WHYY Detroit P.D.: Rick Gillette

93Q Houston P.D.: Dene Hallam

B104 WBSB-FM Baltimore P.D.: Steve Perun

3 4 Maxi Priest, Close To You
4 3 The Righteous Brothers, Unchained Mel
5 Daryl Hall John Oates, So Close
6 Whitney Houston, I'm Your Baby Tonight
7 Nelson, (Can't Live Without Your) Love

7 4 Maxi Priest, Close To You
8 3 The Righteous Brothers, Unchained Mel
9 2 Daryl Hall John Oates, So Close
10 11 Wilson Phillips, Impulsive

23 23 Daryl Hall John Oates, So Close
24 24 Bell Biv DeVoe, B.B.D. (I Thought It
25 25 Jon Bon Jovi, Miracle

3 6 Alias, More Than Words Can Say
4 7 Mariah Carey, Love Takes Time
5 1 Janet Jackson, Black Cat

4 4 After 7, Can't Stop
5 7 UB40, The Way You Do The Things You D
6 Dee-Lite, Groove Is In The Heart

18 20 Whitney Houston, I'm Your Baby Tonight
19 17 Cynthia & Johnny O. Dream Boy/Drea
20 18 Paul Young, Oh Girl

#1 100
The Best Music
Miami P.D.: Frank Amadeo

102
Cincinnati P.D.: Dave Allen

Q106
San Diego P.D.: Garry Wall

TOP 40/ROCK
Pirate Radio 100.3 FM
Los Angeles P.D.: Scott Shannon

Q102
Philadelphia P.D.: John Roberts

KMEL 106.6 FM
San Francisco P.D.: Keith Naftaly

1 James Ingram, I Don't Have The Heart
2 Maxi Priest, Close To You
3 Bette Midler, From A Distance

1 James Ingram, I Don't Have The Heart
2 After 7, Can't Stop
3 Alias, More Than Words Can Say

1 Vanilla Ice, Ice Ice Baby
2 Tony! Tony! Tanel, Feels Good
3 UB40, The Way You Do The Things You D

1 Slaughter, Fly To The Angels
2 Warrant, Cherry Pie
3 Mötley Crüe, Same Ol' Situation (S.O.)

1 Vanilla Ice, Ice Ice Baby
2 Tony! Tony! Tanel, Feels Good
3 James Ingram, I Don't Have The Heart

1 Mariah Carey, Love Takes Time
2 Pebbles, Giving You The Benefit
3 L.L. Cool J., Around The Way Girl

POWER 93.7
Tampa P.D.: Marc Chase

FOX
Detroit P.D.: John McFadden

106
San Francisco P.D.: Dan O'Toole

TOP 40/DANCE
HOT 97 FM
New York P.D.: Joel Salkowitz

Los Angeles P.D.: Belinda Briggs

Houston P.D.: Ron Atkins

1 Vanilla Ice, Ice Ice Baby
2 Mariah Carey, Love Takes Time
3 Candyman, Knockin' Boots

1 Vanilla Ice, Ice Ice Baby
2 Alias, More Than Words Can Say
3 Warrant, Cherry Pie

1 Mariah Carey, Love Takes Time
2 James Ingram, I Don't Have The Heart
3 Alias, More Than Words Can Say

1 George LaMond, Look Into My Eyes
2 Vanilla Ice, Ice Ice Baby
3 Pebbles, Giving You The Benefit

1 Bell Biv DeVoe, B.B.D. (I Thought It Was
2 M.C. Hammer, Pray
3 Samuelle, So You Like What You See

23 30 Hi-Five, I Just Can't Handle It
24 32 Geoff McBride, No Sweeter Love
25 33 Buffalo Soldiers, Penny

Q103
Tampa P.D.: John Clay

WTKT 104
Milwaukee P.D.: Mike Berliak

KUBE 93.7 FM
Seattle P.D.: Tom Hutylar

Chicago P.D.: Dave Shakes

Los Angeles P.D.: Belinda Briggs

Houston P.D.: Ron Atkins

1 James Ingram, I Don't Have The Heart
2 Vanilla Ice, Ice Ice Baby
3 Mariah Carey, Love Takes Time

1 James Ingram, I Don't Have The Heart
2 Aul Young, Oh Girl
3 Nelson, (Can't Live Without Your) Love

1 Janet Jackson, Black Cat
2 James Ingram, I Don't Have The Heart
3 After 7, Can't Stop

1 Vanilla Ice, Ice Ice Baby
2 Cynthia & Johnny O. Dream Boy/Drea
3 James Ingram, I Don't Have The Heart

1 Bell Biv DeVoe, B.B.D. (I Thought It Was
2 M.C. Hammer, Pray
3 Samuelle, So You Like What You See

1 Samuelle, So You Like What You See
2 Vanille, Ice Ice Baby
3 LeVert, Rope A Dope Style

WNCI 97.9
Columbus P.D.: Dave Robbins

Q106.5
St. Louis P.D.: Lyndon Abek

KPLZ 102.5
Seattle P.D.: Casey Keating

Power 106 FM
Los Angeles P.D.: Jeff Wyatt

MIAMI
Miami P.D.: Keith Isley

Houston P.D.: Ron Atkins

1 After 7, Can't Stop
2 Alias, More Than Words Can Say
3 Mariah Carey, Love Takes Time

1 Janet Jackson, Black Cat
2 Daryl Hall John Oates, So Close
3 Wilson Phillips, Impulsive

1 James Ingram, I Don't Have The Heart
2 Vanilla Ice, Ice Ice Baby
3 Tony! Tony! Tanel, Feels Good

1 Vanilla Ice, Ice Ice Baby
2 M.C. Hammer, Pray
3 Tony! Tony! Tanel, Feels Good

1 Vanilla Ice, Ice Ice Baby
2 Candyman, Knockin' Boots
3 Mariah Carey, Love Takes Time

1 Samuelle, So You Like What You See
2 Vanille, Ice Ice Baby
3 LeVert, Rope A Dope Style

PARIS

Paris, the new Black Panther. The self-produced debut album from the Bay area's foremost musical activist, THE DEVIL MADE ME DO IT (TB 1030). Includes "Break The Grip Of Shame" and the brand new single, "The Devil Made Me Do It" (TB 962). Revolutionary music for a revolutionary generation.



THE DEVIL MADE ME DO IT

Member of
NAIRD



Columbia In The Capital. Columbia artists and execs mix with politicians in the nation's capital. The occasion is a gala reception held during the 20th annual Congressional Black Caucus Weekend. Pictured, from left, are LeBaron Taylor, VP, CBS Records Inc.; Terence Blanchard, featured trumpeter on Columbia's "Mo' Better Blues" soundtrack; Columbia/OBR vocalist Alyson Williams; and Rep. Mike Espy, D-Miss.

Freddie's Ready To Do It Again Hit-Maker Jackson Unveils New Album

BY DAVID NATHAN

LOS ANGELES—At a time when the use of explicit lyrics has stimulated heated debate, a blatant title like "Do Me Again" may not seem the most obvious choice as a name for a new album by Freddie Jackson, who has built a solid base for his distinctive and sensual balladeering. With his fourth Capitol album now hitting the marketplace, singer Jackson explains that the title was chosen to underscore the time lag since the 1988 release of his "Don't Let Love Slip Away" disc.

"I want my public to know I've been away for a little while, so now it's time to put my records on again, to do me again in that sense," says Jackson. "It's not that I'm necessarily obsessed with sex!"

Jackson, whose first two albums were multiplatinum sellers, says he began working on his new album after completing a seven-month tour last September that culminated in an eight-show stint at Broadway's Lunt-Fontaine Theater.

"I took some personal time off to regroup and spend time with my family before we began recording this album," he says. "I decided to go back and bring in Barry Eastmond and Paul Laurence, who produced my first album [1985's "Rock Me Tonight"]. I wanted the same feel we had on that first record. I don't think the two albums I did in between were as clear in direction; there were a lot of hands involved in making those albums and maybe we concentrated too hard [on making hits]."

Much of the material on Jackson's new project reflects "the same erotic-romantic overtones of songs I've done before, but with different story lines." The singer collaborated with Eastmond on "Don't It Feel Good All Over" and with Laurence on "Don't Say You Love Me." The overall feel of the album, says Jackson, is "more personal."

Jackson singles out "Second Time For Love" as a prime example. "I was going through the end of a relationship and it was extremely hard for me to perform that song in the studio because of what the lyrics say. But I had to dig deep inside myself to move some of the negatives I was dealing with in my life and I feel I overcame those things," he says.

In addition to a tasty serving of Jackson late-night-and-candlelight tunes like the first single, "Love Me Down," "Main Course," and the title track, Jackson tackled some up-

tempo material on the new album. "I decided to take a stab at doing more dance tunes like 'I Can't Take It.' I wanted to create a variety of material for this album and although I know people perceive me as a balladeer, I don't think doing up-tempo tunes will be a problem for my audience."

Previously, Jackson automatically toured with the release of a new album. Now Jackson says he is employing "a totally different strategy this time. I'm taking more time to focus on my career now and I've been learning more and more about the business, about the importance of timing and planning in a career."

One recent and timely honor was Jackson's induction on the new Harlem Walk Of Fame on New York's 125th Street, the first inductee chosen. The Walk will continue to honor leaders in black culture and history.

Jackson will also be doing a good deal of television work and is embarking on his first major national promotional tour since the release of his debut album. "When I went to radio stations for 'Rock Me Tonight,' a lot of radio people would say, 'You'll become a big star and we'll never see you again!' And I couldn't understand because I thought artists went on promo tours every year."

Noting that during the past nine months he has "let go of some of the people around me who were looking out for their own interests and not supporting me in what I was doing," Jackson says he is excited about the immediate future. The singer says some of his goals include "producing a complete Freddie Jackson album myself. That's something I really want to be able to do and I admire other artists like Luther Vandross who do that."

His current focus, however, is squarely on promoting his new album. "I'm happy about the new product and I have a new energy: Freddie's definitely ready to go to work!"

Getting Busy With Hot Rap Releases Records From Isis, Ice Cube, Joeski Love Shine

SAT DOWN TO WRITE YOU A LETTER: Dear Sis, What's up, homegirl! Yeah, everything here is crazy, crazy busy. Got all this new music I'm listening to. These record labels are churning out releases for the holiday season at an amazing rate. I know you're a fan of rap city madness, and since you've been after me for news, I thought I'd hip you to some of this stuff.

Have you been keeping up with all the females coming hard lately? Now 4th & B'way has this sister named Isis whose album is called "Rebel Soul." Hype title, huh? She's part of Brooklyn's Black Watch movement with the members of X-Clan, you know, Lumbumba Carson and that crew. She's got some seriously political statements on the album, some dope hip-hop poetry, and the music is def: **Donny Hathaway to Slave** to some brand-new funk. I'm sending you the tape.

Did you hear about **Ice Cube**? Yeah, his "AmeriKK-Ka's Most Wanted" album on Priority just went platinum. He'll be on a nationwide tour that kicks off Nov. 23 in Detroit. No stops in New York, though. Ain't that a blip? Just like when the New York promoters blew off that monster **Public Enemy** tour. Anyway, girl, I hear Cube's been cast in a movie called "Boyz N The Hood." Supposed to be this positive story about surviving the streets in South Central L.A. But no soundtrack. Soon as I get the whole lowdown, I'll let you know.

Hey—do you remember **Joeski Love**? Yeah, the brother from around our way in the Boogie Down Bronx that had that record "Pee-Wee's Dance" on Vintertainment back in '86. Well, check this: Joeski is signed to Columbia now, the first Columbia rapper not through Def Jam. He's got a new single called "I Know She Likes Joe." You'd probably like it—it's this house-ish thing, real danceable, with a great hook.

Well, sis, that's all for this week. I'll write you again with more news soon. Peace!—J.C.

STELLAR MUSIC: The sixth annual Stellar Gospel Music Awards nominees were announced Oct. 30 by **Percy Sutton**, president of Inner City Broadcasting and the Apollo Theater. The awards program will be held there Dec. 21 and broadcast nationally in January. The awards show will be hosted by **Marilyn McCoo** and **Clifton Davis**, and will include tributes to the **Rev. Martin Luther King Jr.**, **Nelson Mandela**, **Cissy Houston**, **Dorothy Height**, and others. **Don Jackson**, president of Tribune Central City Productions, will produce. It's expected to air in syndication in 130 markets in a prime-time window from Jan. 13-27, 1991.

IMAGING THE FUTURE: The 23rd annual NAACP Image Awards will be taped Dec. 1 at the Wiltern The-

ater in Los Angeles, and is set to air Jan. 16, 1991, on NBC. Nominees were announced at a special reception Oct. 24 at Gaston's restaurant in Los Angeles by the Beverly Hills/Hollywood chapter of the NAACP. Designed to honor those individuals and organizations that have contributed to the positive portrayal of African Americans in the arts, the awards are bestowed upon entertainers and professionals alike. Among this year's special awardees: **Whoopi Goldberg**, entertainer of the year; **Dionne Warwick**, the Key Of Life Award; **Jimmy "Jam" Harris & Terry Lewis** and actor **Taurean Blacque**, special awards; and actor **James Earl Jones**, dancer/choreographer **Katherine Dunham**, and, posthumously, **Sarah Vaughan**, Hall of Fame awards. Awards in the 10 recording categories will be revealed the night of the awards. For information, contact **Regina** or



by Janine McAdams

Karen Jones, 213-734-6108.

YOU WRITE THE SONGS: Aspiring songwriters: ASCAP will hold its East Coast R&B Songwriter Workshop Dec. 1, 1-5 p.m., at 15 Waverly Place, New York. This is an opportunity for songwriters to get professional advice about how to succeed as well as to get their work heard and critiqued by a panel of songwriters, artists, publishers, producers, and A&R executives. Those interested in participating in ASCAP's R&B Workshop should submit a cassette tape of two original songs with typed lyric sheets, and a brief résumé, to ASCAP R&B Workshop, One Lincoln Plaza, New York, N.Y. 10023. Applications for this free event must be received by Nov. 16. Only a limited number will be selected. Call **Esther Sansaurus** at 212-642-3827. BMI sponsors its songwriter seminar, "It's Who You Know," Nov. 15, 8 p.m.-10 p.m., at New York Univ.'s Loeb Student Center at 566 LaGuardia Place, New York, N.Y. The session will be set up like a game show, with panelists posing questions about the industry. Participants who answer correctly will get their demo tape played and critiqued. Questions that are answered incorrectly will be opened up to discussion. Among the panelists will be **Karen Durant**, Almo-Irving Music; **Mark Levinsohn**, entertainment attorney; **Lisa Morris**, Warner Bros. A&R; **Amand Scheer**, Car Wash Productions; and **Bill Stephney**, SOUL Records. This event is also free. For info, call **Cat Jackson** at 212-586-2000, ext. 266.

L'IL BITS: **Patti LaBelle** will release "This Christmas," a collection of traditional and contemporary holiday tunes, on MCA. It should be in stores Saturday (10) . . . The release date for **Teddy Pendergrass'** new album, "Truly Blessed" on Elektra, has been pushed back from Oct. 26 to February 1991.

**The
Rhythm
and the
Blues**

Reworked Marvin Gaye Single Is Something Like The Real Thing

NEW YORK—The late Marvin Gaye has a brand-new Motown single out this month. Called "My Last Chance," it is one of the previously unreleased tracks unearthed by producer **George Solomon** in putting together "The Marvin Gaye Collection" compilation album.

"The Marvin Gaye Collection" does include the track, but in its original, unfinished demo form on the "Live, Rare, & Unreleased" disc of that package. The new single, however, is a completely updated version, using newly recorded music and background vocals under Gaye's vocal, recorded in 1973.

"We went back in, stripped Marvin's vocals off [the original] through the aid of computers and samplers. We cleaned it up, cut a new track to maintain a commercial feel, and put Marvin's vocal over it," explains **Zack Vaz**, Motown VP of A&R and co-pro-

ducer of the single with **Steve Lind-say**.

Solomon says that in gathering material for the Gaye boxed set, he was amazed at how many unreleased tracks there were. "I had worked on a couple of Motown compilation albums before. So I knew that every artist that recorded at Motown recorded at least three albums' worth of material. It wasn't that the stuff wasn't good; they would just pick 12 songs. And the rest would sit there for years," he says.

Vaz says Motown will be going for R&B radio adds on the single Tuesday (6). He says Motown producers will now polish other gems for upcoming Motown 30th-anniversary projects. "Now that we have total access to the vaults and technology has caught up, we'll be completing other old songs for release," he says.

JANINE McADAMS



Ray Charles has a disability. Yet his abilities have enriched us all.

“35 million disabled Americans want the same things you want out of life.”

We want to use our abilities to the fullest. We want to participate. That means being able to get in and out of places you want to go if you use a wheelchair; having signs in braille; getting extra help to do the job you really want.

Because this is the Decade of Disabled Persons, the National Organization on Disability urges us all to lend a hand right in our own community.

Let's put our abilities together so all Americans gain.

To find out how you can get involved, call this telephone number now:

1-800-248-ABLE



NATIONAL ORGANIZATION ON
DISABILITY



**TERRI ROSSI'S
RHYTHM
SECTION**

LOOKS CAN BE DECEIVING: The top of this week's singles chart is just plain tough. Five of the top six records are bulletted. The sixth, "Livin' In The Light" by **Caron Wheeler** (EMI), moves up 5-3. In the midst of records by established artists whose records make strong gains, newcomer Wheeler makes very good gains at both radio and retail. It fell short of the criteria by only a small margin. Examples of the record's strength come from six stations that give it No. 1 reports, including two that have held the top spot for two weeks: WHUR Washington, D.C., and WVKO Columbus, Ohio. "Livin'" has top five reports from 36 stations and two-thirds of its radio reporters show upward movement on their playlists. Some top five reports include WKYS Washington, D.C. (3-2); WYXV Baltimore (6-3); WYLD-FM New Orleans (11-3); and KMJM St. Louis (3-2).

RAY BOYD, former PD for WBLN New York and now a radio consultant, reminded me that people within the industry—radio stations, retailers, and yes, chart managers—are not average music consumers. How is it possible to be average when you attend events with every major artist, when you may ride in a limousine, and when you travel you may stay in luxury hotels? More significantly, you never have to buy a record. As a result, industry insiders and record executives—whose first priorities at radio are new music and the chart process—don't agree with radio programmers on how long a record should be played and/or reported to the trades.

In August, I noticed that while "Lies" by **En Vogue** was being actively promoted by Atlantic staffers, "Hold On" had been moved back into heavy rotation. This usually happens when a record like "Hold On" crosses to pop radio long after it has been a hit within its original format. But now, not only are records being forced back into heavy rotation, these records are creating a new category: eternal rotation.

Currently there are at least three records that are performing extremely well for radio, but seem long past their prime to industry insiders: "Can't Stop" by **After 7** (Virgin), "Vision Of Love" by **Mariah Carey** (Columbia), and "My, My, My" by **Johnny Gill** (Motown). Gill's tune is in its 24th week on the Hot R&B singles chart and still has three major stations—WRKS New York, KKBT Los Angeles, and WJMH Greensboro, N.C.—playlisting it. **Vinny Brown**, PD of WRKS, says that he may add an artist's second single, but as long as the first song is testing well, he will play that song for as long as his audience wants to hear it. In the recent past there have been three other records that stand out in my mind that would not let go of radio: "Two Occasions" by the **Dee** (Solar), which in 1987 peaked at No. 4; "Whip Appeal" by **Babyface** (Solar); and "Nite And Day" by **Al B. Sure!** (Warner Bros.). This list is quite a testament to the talents of **L.A. & Babyface**; four of the seven titles mentioned above are their work.

Radio programmers and consultants have developed sophisticated research techniques to help in the decision-making process regarding what music to add and to drop from their stations. Their objective is to satisfy the average radio listener. Since consumers have totally different needs from radio than do record companies, it is likely that the conflict between what radio does and what promoters want may last even longer than the seemingly eternal airplay of these records.

HOT R&B SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 24 REPORTERS	SILVER ADDS 28 REPORTERS	BRONZE/ SECONDARY ADDS 55 REPORTERS	TOTAL ADDS 107 REPORTERS	TOTAL ON
LOVE MAKES THINGS HAPPEN PEBBLES MCA	18	17	27	62	72
IF I WERE A BELL TEENA MARIE EPIC	10	14	23	47	47
AROUND THE WAY GIRL L.L. COOL J DEF JAM	13	7	24	44	46
YOU DON'T HAVE TO WORRY EN VOGUE ATLANTIC	9	8	10	27	54
GET HERE OLETA ADAMS FONTANA	3	9	12	24	52
ONLY HUMAN JEFFREY OSBORNE ARISTA	3	4	15	22	95
DON'T BE A FOOL LOOSE ENDS MCA	4	6	12	22	63
BABY DON'T CRY LALAH HATHAWAY VIRGIN	5	4	12	21	23
SING ME YOUR LOVE SONG JONATHAN BUTLER JIVE	0	3	14	17	35
GENTLE DINO ISLAND	2	3	12	17	23

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.

RAY BOYD'S INSIGHTS

soul II soul

missing you

the new single.

featuring kym mazelle.

from the album

1990 vol. II a new decade.

don taylor artist management.

produced by jazzie b and nellee hooper.

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Int'l DJ Expo Puts New Spin On Dance-Music Topics

DANCING ON THE boardwalk: Nearly 1,400 members of the dance music community descended upon Atlantic City, N.J., last week for the first-ever **International DJ Expo**.

Sponsored by **Testa Communications** and **DJ Times**, the conference was evenly split into three factions: music/video, sound/lighting, and mobile DJs, with experts in each field presiding over various panel discussions.

Topics covered ranged from the nuts and bolts of running a mobile DJ operation to the status of record pools and the future of CDs and vinyl.

Although the exposition received widespread support from major labels and hardware manufacturers, jock support was somewhat weak. Few West Coast-based spinners were present.

Somewhat spotty attendance hardly hurt the proceedings, however, which encouraged casual and occasionally heated debates.

Perhaps the most thought-provoking discussions of the music/video series occurred during the "National Club DJ Confab" panel, moderated by **Johnny Coppola**, manager of dance music promotion at **Columbia Records**.

With participants including DJ/producer **Eddie Arroyo**, Is-

land dance music executive **Lance Walden**, and DJ **Ron Boston** from the **Gallery** in Boston, the panel primarily pondered the tumultuous relationship between jocks and club owners.

At one point, Coppola proposed the concept of starting a union for DJs, citing that "while oversized egos are an issue, someone has to be strong enough to put his neck out and pull it together. Not everyone is fortunate enough to work in a major city and demand high pay rates. We need to band together and look out for the guy in the Midwest who's working a six-hour shift for \$50."

Equally stimulating was an exchange on the impact of club programming on crossover radio.

"Local label people are still too rock 'n' roll oriented," said **Joey Carvello**, director of dance music at **Atlantic**. "We have to take more control of how our records are being broken in the mainstream, and how radio is receiving our music. Radio mix shows are our lifeline to radio. The potential for dance music impact at pop level is tremendous when using this avenue."

Part of what sparked both panels was a free-form exploration of ways to resolve these and other problems facing dance depart-

ments at major labels and jocks. Few answers were found, though the basis for continued debate was created.

From the sound/lighting and mobile DJs sectors, panelists including **Bernie Fryman** from **Nu-mark** and **Steffen Franz** from the



by Larry Flick

Red Zone in New York banded about the technological logistics of clubs making the transition to CDs and eventually DAT, as well as future prospects of music video at the club level.

While the expositions' organizers are to be commended for creating a constructive environment for communication, there were several glaring glitches.

Perhaps most frustrating was the simultaneous scheduling of panels from all three divisions. Certainly label executives would have been wise to investigate forums on the latest developments in CD mixers. And hardware manufacturers might have needed to

learn more about the relationship between DJs and club owners with regard to upgrading sound equipment. Unfortunately, the conference was structured in a way that discouraged such intermingling.

Also on the downside was the almost nonexistent club scene in Atlantic City.

One of the enticing elements of conventions like the **New Music Seminar** and the **Winter Music Conference** is the opportunity to check out a variety of DJs and performers. A meager three artist showcases were offered at the lounge-like **Trump Castle**. A rare moment of delight came during the rap showcase, when **Columbia** act **C&C Music Factory** and rhymers **Freedom Williams** kicked out a smokin' rendition of "Gonna Make You Sweat."

According to DJ Times editor and exposition organizer **Chuck Arnold**, future conferences are already being planned. In fact, Arnold hinted that two separate East and West Coast-based meetings are being banded about for mid-1991.

ON THE ALTERNATIVE TIP: We barely unpacked our socks and casino winnings from Atlantic City last week when it was time to join the minions of college radio programmers at New York's **Vista Hotel** for this year's **CMJ Music Marathon**.

Although interesting and useful for modern rockers and heavy metal headbangers, many of the panel discussions during this three-day confab failed to acknowledge the recent impact of club music on the alternative rock scene. This was a major blunder given the fact that several of the genre's most successful acts of the moment, like the **Stone Roses** and **Soup Dragons**, do nick beats and bass lines originally born out of the club and rap scenes.

While dance music continues to be a taboo term in alternative rock circles, club jocks have a wealth of material to program from. Here are some picks of the litter:

Swinging on a jagged industrial tip is the latest from **Front 242**, "Tragedy (For You)." Plucked from indie territory by **Epic Records**, the band gratefully has not toned down its sonic machine attack in order to please the boys with the big bucks. Quite the contrary, this cut is a hypnotic techno-

trip that sneaks up from behind and grabs you by the neck.

After a gap between releases, **TVT Records** (212-929-0570) finally unleashes a new single by **Nine Inch Nails**, "Sin." Remixed from the acclaimed "Pretty Hate Machine" debut album by **Tack Head's Adrian Sherwood** and **Keith Leblanc**, the track is a white-hot guitar blazer tempered with screaming vocals and a pounding beat. Also noteworthy is "We Get Down Make Love," an aggressive, neo-house/industrial sex trip not available on the album.

We can't get enough of the latest from **KLF**, "What Time Is Love?," on **Wax Trax** (312-252-1000). This track is a brilliantly conceived blend of rap, house, industrial, and balls-out rock, and could work well with adventurous mainstream jocks in the mood for something spicy. The time is now!

PARTING GLANCES: This week, the Chicago club community is mourning the untimely passing of **Mark Stephens**, one of the city's most respected DJs, due to AIDS-related complications. He was 36 years old.

Stephens was a mainstay of Chicago's dance music scene, and was among the first local DJs to introduce industrial and house music to mainstream club audiences. He worked at a number of popular venues, including **Medusa** and **The Smart Bar**, where he worked until several weeks before he died.

"He wasn't a flashy DJ. He worked hard for his crowd, but never passed up the opportunity to try something different," says Smart Bar owner **Joe Shanahan**. "He was the only guy who could go from a house record into something by **Jane's Addiction** and make it work."

A portion of Stephens' record collection is being sold, with the profits to benefit the **Howard Brown Memorial Clinic**, which provides care for AIDS patients. In lieu of flowers, friends and acquaintances are encouraged to send donations in Stephens' name to the clinic. Contact: 945 West George, Chicago, Ill. 60657, or call 312-871-5777.

OOPS! We goofed when we said that the **Adventures Of Stevie V** album was on **Polydor**. It's actually coming out on **Mercury**.

ARTIST DEVELOPMENTS

BOXCAR HAS HOT CARGO

Arista recording group **Boxcar** is not like many other dance-oriented acts. Not only do its members write all of their own songs, but they also co-produced their first two 12-inch singles, "Freemason" and "Insect."

Australia is not commonly regarded as a hotbed of dance music. Raised on the European electro-pop of the late '70s, **Boxcar** has a sound that is quite different from the more rock-based music emanating from Down Under these days.

"What we are doing is very alien in our own country," says lead singer **David Smith**, who,

along with keyboardist **Carol Rhodes**, writes all of the band's songs.

Undeniably, however, **Boxcar's** music has certainly found an audience. Both "Freemason" and "Insect" went top 10 on the Australian dance charts. The band has also enjoyed enthusiastic responses to its live shows both as headliner and as opener for **Depeche Mode** and **Erasure**.

Francois Kervorkian, who mixed the recent **Depeche Mode** album "Violator," worked with **Boxcar** on its current single, "Gas Stop (Who Do You Think You Are)," the first from its debut album, "Vertigo."

"We just thought he was brilliant," says Smith, "so we had to grab ahold of him. It worked real well."

The band is also quite pleased with **Robert Racic**, who produced "Vertigo." The set was recorded over 18 months and is the product of what Smith explains as a "sort of co-production relationship," although only **Racic** is credited on the album. "If people have got the [first two] singles, they'll have an understanding of how much we've really put into the songs ourselves."

Another quality that distinguishes **Boxcar** is its songwriting. "We like our music to have two levels: dance elements, and deeper elements," explains **Rhodes**. Form and content have been balanced to create music that the band hopes will be accessible in, as well as outside, the clubs. "It's

been important to us because while dance music's introduced a lot of really interesting and creative things, it was also starting to lack songmanship," says Smith.

It is this particular focus in **Boxcar's** music that may bode well for crossover success, something that both the band and its label feel is realistic. "They're not just all 'get down, move your body' [songs]—though we do want people to move their bodies," says Smith.

The band is, however, certainly comfortable with being labeled as a dance act, and is quite pleased with its success on the dance charts to date. "Gas Stop" is currently No. 8 on **Billboard's** Club Play Chart. A track from the album called "Hit & Run" is being discussed as the next single.

For the moment, **Boxcar** has returned to Australia to support the release of "Vertigo," but the band is eager to play some American dates, which are expected to be scheduled within the next two months.

Both **Arista** and **Boxcar** are banking on the qualities that make **Boxcar** unique to propel it to the top of several charts. The group is already pushing the limits of what defines dance music and is not afraid to continue to do so.

"Experimenting is a fun word," says Smith. "It means you're going to find a new way of rediscovering music."

TRACY STEFFY

Hot Dance Breakouts

CLUB PLAY

1. POWER OF LOVE DEEE-LITE ELEKTRA
2. COMMERCIAL RAIN INSPIRAL CARPETS ELEKTRA
3. WORLD IN MY EYES DEPECHE MODE SIRE
4. THE ROOF IS ON FIRE/... AND PARTY WESTBAM TSR
5. I'M YOUR BABY TONIGHT WHITNEY HOUSTON ARISTA

12" SINGLES SALES

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2. DON'T YOU WANNA BE MINE DENISE LOPEZ A&M
3. THE GHETTO TOO SHORT JIVE ATLANTIC
4. SUPERLOVER THREE GENERATIONS ATLANTIC
5. WHATEVER MAKES YOU HAPPY TEN CITY ATLANTIC

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

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IN THIS SECTION

Queen, Bowie Get 'Ice Ice' Credit
 Michael Frank's 'Blue Pacific' Dream
 Patrick Leonard's Toy Launch
 New On The Chart: A Burly Biscuit



Healing Power Of Music. The Nordoff-Robbins Music Therapy Centre, a beneficiary of support from within the British music industry for nearly 15 years, marked the opening of its first clinic in the U.S. Oct. 18 at New York Univ. Among those gathered for the event, from left, are Curt Smith of Tears For Fears; Dr. Clive Robbins; foundation chairman Ahmet Ertegun; and Phoebe Snow, whose autistic daughter, Valerie, has benefited from the foundation's work. Nordoff-Robbins will stage its Silver Clef Award dinner for the third time in the U.S. Nov. 15, when the band Bon Jovi will be honored for supporting the foundation. (Photo: Chuck Pulin)

Westerberg Muses 'Mats' Shakedown New Album Not Entirely A Group Effort

BY CRAIG ROSEN

LOS ANGELES—Paul Westerberg has heard it all before. He's heard the talk of this *finally* being the album that breaks the Replacements, and even the talk that the new Sire/ Reprise release "All Shook Down" is the album that *broke up* the Replacements.

As for the former, Westerberg says he hasn't set himself up for disappointment this time. And the band? Yes, the Replacements still exist, despite the fact that the members play together as a group on only one of the album's 13 tracks.

The 'Mats' last album, 1989's "Don't Tell A Soul," looked like a sure shot at gold. The single "I'll Be

You" was the Replacements' biggest hit to date. A videoclip even garnered MTV play. But the disc came up short, selling just more than 300,000 units.

Adding to the disappointment, the band had just finished a disastrous six-month tour when Westerberg learned that 100,000 copies of the album had been returned. "That kind of put the final stamp on the whole thing," he says. "We can laugh about it now. We've got to keep our humor or there is no hope at all."

As a reaction to those experiences, Westerberg wrote and recorded the songs that would turn up on "All Shook Down" alone. "It was sort of a decision I made to myself that I'm going to spill my guts once again, rather

than try to skirt what I was really feeling," he says.

Originally, the 'Mats leader wanted the record to be a solo effort. "Chris [Mars] and Tommy [Stinson] are good at what they do, but it's an insult for me to ask them to play one beat and one note throughout a

(Continued on page 42)

SBK's Andon Decides To Labor Full-Time In Management Arena

BY JIM BESSMAN

NEW YORK—SBK Management president Arma Andon has relinquished his senior VP post at sister company SBK Records Group to devote full time to management (Billboard, Nov. 3) in a move the music business veteran says will allow him to "supplement" label efforts in breaking artists.

Andon says the active promotion and marketing stance taken on behalf of SBK Music Publishing clients New Kids On The Block, Enya, Michael Bolton, Al B. Sure!, and Tracy Chapman is the model for his management philosophy.

"We provided supplemental assistance to the record companies in breaking our artists," says Andon, who helped launch the SBK family's management and publishing entities

in 1987 after leaving Columbia Records, where he was VP of product marketing.

"We did such a good job that when Charles [Koppelman, the SBK Records Group chairman/CEO] sold SBK Music Publishing to EMI Music Publishing, EMI gave us money to start SBK Records and apply the same things we'd done in publishing to a record company."

This led to Andon's dual job title. But with up-and-coming management clients like Waterfront, Denise Lopez, Extreme, Mic Murphy, Valentine, Cathy Dennis, King Of The Hill, and Ten City, not to mention the well-established Roger Waters and the hit acts Pet Shop Boys and Wilson Phillips, he felt the need to bring a stronger focus to his work.

"Many of our artists were signed

(Continued on page 40)

Los Lobos Takes Eclectic Ave. Band's 'Neighborhood' Is Varied One

BY MOIRA McCORMICK

CHICAGO—"This is a real unusual record," says Los Lobos drummer Louie Perez, describing the Los Angeles quintet's latest Slash/Warner Bros. album, "The Neighborhood."

"It's kind of like going back to the first record, when nobody knew who we were," Perez continues. "We were playing music that was rock'n'roll here, traditional there, and original songs somewhere in between. This record is sort of like that."

Where Los Lobos' previous album, the 1988 release "La Pistola y el Corazon," was a back-to-the-roots excursion consisting of traditional acoustic songs performed entirely in Spanish,

"The Neighborhood" is a return to Los Lobos' classic eclecticism, says Perez. It is an album on which bluesy rock ("Down By The Riverbed"), ethnic-spiced folk ("Emily"), and poignant ballads ("Little John Of God") not only coexist comfortably, but complement one another.

"It may be viewed as some strange product that nobody knows what to do with," says Perez, "but we feel it has a lot of really cool things you could hear on the radio."

"The Neighborhood" is being worked as an entire album, rather than a string of singles, although the label has promoted emphasis tracks, including "Down By The Riverbed,"

(Continued on page 38)

Talking About A Revolution (& More) At CMJ; Meet Takes Jazz Hollyday; Chameleon Spotted

CALL IT JADED, but the Beat hasn't been taken with any pop musician's use of the phrase "revolution" since John Lennon died and Michael Jackson licensed that Beatles song for a sneaker commercial. In the hands of most socially involved pop acts, the word reeks of hyperbole. And it's not as if we don't have enough of that in the music biz already.

But Kris Parker, aka KRS-One of Boogie Down Productions, packed the line with new punch during his characteristically high-minded keynote at the CMJ Music Marathon, Oct. 26 at New York's Vista Hotel. First, he said, understand "it's not about running down the street with an Uzi in your hand." Parker's version of the revolution definitely won't be televised.

"The real revolution starts here," said the multiplatinum rapper, tapping his temple. "Revolt against your own way of thinking," he told CMJ's young audience.

Yes, the topic of the day was censorship and how the music industry responds to it. But Parker moved the question to higher ground, suggesting his listeners might look at the larger question of how they act every day toward those of different color, class, or gender—and how our art reflects those attitudes.

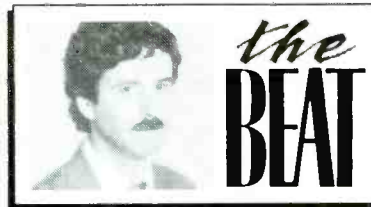
Fellow keynoter Eric Bogosian echoed Parker's sentiments. Then he optimistically asked whether college radio would continue to give the most fervent and genuine music a way to flourish as the music industry becomes ever more monolithic. "If there's any end-run around the system," said Bogosian to his audience of college programmers, "you guys represent it."

But will any of the CMJ'ers remember that after Graduation Day?

"I NEVER WENT to college, and I don't really consider myself all that college/alternative," said Dave Stewart, as he pulled up a chair to strum a few acoustic versions of tunes from his new Arista disc, "Dave Stewart & The Spiritual Cowboys," at the CMJ college radio workshop (wearing a wild black-and-white suit with his set list written on the knee of his slacks). But the presence of Stewart and other artists at the daytime panels was acknowledgment enough of the importance of college radio to the major labels... Novus saxophonist Christopher Hollyday led a bill of performers at the college radio workshop, representing the new jazz wave that's certain to find a new (and *very* cool) following on campuses... DGC's the Posies played a fine acoustic set after a marathon drive from their native Seattle. They offered hard-earned wisdom to the crowd: Don't ever bring a Winnebago into Manhattan... But it took new Columbia rap signees Movement Ex to really jumpstart the energy level in the room. As DJ King Bom let loose Blood, Sweat & Tears horn samples and scratches

that rang like sniper fire, MC Lord Mustafa, in olive drab, led a fist-jabbing rap of the single "Freedom Got A Shotgun." Watching the reaction of the predominantly white, college audience shift from lukewarm to pumped-up, it seemed possible that hip-hop just might find more than a token home on college radio in the '90s.

ON THE BEAT: That lizard was everywhere. Up-and-comer Chameleon Records had one of the strongest presences at CMJ, from its logo on the freebie bag to the welcoming-party bash with Ferron, Ecotour, and Mary's Danish... At their loose and rocking Lone Star Roadhouse showcase, PolyGram's Gear Daddies distributed CD copies of their great new disc, "Billy's Live Bait," in a cardboard fish, hinged at the eye. Could this be a replacement for the longbox?... The Beat has seen the future of industrial rock and it looks, well, smoky. At a fog-machine-drenched bash at the Building, Epic execs celebrated their upcoming label debut from Front 242, signed from the indie Wax Trax by senior A&R director Kenny Komisar. Product development VP Dan Beck is doing the setup for the band's Epic arrival... The performing rights societies were on the scene during CMJ. BMI sponsored daytime sets in the Vista's second-floor lounge, where the Beat saw New York singer/songwriter Paleface play his censorship-era gem "Burn + Rob," then attempt to explain to an interviewer the difference between "folk" and "anti-folk"... ASCAP staged an acoustic showcase at the Bitter End with Geffen's Willi Jones, Windham Hill's John Gorka, solo Del Fuego Dan Zanes, Melissa Ferrick, and Jamie Rubin, while an electric showcase at the Cat Club rocked with new Capitol signees School Of Fish, Austin, Texas' Stick People, Mustang Lightning from Denver, and Another Carnival from Minneapolis... Helen Farmer and Bobette Dudley of the Country Music Assn. presided over CMA's songwriter showcase at Delta 88, featuring the likes of Tish Hinojosa, Cliff Eberhardt, Kevin Welch, and Greg Trooper... Joanne Abbott Green, co-director of the CMJ confab with husband Bobby Haber, was gamely working at the convention nine months pregnant. The couple are expecting their first child any day. The Beat is certain he or she will have very hip musical tastes and get a free CMJ New Music Journal subscription upon arrival.



by Thom Duffy

EVERYTHING OLD IS NEW AGAIN: Right beside tracks by the likes of Aster Aweke, Alice In Chains, and the Darling Buds, the Columbia Records sampler CD titled "New Edge Muzik" distributed at CMJ offers such cutting-edge artists as Bob Dylan, the Byrds, and Robert Johnson.



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LOS LOBOS

(Continued from page 36)

primarily to album-rock radio. "I don't know if Dave [Hidalgo, the band's vocalist and multi-instrumentalist] and I could sit down and write a hit song," muses Perez. "I don't know how people approach it. Maybe a couple of guys with briefcases show up at an office, sit down, and write a song. "I wouldn't mind having a whole string of hit songs and all the good things that come out of that," Perez says, "but somewhere in there, I'd be questioning how sincere I was." Los Lobos has, of course, experi-

'A lot of the songs on "The Neighborhood" are about finding peace'

enced life atop the pop charts. Its 1987 remake of Richie Valens' "La Bamba," from the hit movie of the same name, reached No. 1 on the Hot 100 Singles chart. That success proved to be a double-edged sword. "It was incredible just having a song in Spanish at the top of the charts by a band from East L.A.," says Perez. "The pervasiveness of that song—it was everywhere that summer—gave people who have no conception of what a Mexican-American is like, a perspective."

But even though Los Lobos put its own indelible stamp on the song—in particular the harp-inflected Veracruz-style coda—"La Bamba" hardly represented the real Los Lobos.

"We needed to find our identity again," says Perez. "It made us feel like every time somebody congratulated us, we had to explain something."

Hence "La Pistola y el Corazon." "We needed to dig in deep and re-identify ourselves," says Perez, "by putting out a record of folk music. It was a reaction to the big success, and that record did a lot for us, emotionally and spiritually."

Fast-forward to February 1989, when Perez and Hidalgo sat down for a four-month period of songwriting. "Making that folk record really influenced a lot of our composing," says Perez, "even the flat-out rockers like 'Jenny's Got A Pony.' We'd gotten back in touch with what really excited us about making music. We'd rehearse five days a week at [vocalist/guitarist] Cesar Rosas' house, sitting around in the front room with all these instruments we hadn't played in so long. Every time we'd pull out an old song, out came half a dozen old stories about a wedding, or about waking somebody up at 5 a.m. singing 'Las Mananitas'... We just became buddies again. We were just there making music, and it was wonderful."

"A lot of the songs on 'The Neighborhood' are songs about finding peace. They're not overly sentimental; some are kind of tough. They're about coming back from something, like the smallest rose coming out of the hardest ground. We're doing positive, constructive things, and our musicianship and writing keeps getting better and better. It may be harder for us to get on the radio now, but we'll just keep working on it."

Vanilla Ice's Sample Credits: A Taste Of Things To Come?

BY IRV LIGHTMAN

THE TIP OF THE ICE-BERG: The issue of crediting samples of copyrighted material on rap tracks got an interesting twist the other day when **Freddie Mercury & Queen** and proper publishing affiliates were added to the writer credits of the No. 1 single "Ice Ice Baby" by **Vanilla Ice** (SBK). The 1981 hit "Under Pressure," recorded by **David Bowie** and Queen, is sampled on the Vanilla Ice track. It's all in the family, so to speak, because SBK Records and **EMI Music Publishing Worldwide**, which incorporates the SBK catalog, are within the same corporate family. As for the complex issue of sampling, things are afoot in copyright circles to come up with a formula for payment. Stay tuned.

CHANGES: "The scope of music print publishing has been changing the past few years," says **Keith Mardak**, president of **Hal Leonard Publishing Corp.**

Mardak's comments to **Words & Music** reflect on the need to devise creative ways to reach other retail situations, including the mass merchandiser. The retail point, Mardak says, must be seen in the light of "struggles... with a declining market" in terms of music print stores, which, Mardak adds, have declined from almost 10,000 a decade ago to about 7,000 today.

As for music print formats, he says although the basic formats—piano/vocal, easy piano, piano solo, and easy guitar—remain important areas, the market has become "more sophisticated and diverse, so we have expanded into other areas that have already produced a substantial amount of sales."

The newer songbook formats, not necessarily exclusive to Hal Leonard, are:

- **Recorded Versions**, defined as note-for-note transcriptions of guitar music taken directly off the record (i.e., a **Stevie Ray Vaughan** book). The company now has a sub-series called **Easy Recorded Versions**;

- **Artist Transcriptions**, defined as authentic note-for-note transcriptions of the "hottest" wind, electronic, guitar, and keyboard artists (i.e., a **Lee Ritenour** book);

- **Transcribed Scores**, defined as vocal and instrumental arrangements of music from top groups (i.e., a "Best Of **Steely Dan**" book).

As for filling the vacuum created by a smaller music-store base, Mardak says the company is making headway with a move, made three years ago, to secure six independent rep groups to sell selected publications to bookstores across the country. "We have one full-time person in our office who devotes her efforts to working these rep

groups," he says.

Mardak also points to full-time staffers who "do nothing but work with buyers at key accounts such as K mart, Wal-Mart, Target, Sears, Montgomery Ward, among others."

And, creatively, Hal Leonard is supplying the mass merchandisers with educational courses, kits, and videos. A new concept is a kiddie pack, started last year with a Disney Recorder Pack that has sold several-hundred-thousand copies, says Mardak. Along with a harmonica pack version, there is now a Teenage Mutant Ninja Turtles Kazoo Pack and, still to come, a Nintendo Recorder Pack, a Little Mermaid Recorder Pack, and a Rock Power series.

DEALS: **21 Guns** has signed a publishing pact with **EMI Music Publishing**. Featuring guitarist **Scott Gorham**, formerly of **Thin Lizzy**, and managed by **Gabby Winzig**, the band will make its debut for **RCA Records**.

GETTING THE COPY RIGHT: In a recent **Words & Music** piece on a promo CD from **Music Sales Corp.**, the reader might have been left with the impression that the CD's collection of 99 songs was not published or administered by the company, but was used to showcase music print deals made by the company. Music Sales Corp. either publishes or administers all the copyrights, and its catalog consists of more than 100,000 copyrights. And **Words & Music** is informed by company professional manager **Philipo "Flip" Black** that new catalog acquisitions are to be announced soon... It's **Scarlet Music** for the **Paul Overstreet** catalog, whose music print rights have been acquired by **Cherry Lane**.

AIRS OF MYSTERY: **Cherry Lane Music** is the exclusive music print distributor for the music from the hit ABC-TV series "Twin Peaks," a deal that has led to, among other items, a matching folio, "Twin Peaks Soundtrack." Several song sheets are available: "Theme From Twin Peaks" and "Laura Palmer's Theme (Love Theme From Twin Peaks)," with music by **Angelo Badalamenti**, and "Falling (Theme From Twin Peaks)," with words and music by Badalamenti and director **David Lynch**.

PRINT ON PRINT: The following are the best-selling folios at **Warner Bros. Publications**:

1. **Jon Bon Jovi**, *Blaze Of Glory*
2. **Prince**, *Graffiti Bridge*
3. **Motley Crue**, *Dr. Feelgood* (authentic guitar tab)
4. **Grateful Dead** Anthology
5. **Classic Led Zeppelin I** (authentic guitar tab)



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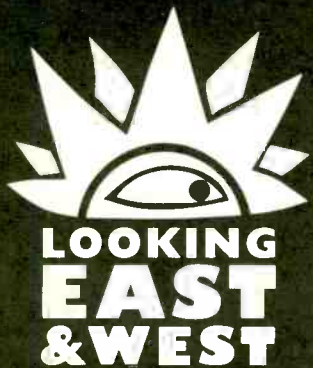


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TALENT

TALENT IN ACTION

MICHAEL FRANKS
Berklee Performance Center
Boston

WHILE RIDING HIGH from the recent No. 1 status of his latest disc, "Blue Pacific," on the Top Contemporary Jazz Albums chart, Michael Franks' Oct. 4 show here looked back over a 16-year career as often as it looked forward. At times, the 90-min-

ute performance wallowed in the ordinary, with Franks' wry lyrics and a decent six-piece band occasionally coming to the rescue.

Franks democratically dug out songs from nearly all of his 10 Reprise releases, including the finger-snapping 1976 pop hit (and kinky geography lesson) "Popsicle Toes," the cool funk of "Your Secret's Safe With Me," or the mandarin-flavored love song "Rainy Night From Tokyo."

Franks' performance of his newest
(Continued on next page)

NEW ON THE CHARTS

Few pop-celebrity bodyguards ever get to share the stage with their clients, but Biscuit, former security guard for New Kids On The Block, will get a chance to do just that. He will join the opening-act lineup for the teen dream machine starting next month, and his debut single for Columbia Records, a rap track aptly titled "Biscuit's In The House," recently entered the Hot 100.

Biscuit's affiliation with the New Kids certainly didn't hurt in getting him signed to Columbia but the Oakland, Calif., native had an interest in the music business long before they arrived. As a teenager, Biscuit, whose real name is Steve Walker, spun records at local house parties, where he eventually hooked up with M.C. Hammer and other influential West Coast rappers. In 1982, he released "Tally-Ho," his first rap song, and later began his stint in the security business representing a variety of well-known acts including N.W.A., Eazy-E, and Tony! Toni! Toné! At the beginning of the New Kids craze, Biscuit signed on as the group's se-

curity guard and the Kids encouraged him to record his debut self-titled album, which has just been released. He received production help from New Kid Danny Wood and other artists including Romeo J.D. and Rob "Wiz" Hathcock.

Since going solo, Biscuit's position has been upgraded from bodyguard to personal assistant, and in addition to his upcoming tour he can be seen every Saturday morning on the New Kids' animated TV show.

JIM RICHLIANO



BISCUIT.

SBK'S ARMA ANDON FOCUSES ON MANAGEMENT

(Continued from page 36)

two or three years ago and had moderately successful first albums," Andon says. "Everybody's looking at their second albums now to be their breakthrough."

Andon's goal, then, is to continue applying his marketing background to the management side.

"I don't hold hands; I have capable people to do that. I apply my energies to careers: setting up records, follow-

ing-through the marketing approach, supervising career development. Fortunately, SBK has the resources to invest in artists, and isn't afraid to step up and supplement record company support to break them through."

Noting the diversity of his roster, Andon—who traces his management experience back to a stint with Nat Weiss and the Beatles—says that, on a smaller scale, he hopes to match Columbia's "versatility" by handling top artists in all genres.

While he stresses the distinction between SBK's management and label functions, he acknowledges the relationship.

"We'll actively exchange ideas with the label to enhance the company as a whole," he says.

"Before SBK Publishing went to EMI, the management, publishing, and production companies all interfaced. This strong synergy carries through today."

Andon's management team includes Scott Bernstein and Steve Hoffman, both formerly of Leber/Krebs Management; Mark Arrow, ex of Champion Entertainment; and his executive assistant, Linda Wright.

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ANITA BAKER PERRI	Fox Theatre Detroit	Oct. 17-18 & 20-21	\$556,660 \$50/\$30	19,108 sellout	Brass Ring Prods.
BRIDGE SCHOOL BENEFIT: NEIL YOUNG & CRAZY HORSE ELVIS COSTELLO STEVE MILLER BAND JACKSON BROWNE EDIE BRICKELL & NEW BOHEMIANS	Shoreline Amphitheatre Mountain View, Calif.	Oct. 26	\$429,457 \$25/\$20	20,000 sellout	Bill Graham Presents
M.C. HAMMER VANILLA ICE EN VOGUE	Palace of Auburn Hills Auburn Hills, Mich.	Oct. 21	\$392,881 \$30/\$22.50/ \$21.50	17,928 sellout	Cellar Door Prods. A.H. Enterprises Belkin Prods.
JAMES TAYLOR	Shoreline Amphitheatre Mountain View, Calif.	Oct. 20	\$339,372 \$22.50/\$18.50	16,740 20,000	Bill Graham Presents
BILLY IDOL FAITH NO MORE	Cow Palace San Francisco	Oct. 20	\$327,798 \$25/\$22.50	14,497 sellout	Bill Graham Presents
ANDREW DICE CLAY	Palace of Auburn Hills Auburn Hills, Mich.	Oct. 20	\$285,145 \$50/\$22.50	11,787 sellout	Cellar Door Prods. Belkin Prods.
FLEETWOOD MAC	Palace of Auburn Hills Auburn Hills, Mich.	Oct. 28	\$267,380 \$20	13,369 sellout	Belkin Prods. Cellar Door Prods.
FLEETWOOD MAC	Miami Arena Miami	Oct. 24	\$247,140 \$22.50	11,571 sellout	Fantasma Prods.
JAMES TAYLOR	Pacific Amphitheatre Costa Mesa, Calif.	Oct. 13	\$245,769 \$24.75/\$18.15	11,709 12,500	Nederlander Organization
ZZ TOP COLIN JAMES	Omaha Civic Auditorium Omaha, Neb.	Oct. 26	\$229,203 \$19.50	10,200 sellout	Beaver Prods.
ZZ TOP COLIN JAMES	Kansas Coliseum Wichita, Kan.	Oct. 25	\$224,837 \$19.50	11,875 sellout	Beaver Prods.
LOS CAMINANTES	Los Angeles Memorial Sports Arena Los Angeles	Oct. 27	\$214,995 \$25/\$20/\$15	11,273 16,000	Jalisco Prods.
LINDA RONSTADT THE NEVILLE BROTHERS	Shoreline Amphitheatre Mountain View, Calif.	Oct. 27	\$212,592 \$25/\$18.50	9,096 20,000	Bill Graham Presents
BILLY IDOL FAITH NO MORE	San Diego Sports Arena San Diego	Oct. 26	\$209,212 \$22.50/\$20	10,454 11,459	Bill Silva Presents
POISON WARRANT	Charlotte Coliseum Charlotte, N.C.	Oct. 26	\$208,709 \$19.50	10,703 18,000	C&C Entertainment
K-EARTH LEGENDS OF ROCK N ROLL	Greek Theatre Los Angeles	Oct. 5-6	\$204,808 \$23/\$21/\$17	10,601 12,358	Nederlander Organization
GEORGE STRAIT PATTY LOVELESS	McNichols Sports Arena Denver	Oct. 26	\$202,583 \$20.35	10,410 17,500	Varnell Enterprises
KISS WINGER SLAUGHTER	Centrum In Worcester Worcester, Mass.	Oct. 26	\$195,526 \$18.50	10,569 sellout	Frank J. Russo
LINDA RONSTADT THE NEVILLE BROTHERS	Concord Pavilion Concord, Calif.	Oct. 28	\$191,305 \$37.50/\$19.50	8,725 sellout	in-house
ZZ TOP COLIN JAMES	Hilton Coliseum Iowa State Univ. Ames, Iowa	Oct. 28	\$191,139 \$19.50	10,350 sellout	Beaver Prods.
JAMES TAYLOR	Concord Pavilion Concord, Calif.	Oct. 21	\$185,815 \$35/\$19.50	8,725 sellout	in-house
KENNY ROGERS/DOLLY PARTON	The Omni Atlanta	Oct. 24	\$185,623 \$23.50/\$19.50	9,210 17,350	North American Tours
ZZ TOP COLIN JAMES	Arena, Five Seasons Center Cedar Rapids, Iowa	Oct. 29	\$183,300 \$19.50	10,000 sellout	Beaver Prods.
ROBERT PLANT THE BLACK CROWES	Florida Suncoast Dome St. Petersburg, Fla.	Oct. 20	\$183,204 \$12.95	14,147 15,000	Silver Star Prods.
BASIA OTTMAR LIEBERT & LUNA NEGRA	Sunrise Musical Theatre Fort Lauderdale, Fla.	Oct. 26-27	\$182,948 \$23.50	8,164 sellout	Fantasma Prods.

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TALENT IN ACTION

(Continued from preceding page)

material from the album "Blue Spice" mirrored the recorded versions of those songs, which drew their spice from different producers: for example, Jeff Lorber sparked the funky fusion of "Art Of Love" and Walter Becker gave a Steely Dan slickness to "All I Need." Meanwhile, tour band member Charles Blenzig had fun with Joe Sample's piano part on "Chez Nous" and Chris Hunter added a stinging sax solo to the tormented love plea "Speak To Me."

Franks spent most of the night squeezed into one corner of the crowded stage, often with hands stuffed in pockets. His half-sung, half-spoken lyrics can be both his charm and his Achilles' heel. Except for percussionist Manolo Bandrena's riveting solo fling, this show seldom veered from Franks' now familiar "jazz lite" style. **GREG REIBMAN**

THE WONDER STUFF

PYLON

TOO MUCH JOY

The Marquee, New York

IN THE PAST, seeing playful pop quartet Too Much Joy never brought *cause celebres* to mind. But today's cultural battles have created unlikely heroes. The Giant Records band has been known for the sort of amusing, delightfully hooky melodies that composed its Marquee set: "Making Fun Of Bums," "Clowns," "My Past Lives," and "Long-Haired Guys From England." But its cover of 2 Live Crew's "F-Shop" at a Miami club Aug. 2 resulted in the band's arrest on obscenity charges. And the recent obscenity conviction of Florida record retailer Charles Freeman for selling a 2 Live Crew album prompted some fatalistic humor from lead singer Tim Quirk: "We'll see you all in a year or so when we get out, OK?"

Pylon, in contrast to the B-52's and R.E.M., represented the experimental side of the Athens, Ga., pop scene. Singer Vanessa Brisco Hay's vocals form a trademark counterpoint to the repeated guitar figures that are often hypnotically engaging. The band is touring behind a new Sky Records release, "Chain," but longtime listeners will be surprised that its sound is so unchanged since its emergence a decade ago.

From their opening expletive of "Shut the f--- up!," British pop whiz kids the Wonder Stuff subjected the audience to a nonstop barrage of unwarranted between-song abuse. Such relentless anti-American angst was a caricature of Sex Pistols-era English punk snottiness. Indeed, it was more a silly schtick than a serious stance by the PolyGram Records act. Sillier still were those in the audience who took the band's trite rants to heart.

What most attendees took to heart were the Wonder Stuff's stellar, incessantly catchy tunes from its two Polydor albums, which the band performed with an undeniable intensity: "Don't Let Me Down, Gently," "A Wish Away," "Unbearable," "Golden Green," and "Cartoon Boyfriend." These and the band's likewise excellent unrecorded tunes were exemplary of the high standards of Wonder Stuff's popcraft.

Sadly, after its 13th song, an irate concertgoer hopped up on stage and acted threateningly toward the

band—which promptly walked off. This display of an inebriate's misguided "patriotism" put an early end to a highly enjoyable show.

DREW WHEELER

NICK CAVE & THE BAD SEEDS

*The Wiltern Theatre
Los Angeles*

AUSSIE CULT HERO Nick Cave and his five-piece band won the cheers of a worshipful audience at the Bad Seeds' first large-venue show here Oct. 5.

Cave, a founding member of the primal Down Under punk band the Birthday Party, has tempered his feral style somewhat with the Bad Seeds. His introspective latter-day music, which owes as much to black American folk blues and the scathing poetry of Leonard Cohen as it does to the furies of punk, is best heard on his recent Mute album, "The Good Son," which is being rereleased via Elektra, Mute's U.S. distributor.

Cave, clad in a conservative gray suit that gradually darkened with perspiration as he battered his way

through the set, did not disappoint his fans, who remained on their feet throughout the show and rushed the stage at the singer's exhortation before the second song was played.

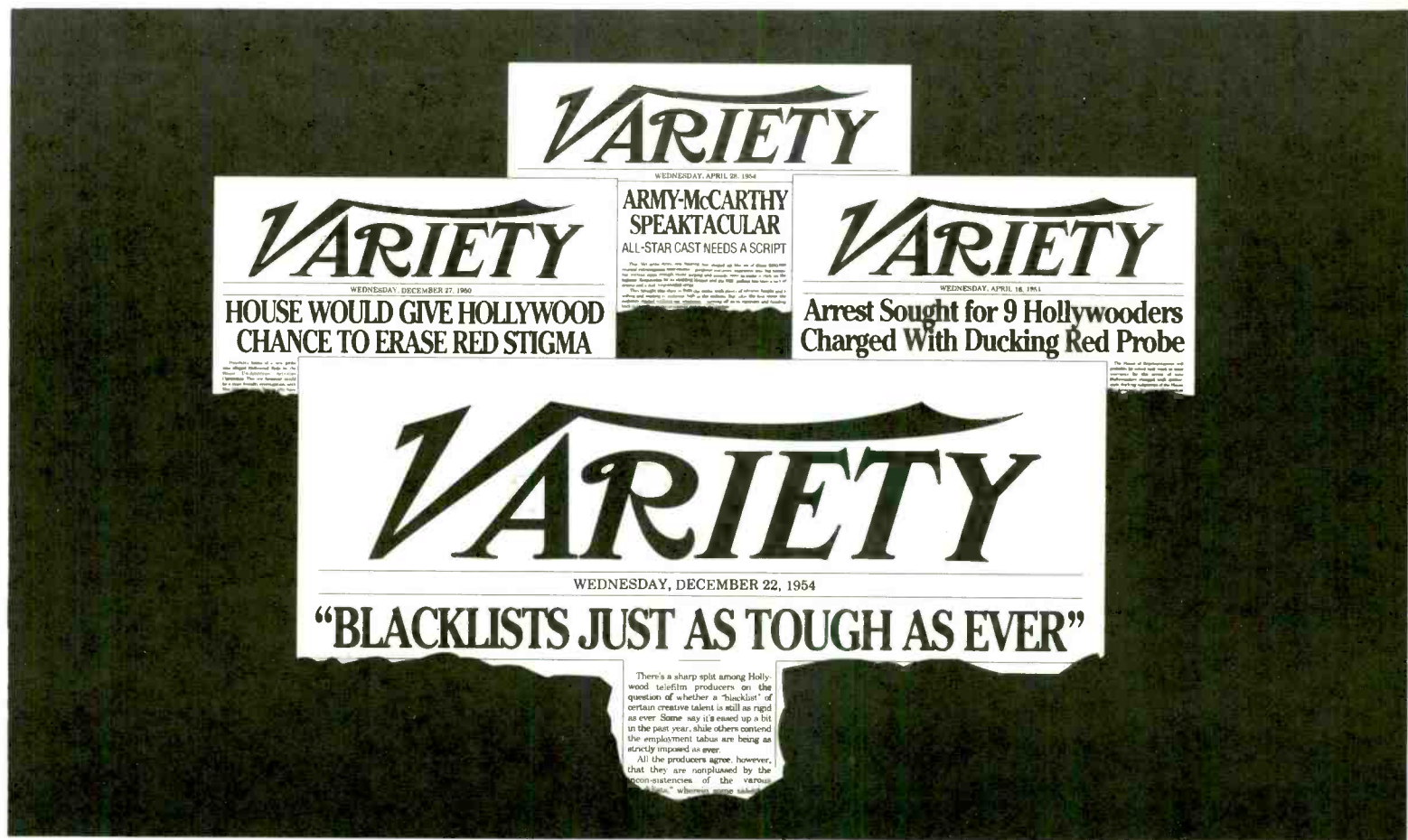
Opening with a blasting version of "The Mercy Seat" from "Tender Prey," Cave alternated between roiling rockers and the more reflective songs heard on "The Good Son." It was the latter material—"Foi Na Cruz," "The Weeping Song," "The Ship Song," "The Good Son"—which supplied the evening's emotive high points; the stentorian singing and

whiplashing gestures of Cave and Blixa Bargeld's dense guitar work stirred the clamoring spectators.

The night was capped by a dynamic encore in which the Bad Seeds lanced into an electrifying cover of Leadbelly's "Black Betty" and the evocative Cave original "Tupelo."

From the look and sound of both the audience and the band at the Wiltern, it may be time for Nick Cave to step up out of modern rock clutdom.

CHRIS MORRIS



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WESTERBERG MUSES REPLACEMENTS' SHAKEDOWN

(Continued from page 36)

whole song," he says. "It's much easier for me to do it and halfway through muff the one note."

"There were some ill feelings in the beginning, because they felt they should be playing on every track," Westerberg admits. "Bands have fights and go through that kind of stuff. It wouldn't be a real band if we didn't... I think this is going to make us stronger in the long run."

With co-producer Scott Litt (R.E.M., dB's), Westerberg attempted to reproduce his basement tapes with an all-star cast of players includ-

ing drummers Michael Blair, Charley Drayton, and Mauro Majellan from the Georgia Satellites, as well as Heartbreaker Benmont Tench, John Cale, Los Lobos' Steve Berlin, and Concrete Blonde's Johnette Napolitano. "Scott brought in the pros and I brought in the cons," Westerberg says.

As for tour plans, Westerberg offers only vague details. "At one time it was seriously open. Anything might happen. Now it's looking more like we will take the band out once more, but there might be some need

to shake the four of us up."

But don't look for the Replacements on the road until '91. "Until we get either the spark or the feeling back we are going to wait," he says.

Meanwhile, Westerberg is set to embark on a 10-city promotional tour of radio stations and retail outlets, says Peter Standish, Reprise national promotion/marketing manager, modern music.

The Sire/Reprise staff plans to build upon the 'Mats' loyal modern rock and retail base before working the project at album-rock radio. "We

have a good number of spokes in the wheel," Standish says. "We're just waiting until the timing is right."

On the video front, the band was set to shoot a clip for "Merry Go Round," which has already topped the Modern Rock Tracks chart. The video, directed by Jesse Dylan, will feature the whole band, although Westerberg is the only member to appear on the record.

"They don't know the song," he says. "But it doesn't matter. I don't think I can remember the chords myself."

ARTIST DEVELOPMENTS

CURTAIN UP ON MATINEE

Patrick Leonard has a career that most people in the music business—any end of the music business—would die for.

He is a megaproducer with album credits that include Madonna and Bryan Ferry. As a songwriter, his biggest successes have been with Madonna; he co-wrote much of the "Like A Prayer" and "I'm Breathless" albums.

So it seems a tad peculiar that he has put all of that on hold for a band called Toy Matinee. Of course, Toy Matinee was Leonard's idea, and he plays keyboards, sings, and co-wrote all the songs on the band's self-titled Warner Bros. debut. But why bother?

"I missed playing," Leonard says simply. "I wanted to be in a group, where there's give-and-take and discussion and you get to play with people. You can't do that when you work alone."

Leonard had been contemplating the idea of a band for a while. After meeting Kevin Gilbert, a Bay area singer/producer, while judging a Yamaha music contest, Leonard began writing with Gilbert, and Toy Matinee began to take shape. Although the two are the core of Toy Matinee—former Wire Train drummer Brian MacLeod, guitarist Tim Pierce, and bassist Guy Pratt were drafted later—they take pains to stress that this is a real band. That, in fact, says Leonard, is the reason Bill Botterell, not Patrick Leonard, produced "Toy Matinee."

"This is not my solo thing—this is a band," says Leonard. "I'm very serious about taking this as far as it can go. It isn't a one-shot 'project.' There were a few reasons I didn't want to produce the record myself, but mostly it was because I wanted to be a part of a band, and if you're also producing, that sets you apart."

Toy Matinee has found its first acceptance at album-rock radio, where the album track "Last Plane Out" has been charting for the past six weeks.

For all of the emphasis Leonard puts on the band aspect of Toy Matinee, however, Leonard and Gilbert retain separate management; Leonard is with the Fitzgerald-Hartley Company while Gilbert's interests are watched by Doug Battleman Management Inc.

Toy Matinee, the album and the band, happened quickly. Gilbert and Leonard started writing soon after they met, but the band did not go into the studio until Leonard was able to clear his schedule. (The only other album he worked on since that time was "I'm Breathless.")

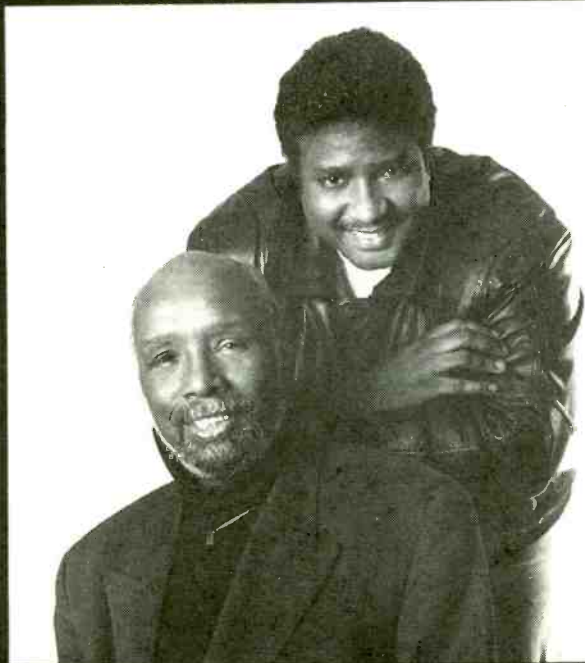
Although there are no plans yet for a tour—and although Toy Matinee's deal was based on demos and Leonard's relationship with Warner Bros.—both Leonard and Gilbert are eager to showcase their new band live. Neither will commit to the idea of a long-term tour, but both hope to play isolated dates as Toy Matinee. "Right now," says Leonard, "we'll see how things fall into place, then we'll make future plans. But there will be other Toy Matinee records."

SHARON LIVETEN

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College Radio, Country Make Strange Bedfellows

■ BY JIM BESSMAN

NEW YORK—Moderator Tony Brown quickly defined the relevance of his panel on country music at the college-radio-oriented CMJ Music Marathon, Oct. 26 at the Vista Hotel here.

"College is the place where young people go," said the 44-year-old executive VP and head of A&R for MCA Records, Nashville. "A bunch of us are trying to be forever young, and it's important for us to have play in the college format."

Figuring out how, the panelists agreed, is the problem for the Nashville establishment.

"I feel like Saddam Hussein at a B'nai B'rith meeting," said Warner Bros./Nashville's VP of promotion, Bob Saporiti. "We certainly

want your airplay, but I don't have a clue as to what you want."

Hence, the presence of college programmers on the panel. "Say I get a neat looking box of things from Warner Bros./Nashville," said Amy Rosen, music director of Montclair State College station WMSC. "I look at song selection—if there's an interesting Nick Lowe or John Hiatt cover—look, and attitude."

While Rosen used Lyle Lovett, k.d. lang, and fellow panelist Kevin Welch as examples of said look and attitude, she stressed that "cover songs and hairdos may attract attention, but you have to throw it in the disc player and decide [whether to program] for yourself."

Continuing, Rosen said that Patty Loveless' cover of Lucinda Wil-

liams' "The Night's Too Long," which was included on a CMJ-produced "Certain Damage" new-artist sampler, was certainly college-radio friendly. "Reba McEntire doing Bob Dylan?" Brown asked.

'We've got to get college radio to open up more'

"Reba won't get airplay even if she covers Hindu Love Gods," said Rosen.

But Julia Mucci, creative services director at Fordham Univ.'s WFUV, said that McEntire fit right in with the likes of Welch and Faron Young on her programming. Mucci also reads liner copy—

checking out the songwriters and sidemen—when deciding what to listen to. But her programming selection tends toward "crossover," which she defined as that which works equally well on her station's morning, folk, and country shows.

WFUV crossover artists, then, include Welch, Williams, Darden Smith, bluegrass acts, "anything steeped in American tradition where it's obvious, like Mary-Chapin Carpenter's new song 'Down At The Twist And Shout,' which features [Cajun band] Beausoleil and gets played on all three shows."

Addressing the ever-perceived country "stigma," Tree Publishing's Tracy Gershon recalled her concert-promoter days, when "all the Pretenders and Elvis Costello talked about was country music." To overcome the stigma, she suggested that labels make "edgier" signings, such as Welch, Lovett, Nanci Griffith, Jann Browne (whom she manages), Kelly Willis (represented on the panel by her manager Carlyne Majer), and Carlene Carter.

"We've got to get college radio to open up more and not worry about 'Nashville' or 'country' product," said Gershon.

But for Darrell Anderson of HighTone Records—home of Jimmie Dale Gilmore—college radio delivers 80% of his airplay, since country radio complains of his records "sounding too country."

CMJ college radio tip sheet's country columnist Jim Caligiuri noted the "hip factor" exemplified by Loveless and Highway 101. But he warned the major label reps that college radio "would laugh off" the likes of Conway Twitty or Barbara Mandrell.

Saporiti, at least, came away convinced of possible sales in the college market, and gave out Warner Bros./Nashville's phone number in the hopes of starting a dialog with college programmers.

"I think Kevin has great potential at college radio," he said. "But economic factors are involved that you aren't aware of: It costs a lot of money to service 1,200 college stations with CDs, which we know people who are playing Vomit Launch won't play."

One chagrined audience member, meanwhile, foresaw major label money "co-opting the edge" of country radio. But according to Brown, "Being a major label doesn't help us at college radio—it hurts."

Female Writers Set High Lyrical Standard Cash, Carpenter, Berg, Wheeler Offer True Insights

(Scene-maker Gerry Wood is out this week. Edward Morris fills in for him.)

THE "HAT ACTS" in country music may be selling the most records, but it is a small chorus of female singer/songwriters that is setting the standards of lyrical excellence. To the degree that country music has historically assumed a state of emotional simplicity and innocence, these female artists are starkly uncountry. They know the complexity and untidiness of human relationships, and they are telling the truth about it all in their songs. That's both refreshing and instructive, since even the best of country music is often without the surprising insights that authentic art provides.

Dolly Parton, disguised as a male-soothing traditionalist, was probably the first artist to restructure the country formula and move it beyond its right-and-wrong, indecision-and-resolution formula of old. She did it with such plain words and beguiling melodies that even marginally alert critics mistook "To Daddy" and "It's All Wrong, But It's All Right" to be safe reaffirmations of the dominant male/submissive female motif so dear to country listeners. They were wrong. Certainly, many of Parton's songs—probably most—have been distinguished more by their cleverness than their vision. Still, she set levels of honesty and mental toughness that are seldom reached even now.

If those who have benefited from Parton's genius have one tenet in common it is their insistence that life is made more bearable by seeing it for what it is at the moment—not for what religion, custom, or fairy tales have taught that it should be. Their lyrics espouse a world view that is situational rather than absolute.

Until lately, K.T. Oslin was the last (and sharpest) word in the strong-woman/smart-woman/vulnerable-woman corner of country music. And she remains a formidable practitioner. But she has been joined in the battle against lyrical glibness by Rosanne Cash, Mary-Chapin Carpenter, Matraca Berg, and Cheryl Wheeler. Of these, Wheeler has enjoyed the least exposure. But one need only hear her "Aces" or "Addicted" to concede the unsettling truth that the world does not tie up our loose ends in reassuring three-minute intervals.

Cash's "Interiors," Carpenter's "Shooting Straight In The Dark," and Berg's "Lying To The Moon," all

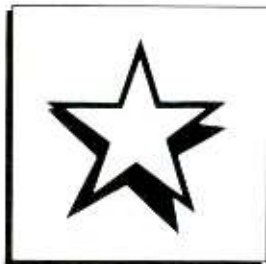
released within the past few weeks, are so profound, solid, and poetic that they alone would make 1990 a singularly rich year for country music. These albums are not without flashes of self-deprecation, humor, and lightheartedness—but their greater worth lies in the unyielding, unsentimental intelligence they exhibit. These writers don't settle for "hooks"; they offer epiphanies.

Hear Cash's anguished persona as she pleads, "I want a cure/ a mental, geographical cure/ a physical, chemical cure/ sugar or shopping/ drinking or dropping/ the emotional highs of my life in disguise." Not exactly your standard "little darlin'" ditty. Or how about this withering aside: "Creatures of habit, American fools/ reaching for stars while we're standing on stools."

Carpenter is just as vivid in her character sketches: "You don't hear what you can't use," she tells a lover, and in so saying tells us all we need to know and recognize. Elsewhere, Carpenter, in a series of images that describe the grinding, bloodless routine of a fretful, single woman, explains: "She gave her heart away one time/ And says she hasn't seen it since." The almost palpable frustration of a dead-end affair bursts through as the singer holds a pay phone and laments to her lover's answering machine, "And I just start crying 'cause it makes no sense/ to waste these words and 25 cents on a losing game."

Berg leavens her succession of emotional disappointments with humor, but the honesty never flags: "The phone rings and I pounce/ I'm like O.J. Simpson jumping over the couch/ It ain't you I'm answering breathlessly," and "I got jewels from a prince/ Well the least I've ever gotten was a box of mints." But she can drop her defenses and be direct when addressing a self-destructive lover: "Oh I can't give you shelter/ when you are the storm."

To the real and complex women these songwriters bring to life, "cheating," that staple of country music drama, is fairly low on the list of interpersonal horrors. They know that there are worse—and more common—catastrophes, like boredom, going through the motions, loneliness, indifference, and chronic misunderstanding. They neither prettify nor magnify these experiences. Perhaps the Country Music Assn. should institute an award for lyrical candor. Not that these women need it.



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1990

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Writer: **David Chamberlain**
Artist: **George Strait**
Label: **MCA Records**
Producers: **Jimmy Bowen**
George Strait

George Strait



David Chamberlain

Don Everly



Reba McEntire

BMI SONG OF THE YEAR

"Cathy's Clown"

Writer: **Don Everly**
Artist: **Reba McEntire**
Label: **MCA Records**
Producers: **Jimmy Bowen**
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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
★ ★ No. 1 ★ ★					
1	1	1	7	GARTH BROOKS ▲ CAPITOL 93866* (9.98) 5 weeks at No. 1	NO FENCES
2	2	3	6	RANDY TRAVIS WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS
3	3	2	7	REBA MCENTIRE MCA 10016 (9.98)	RUMOR HAS IT
4	4	4	78	CLINT BLACK ▲ ² RCA 9668 (8.98)	KILLIN' TIME
5	5	8	52	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE
6	6	7	44	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME
7	7	5	78	GARTH BROOKS ▲ CAPITOL 90897* (9.98)	GARTH BROOKS
8	9	9	9	KATHY MATTEA MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
9	11	12	23	GEORGE STRAIT ● MCA 6415 (9.98)	LIVIN' IT UP
10	8	6	11	KEITH WHITLEY RCA 52277* (9.98)	GREATEST HITS
11	10	10	34	ALAN JACKSON ● ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
12	12	11	41	RICKY VAN SHELTON ● COLUMBIA 45250 /CBS (8.98 EQ)	RVS III
13	13	14	6	THE JUDDS CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
14	14	15	33	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB
15	15	13	22	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN
16	16	16	73	LORRIE MORGAN ● RCA 9594 (8.98)	LEAVE THE LIGHT ON
17	22	36	3	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME
18	17	18	22	SHENANDOAH COLUMBIA 45490/CBS (8.98 EQ)	EXTRA MILE
19	27	—	2	HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)
20	19	19	9	CARLENE CARTER REPRIS 26139*/WARNER BROS. (9.98)	I FELL IN LOVE
21	18	17	56	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK
22	20	20	17	WAYLON JENNINGS EPIC 46104*/CBS (8.98 EQ)	THE EAGLE
23	21	23	10	VERN GOSDIN COLUMBIA 45409/CBS (8.98 EQ)	10 YEARS OF GREATEST HITS
24	23	21	6	KENNY ROGERS REPRIS 26289*/WARNER BROS. (9.98)	LOVE IS STRANGE
25	25	26	12	TEXAS TORNADOS REPRIS 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS
26	24	22	30	DOUG STONE EPIC 45303*/CBS (8.98 EQ)	DOUG STONE
27	30	28	6	SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS
28	26	34	81	KATHY MATTEA ● MERCURY 836 950* (8.98 EQ)	WILLOW IN THE WIND
29	31	27	6	HIGHWAY 101 WARNER BROS. 26253* (9.98)	GREATEST HITS
30	42	—	2	MARY-CHAPIN CARPENTER COLUMBIA 46077*/CBS (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK
31	28	25	181	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER
32	29	24	23	PATTY LOVELESS MCA 6401 (9.98)	ON DOWN THE LINE
33	32	31	54	MARTY STUART MCA 42312 (8.98)	HILLBILLY ROCK
34	35	38	116	THE JUDDS ▲ RCA/CURB 8318 /RCA (8.98)	GREATEST HITS
35	34	30	169	PATSY CLINE ▲ ² MCA 12 (8.98)	GREATEST HITS
36	33	29	35	WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/CBS (8.98 EQ)	HIGHWAYMAN 2
37	43	43	9	MICHAEL MARTIN MURPHEY WARNER BROS. 26308* (9.98)	COWBOY SONGS
38	47	50	3	JOE DIFFIE EPIC 46047*/CBS (8.98 EQ)	A THOUSAND WINDING ROADS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
39	52	—	2	WILLIE NELSON COLUMBIA 45492*/CBS (8.98 EQ)	BORN FOR TROUBLE
40	36	41	38	RESTLESS HEART RCA 9961 (8.98)	FAST MOVIN' TRAIN
41	45	45	260	GEORGE STRAIT ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS
42	37	39	20	BAILLIE AND THE BOYS RCA 2114* (8.98)	THE LIGHTS OF HOME
43	39	46	163	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2
44	41	35	6	GEORGE JONES EPIC 46028*/CBS (8.98 EQ)	YOU OUGHTA BE HERE WITH ME
45	38	53	3	CONWAY TWITTY MCA 10027* (8.98)	CRAZY IN LOVE
46	49	37	74	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (9.98)	ABSOLUTE TORCH AND TWANG
47	56	51	59	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE
48	40	32	53	THE CHARLIE DANIELS BAND ● EPIC 45316/CBS (8.98 EQ)	SIMPLE MAN
49	46	33	16	BILLY JOE ROYAL ATLANTIC 82104* (9.98)	OUT OF THE SHADOWS
50	64	—	2	MATRACA BERG RCA 52066* (8.98)	LYING TO THE MOON
51	51	42	89	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (9.98)	GREATEST HITS III
52	44	44	11	SHELBY LYNNE EPIC 46066*/CBS (8.98 EQ)	TOUGH ALL OVER
53	69	—	2	CHET ATKINS & MARK KNOPFLER COLUMBIA 45307*/CBS (8.98 EQ)	NECK AND NECK
54	48	40	38	HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (9.98)	LONE WOLF
55	55	47	8	ANNE MURRAY CAPITOL 94102* (9.98)	YOU WILL
56	53	49	13	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI
57	NEW ▶	1	1	EMMYLOU HARRIS REPRIS 26309*/WARNER BROS. (9.98)	BRAND NEW DANCE
58	57	52	246	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS
59	NEW ▶	1	1	ROSANNE CASH COLUMBIA 46079*/CBS (9.98 EQ)	INTERIORS
60	58	55	8	MERLE HAGGARD CURB 77313* (9.98)	BLUE JUNGLE
61	50	48	27	TANYA TUCKER CAPITOL 91821* (9.98)	TENNESSEE WOMAN
62	54	67	16	HOLLY DUNN WARNER BROS. 26173 (9.98)	HEART FULL OF LOVE
63	73	60	90	SHENANDOAH COLUMBIA 44468*/CBS (8.98 EQ)	THE ROAD NOT TAKEN
64	63	58	65	MARY-CHAPIN CARPENTER COLUMBIA 44228*/CBS (8.98 EQ)	STATE OF THE HEART
65	62	64	4	TIM RYAN EPIC 45270*/CBS (8.98)	TIM RYAN
66	RE-ENTRY	76	76	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/CBS (6.98 EQ)	A DECADE OF HITS
67	60	57	229	RANDY TRAVIS ▲ ² WARNER BROS. 25435 (9.98)	STORMS OF LIFE
68	65	72	192	RICKY VAN SHELTON ▲ COLUMBIA 40602*/CBS (6.98 EQ)	WILD EYED DREAM
69	66	69	108	RICKY VAN SHELTON ▲ COLUMBIA 44221/CBS (8.98 EQ)	LOVING PROOF
70	NEW ▶	1	1	TAMMY WYNETTE EPIC 46238*/CBS (8.98 EQ)	HEART OVER MIND
71	RE-ENTRY	67	67	VERN GOSDIN COLUMBIA 45104/CBS (8.98 EQ)	ALONE
72	59	74	366	WILLIE NELSON ▲ ² COLUMBIA 237542*/CBS (9.98 EQ)	GREATEST HITS
73	RE-ENTRY	544	544	WILLIE NELSON ▲ ⁴ COLUMBIA 35305*/CBS (6.98 EQ)	STARDUST
74	72	73	52	RODNEY CROWELL COLUMBIA 45242/CBS (8.98 EQ)	KEYS TO THE HIGHWAY
75	RE-ENTRY	16	16	MARK COLLIE MCA 42333* (8.98)	HARDIN COUNTY LINE

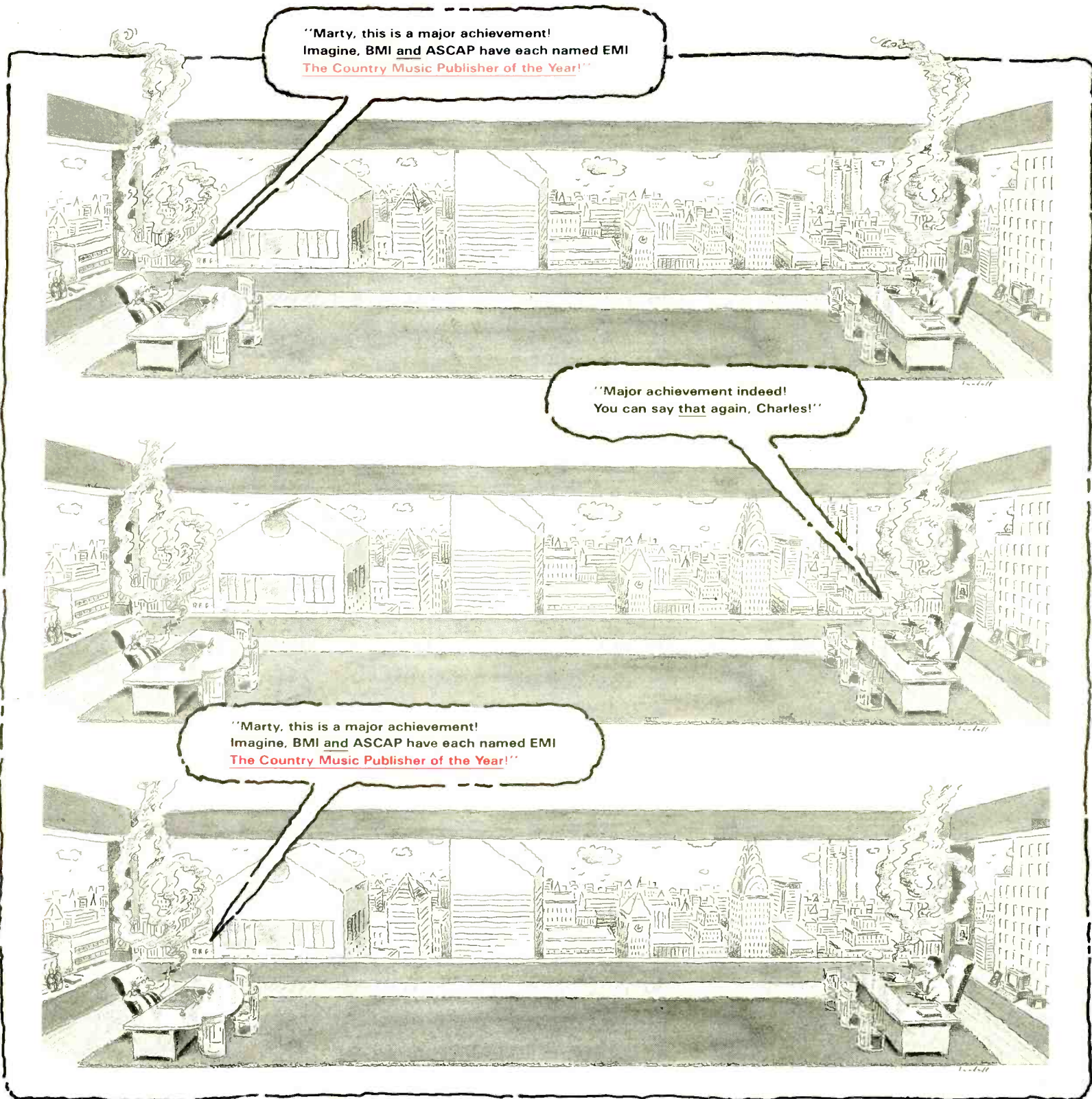
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THE DEFINITIVE LISTS OF THE BEST-SELLING COUNTRY SINGLES AND ALBUMS, YEAR BY YEAR

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

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Battles In-Store For Music Vid Firms Labels, Stores Join Fight For Retail Play

BY PAUL VERNA

NEW YORK—As in-store music-video play becomes an increasingly important promotional tool in selling prerecorded music, a growing number of videoclip compilation services—from independent marketing firms, record labels, and retailers themselves—are competing for air time on retail monitors.

Until recently, New York-based Concrete Marketing Inc. dominated in-store music video play among independent suppliers. But now, a number of competitors, including New York-based Crossover Marketing and Los Angeles-based Music Pipeline, have emerged to challenge Concrete's lead.

In addition, a number of labels are gearing up to launch their own services, following in the footsteps of CEMA Vision, a two-hour compilation from the CEMA family of labels that is serviced to major retailers every two months (Billboard, Sept. 22).

Furthermore, some retailers are assembling their own compilations in an attempt to ensure that in-store music video play appropriately targets their customer base.

"Electronic point-of-purchase is the wave of the future, and it's here now," says Paul Burnett, electronic production/communication manager at 276-store, North Canton, Ohio-based Camelot Music. He notes that Camelot, in addition to playing its own video reels, uses compilations from all major and most indie labels, as well as ones supplied by independent marketing firms.

Of the independent services, Concrete Marketing Inc. and Crossover Marketing supply retail accounts with free compilations, generating income by charging labels a per-clip fee ranging from \$500 to \$1,000, depending on such factors as the duration of the video and the number of selections each label provides. Meanwhile, Music Pipeline—an outgrowth of five-year-old Video Pipeline Inc., which services video retail

stores—charges music retailers \$20 a month for its in-store system (see story, page 52).

OTHER SERVICES

Instore Entertainment Inc., a company based in Seattle, delivers an electronic p-o-p system to retailers, according to VP of marketing Jeff Cifka. The company's service, which has been running in junior locations at Minneapolis-based Dayton Hudson department stores, will be offered free to 22 Music Plus stores beginning in November, says Cifka. The two-hour, advertiser-supported VHS tapes will include promotional videoclips, original programming, movie previews, entertainment news, and commercial inserts, he adds.

Another service, Nashville-based Selavision, was recently launched in prerecorded music departments at mass-merchandise chains such as Wal-Mart and K mart (Billboard, Oct. 13). Working with the Troy, Mich.-based Handleman Co., the nation's largest rackjobber, Selavision promotes country music through in-store video play. Retailers receive the service for free provided they agree to carry a certain percentage of the featured titles.

A recently formed company called Video News Network, based in Clearlake, Iowa, says it has signed up more than 6,000 retailers for a p-o-p video service delivered free via satellite to video, music, and convenience-store retailers throughout the U.S.

President and CEO Allan Lord says the advertiser-supported service—expected to debut in February 1990—consists of original news and entertainment programming.

Among the music retailers on VNN's client list, according to Lord, are Warehouse Entertainment, Hastings Books, Music and Video, and Spec's Music & Video. In addition, he says, the service will go to chains such as 7-Eleven, Ralphs, and Kroger.

The focus of VNN's system will

be original programming rather than music videos, says Lord. However, he notes that EMI and MCA have expressed interest in airing clips from artists on their respective rosters.

Although retailers generally credit independent marketing firms (Continued on page 52)



Sam & Dave. Enigma recording artist David Cassidy makes an in-store appearance at Sam Goody at New York's Rockefeller Center to promote his current eponymous album. Shown in back row, from left, are Trobey Laidlaw, radio promotion, East Coast, Enigma; and Jon Burk, sales representative, CEMA Distribution. In the bottom row, from left, are Lydia Sherwood, publicist, Susan Blond; Cassidy; and Skye Walker, DJ on WPLJ (Photo: Chuck Pulin).

A&M Goes To Extremes To Promote New Disc 'Pornograffiti' Push Aims To Boost Both Sales & Band

NEW YORK—"Pornograffiti," the current A&M Records album by heavy metal act Extreme, is enjoying a two-tier promotion aimed at increasing sales of the album while raising the band's tour exposure.

Phase one of the promotion tied in sales of "Pornograffiti" with free concert tickets to see the group in five markets, says Jim Guerinot, VP of artist development for A&M.

In the second stage, which kicks in after Thanksgiving, concertgoers in 15 markets will be able to use their ticket stubs to get a free cassette or vinyl copy of the current album by one of the three bands on the bill—Extreme, Danger Danger (Epic), or the London Quireboys (Capitol), all three of which are represented by International Creative Management. In fact, ICM agent Jeff Rowland masterminded the Extreme promotion.

The first phase, which began on street date, Aug. 7, and ran through Oct. 24, was coordinated at retail by Jill Glass, A&M's national director of production development.

Guerinot says he and Rowland struck deals with promoters in Los Angeles, Chicago, Long Island, N.Y., Milwaukee, and Baltimore/Washington, D.C., to get 400 free tickets from their respective Extreme shows during the band's autumn tour in exchange for radio ad time. As Guerinot puts it, "We figured out a way to make records a premium item."

He says that, typically, the label distributed 100 tickets to each store in a particular market. For instance, four Tower outlets in Los Angeles evenly divided the tickets, to be given out to the first 100 buyers of the Extreme album.

According to Guerinot, the first part of the marketing campaign has benefited everyone involved: Retailers profited from increased store traffic, concert promoters were able to trim their advertising costs, and the label succeeded in elevating the profile of Extreme in several key markets.

Guerinot reports high sales figures at retail stores in markets where the radio spillover was heavy. For instance, following a 24-spot run on KNAC Los Angeles, "Pornograffiti" went top 20 at all four Tower stores that were tied in, he says.

The different levels of the promotion—radio ads, ticket giveaways, and concerts—were staggered "to create an urgency in the buying pattern for Extreme fans," says Guerinot. "We wanted to have people lined up in front of the stores the day the record went on sale. The best time to sell records for a band with the kind of loyalty Extreme has is on street date."

According to Guerinot and Rowland, part two of the "Pornograffiti" campaign, scheduled to run until the week before Christmas, will hit 15 markets, including Detroit,

New York, Miami, Tampa, Fla., Dallas, Houston, and Providence, R.I. Rowland explains that "extremely tight deals" were cut with promoters whereby tickets were priced at \$15-\$16 but actually worth about \$9, allowing the extra \$6-\$7 per ticket to go toward the album giveaway.

Guerinot says that this type of promotion—"synergizing live events with record sales"—can work for any act whose attendance record outstrips its album sales. He cites as an example Paul McCartney, whose most recent tour took place in large arenas and outdoor stadiums but whose "Flowers In The Dirt" album has not reached the platinum mark.

Noting that Extreme sold out all its dates in the five markets that participated in the first stage of the promotion, Rowland hails the event as "a phenomenal success." Guerinot claims that "Pornograffiti," which peaked at No. 77 on the Top Pop Albums chart in September, has sold more than 200,000 units to date, thanks in large part to the joint marketing effort.

Guerinot says that, before the second phase of the promotion begins, the label will release a new single and video for the track "Get The Funk Out," which will be worked at album-rock and top 40 outlets. The first single from "Pornograffiti," "Decadance Dance," was released to album-rock radio concurrently with the album. PAUL VERNA

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RETAIL TRACK



by Geoff Mayfield

THE WAKE-UP CALL: It was Saturday of the long Presidents Day weekend in 1987, and all the major music sellers were gathered in a hotel in Miami. The single most important wake-up call placed that day came not from a hotel operator, but from a retail consultant who was as of then not known in the field of home entertainment.

By the end of the morning, though, the feisty Peter Glen made his presence known in a big way at the National Assn. of Recording Merchandisers. His customer's eye view of the music marketplace was a wake-up call that will not be forgotten by any of those who attended the session. The headline of a story about the presentation that Chris Morris filed in Billboard read, "Music Dealers Get A Spanking . . . And Enjoy It."

After making the rounds at several New York-area music stores, Glen concluded that the industry deserved a dismal report card: "Going to a record store is one of the most humiliating experiences I've ever been exposed to," he raved. "America loves to relax why else would we watch Vanna White? But people are really tired of schlepping around in your stores. The experience of making the purchase can be improved."

America's music merchants, who don't always take criticism well, showered Glen with a rousing standing ovation. Lou Kwiker, then president of Wherehouse Entertainment, told Billboard that although his chain

was not among those that had been reviewed by Glen, the consultant's comments made him realize that "we have some stores that we need to improve."

From that launching pad, he became a familiar face on the home entertainment retailing scene, scoring appearances at two Video Software Dealers Assn. meets, as well as conventions staged by Camelot Music, Erol's, and most recently, Wherehouse. (Billboard, Sept. 29).

NOT UNIVERSALLY ACCLAIMED: The words "flamboyant," "fiery," and "fighter" have been used to describe Glen, but, to be sure, I've heard less-than-complimentary modifiers used to describe him, too.

He comes across like the human equivalent of sauerkraut-people either love his work or hate it. The reaction is never dispassionate, so, along with attracting many avid fans, Glen has spurred his share of detractors.

After one of his VSDA appearances, I heard a rural-voiced store operator, who probably hailed from the South or the Midwest, complaining long and loud. This dealer just didn't get Glen at all; he grabbed on to Glen's "100 Ideas In 100 Minutes" theme and griped, "He never said, 'One,' . . . 'Two,' . . ."

I've also heard one observer dismiss him as a consultant who "just plugs different elements into his schtick, depending on who the audience is."

That he spurs criticism is probably fine with Glen. In keeping with his life-is-in-session philosophy, he would probably prefer to be disliked than to be ignored.

In case your wondering where this columnist stands, I'm definitely in his fan club. I cannot dispute the above-mentioned criticism that Glen's message remains unchanged, regardless of what type of retailer he is addressing. I buy into Glen's act because his criti-

(Continued on page 56)

Tower Cleans Up Its Block: B'way Store Helps With Fair

BY ED CHRISTMAN

NEW YORK—In an area that only months ago seemed overwhelmed by drug dealers, crack addicts, and panhandlers, the downtown Tower Records store, located here on lower Broadway, joined with a coalition of neighborhood groups to stage the "First Annual Broadway Village Art Street Fair."

The Oct. 14 event, attended by an estimated 70,000 people, celebrated the neighborhood, which, thanks to the efforts of the Concerned Citizens of Broadway (CCOB), is making a comeback. The coalition of neighborhood activist groups, which includes Tower, has asked city officials to beef up police patrols and sanitation services.

A while ago, the area was so bad that Tower's security division, when asked for solutions to the problems plaguing the lower Broadway store, dramatized the seriousness of the situation by recommending that the company look for a new space to conduct business. The company wasn't going to walk away from the location, which is among the chain's most profitable. So Tower decided to protect its considerable investment, which includes ownership of the building housing the store, by increasing its efforts with neighborhood groups to clean up the area.

Mathew Koenig, Tower regional manager, says he has become involved in local events, making sure he knows local officials. Also, he says, he has been active in CCOB, which includes merchants, property owners, individual block associ-

ations, and residents.

"[CCOB] started working on the [street fair] in July," Koenig says. "We are working toward a better way of life in the neighborhood. We don't want to be accosted by crack addicts. It doesn't only benefit us, it benefits the customer as well as local residents."

For the street fair, Tower staged a concert. Major and independent labels generously supplied 13 acts. The acts that performed were Bulletproof Blues Band and the Horse You Rode In On, both unsigned local bands; Shawn Colvin and Tommy Conwell, Columbia; Funke Natives, Amistead Records/Independent VYNLWORKS; Gutterboys, Geffen; Tommy James, Aegis; 3rd Bass, Def Jam/Columbia; Raging Slab, RCA; Trouble Tribe, Chrysalis; Sydney Youngblood, Arista; 2 Black 2 Strong, In Effect; Brand Nubian, Elektra; and Rockapella and True Image, two a cappella bands featured on "spike & co.: do it a cappella," an Elektra Entertainment release.

"I was so proud that the record companies became involved," Koenig says. "They know our problems and are willing to support us."

Although it was marred by controversy over 2 Black 2 Strong's performance, the concert was labeled by most observers as an overwhelming success. The controversy began when 2 Black 2 Strong's performance of "Burn Baby Burn," which encourages burning the American flag, was cut short. Tower executives say they pulled the plug because of 2

(Continued on page 58)

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BATTLES IN-STORE FOR MUSIC VIDEO SUPPLIERS

(Continued from page 49)

with producing effective compilations, some retail executives insist on assembling their own compilations for in-store play.

Bruce Imber, VP of marketing at 91-unit, Port Washington, N.Y.-based Record World Inc., says the chain experimented with various outside services before deciding to bring the operation in house. Imber says the move was based on the need to exercise control over product shown in the stores.

U.K. retail chain HMV, which is set to open two superstores in New York some time before Thanksgiving, has taken the issue of control a step further. The chain's executives have devised a comprehensive in-store-play concept called WHMV, modeled after a radio station. A staff of VJs will program the "station," says Peter Herd, VP of marketing.

Still, HMV will incorporate Concrete's Retail Vision reels into its WHMV programming, according to advertising and production manager Kelly Sutton. She says the Concrete compilations will be interspersed with segments from the chain's VJs.

LABEL REELS

For their part, the labels are increasingly offering their own compilations to the retail account base. According to Richard Yaffa, national manager of retail marketing at Columbia Records, the label is test-

ing a service called Digital Point Of Purchase, which features such artists as Harry Connick Jr., New Kids On The Block, Ultra Vivid Scene, and Mariah Carey.

Likewise, PolyGram Music Video is preparing its own promotional reel, with the goal of "providing a visual cue for customers to go to the music section," says Wanda Rachel Glinert, director of marketing.

At WEA, Atlantic Records and its longform division, A*Vision Entertainment, are both readying their own services for retailers, according to A*Vision director of marketing Curt Creager.

And CEMA Vision has already taken its service—which artist development manager Steve Rosenblatt calls "a video poster of our artists"—to retailers.

Other labels, such as Island, Enigma, Elektra, A&M, MCA, and GRP, also supply in-store compilations to retail chains.

SATURATION POINT?

The preponderance of compilation reels currently on the market, along with the planned launch of several label-originated services, suggests that the market for in-store play may be approaching saturation. As Camelot's Burnett puts it, "Crunch time may be around the corner."

Ken Guilford, Crossover's marketing director, says, "There's been a proliferation of in-house compila-

(Continued on next page)

Indies Use Vid Promos To Reel In Sales

BY PAUL VERNA

NEW YORK—Independent marketing firms are increasingly exploiting the potential of electronic point-of-purchase technology as a sales tool for prerecorded music.

Three companies, Concrete Marketing and Crossover Marketing Inc., both in New York, and Video Pipeline Inc., in Los Angeles, have established a foothold in the music retail account base with their respective in-store services—Retail Vision, Retail Instore Presentations, and Music Pipeline.

Concrete Marketing issues four genre-specific reels—Metalvision, Rapvision, Popvision, and Alternavision—under the banner Retail Vision. According to video coordinator James E. Saliby, the one-to-two-hour tapes contain a selection of video-clips interspersed with IDs from featured acts.

"We try to do things you'll never see anywhere else," says Saliby of Concrete's approach. He says the tapes are sent every six weeks to such chains as National Record Mart, Camelot Music, Spec's Music & Video, Trans World Music Corp., and the Wiz. Saliby adds that the two HMV superstores due to open in mid-November in New York have agreed to carry the service. Also,

Retail Vision goes to indie stores in college markets, inner-city mom-and-pops, and clubs around the nation, he says.

Recent compilations include such rising artists as Extreme, the London Quireboys, and Alice In Chains (Metalvision); Transvision Vamp and 3rd Bass (Alternavision); Deee-Lite, George LaMond, and Beats International (Popvision); and Ice Cube, Tres, and D-Mob (Rapvision).

Saliby says he is sensitive to retailers' apprehensions about potentially offensive product appearing on the videotapes, particularly in the rap and metal sets. "I'm not going to give a retailer something that's going to offend grandma," he says. "It's not good for me, it's not good for the retailer, and it's not good for the label. It's a judgment call."

Like Concrete, Crossover Marketing, which issues four monthly compilations specializing in urban, dance, and rap product, is offered free to retailers. "We started out with 200 stores in May and have built up to 500," says Ken Guilford, marketing director. The service, titled Retail Instore Presentations—or R.I.P.—numbers among its users such retail chains as Camelot Music and Tower Records, as well as more than 100 mom-and-pop stores, according to Guilford. The label client-

ele includes, besides all the majors, indies like Sleeping Bag, S.O.U.L., and Def Jam, he says.

Recent R.I.P. compilations have featured new clips from Bell Biv DeVoe, Public Enemy, Soho, and the Family Stand, among others. Guilford says the videos also contain music industry news, comedy bits, and promotional segments.

The music retail equivalent of the 5-year-old Video Pipeline service, Music Pipeline is a video subscription offered to retailers for \$20 a month, says president Jed Horovitz. And while some retailers object to paying for clip compilations, Horovitz claims that the add-on sales triggered by Music Pipeline more than offset the cost of the reels.

Some 400-500 stores, including Tower Records and Disc Jockey outlets, have subscribed to Music Pipeline, according to Horovitz. The two-hour VHS tapes contain titles culled from the Billboard Hot 100 chart. As such, the aim of Music Pipeline is not so much to break new artists but to provide retailers an opportunity "to capitalize on existing hot acts," Horovitz says.

To that end, Music Pipeline—like its competitors—furnishes on-screen information on the artist, song title, album title, and label for the duration of the video.

BON JOVI





Tops In Pops. Cincinnati Pops conductor Erich Kunzel, center, drops by Camelot Music's Princeton, N.J., superstore for an hourlong autograph session co-hosted by Telarc, WGUC, and Camelot Music. A crowd of classical music enthusiasts gathered to chat with maestro Kunzel about the new "Christmas With The Pops" project. Shown with Kunzel, from left, are Glynn Wilson, sales manager, Telarc; Mark Farrell, music buyer, Camelot; Dave Denenzio, manager, Camelot; and Rick Taft, manager, Camelot.

London Getting To Know Sam Goody Outlet Store Is Musicland's 1st Retail Unit Outside The U.S.

■ BY JEFF CLARK-MEADS

LONDON—In the U.S., a Sam Goody store cannot open in some major cities, including New York and Los Angeles, without being instantly recognized by most music customers. In Thurrock, a suburb of London, they still say: "Sam who?"

Musicland's famous logo this week is finding out what it is like to be a long way from home and not sure of the friendliness of the

natives. Sam Goody may be sophisticated enough to be part of esoteric Boston society, cool enough to be part of Miami's beach culture, or corporate enough to rub shoulders with the powerful in Washington, D.C., but in the industrial flatlands east of London, some people think it might be a pizza parlor.

For its first store outside of the U.S., Musicland, which operates 792 music outlets, has opened a 3,500-square-foot Sam Goody outlet, carrying some 20,000 titles, in The Lakeside Centre, a huge new shopping mall.

Those in charge of the retailing venture will be delighted, though, if Sam Goody's unfamiliarity to the British audience creates a curiosity that brings in a few extra customers.

Paula Connerney, president of European operations for the company, says, "If we can get people saying 'Who is Sam Goody? What is Sam Goody?,' that can only be good."

Connerney says she feels completely at home in The Lakeside Centre. "This center is brilliant, and it's just like the kind of place we normally operate from in the States.

"We've had quite a bit of interest shown in us by the other retailers in here simply because we are

American, and the record companies over here have been fine. There have been no problems at all, but perhaps the number of stores we have in the States helps that relationship."

A second Sam Goody store is planned in Barking in east London before the end of the year, and Connerney is looking at other sites nearer the center of the capital for possible locations early in 1991. She says there are no plans at present to expand onto the European continent, but the prospect is not beyond the bounds of possibility.

However, she qualifies that with: "I'll take next year as it comes. I've only been over here for eight months and I still haven't seen a lot of England. This store in Thurrock is our first stab, and I want to get this up and running before I think about what happens next."

To help Musicland get off on the right foot, the chain has hired Frank Derango as sales and marketing manager. Derango was previously with 300-store U.K. chain Our Price, the company believed to be Sam Goody's closest British equivalent.

The main difference between the two operations is that everybody here already knows Our Price does not sell pizza.

BATTLES IN-STORE FOR MUSIC VIDEO SUPPLIERS

(Continued from preceding page)

tion reels from independent marketing companies." Consequently, he adds, "it's become more difficult to convince labels to stay with us on an independent level."

The way these firms stay in business, say executives at several companies, is by providing genre-specific reels aimed at niche audiences. The labels, on the other hand, offer a gamut of genres from their diverse rosters. And retailers, from a store-management perspective, are perhaps the best judges of what their customers want to see and hear.

TRACKING

With all of the competition for

time on in-store monitors, music video service suppliers agree that tracking, or measuring how much time is allotted specifically to each video system, is paramount to ensuring continued success. However, determining how often and at what time the tapes are played can be as difficult as measuring what percentage of music sales are precipitated by the videos.

Jed Horovitz, president of Video Pipeline, admits that, for his new service, Music Pipeline, "we don't have hard-and-fast data as to how often it's played." The video service, though, has undergone substantial testing via surveys and mailings, indicating that 95% of the retailers

who use the system report rental increases. Horovitz says, "I would expect the same kind of numbers when we do a survey with Music Pipeline in the first quarter."

At Crossover, Guilford says each video is tracked for plays per day and impact on cassette and CD sales. Likewise, Concrete's Retail Vision compilations are accompanied by a questionnaire to retailers geared toward gauging the effectiveness of the videos, says James E. Saliby, video coordinator. Saliby adds that he routinely visits retail accounts to make sure they are receiving proper service.

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NARM Honoring Best-Selling Indie Product Awards Fete Top Label, Titles, New Artist, Catalog

■ BY DEBORAH RUSSELL

THE NATIONAL ASSN. of Retail Merchandisers presents its fifth annual Independent Music Awards Banquet Tuesday (6) during its Wholesalers Conference in Palm Springs, Calif. The awards recognize the best-selling independently distributed titles for the year, beginning July 1, 1989, and ending June 30, 1990.

The list of nominees follows:

Independent Label of the Year: Caroline, Luke, Nasty Mix, Priority, and Relativity.

Best-Selling Album (includes albums, cassettes, and CDs): "AmeriKKKa's Most Wanted," Ice Cube; "As Nasty As They Wanna Be," 2 Live Crew; and "Sex Packets," Digital Underground.

Best-Selling Single (includes cassettes and CDs): "Electric Boogie," Marcia Griffiths; "Humpty Dance," Digital Underground; and "Me So Horny," 2 Live Crew.

Best-Selling 12-inch Single/Maxi Cassette (includes cassettes and CDs): "Don't Make Me Over," Sybil; "Expressions," Salt-N-Pepa; and "Humpty Dance," Digital Underground.

Best-Selling New Artist (includes albums, cassettes, CDs): "AmeriKKKa's Most Wanted," Ice Cube; "Sex Packets," Digital Underground; and "To The East Backwards," X Clan.

Best-Selling Catalog (includes albums, cassettes, CDs): "As Nasty As They Wanna Be," 2 Live Crew; "Changes," David Bowie; "Chronicles," Creedence Clearwater Revival; "Dr. C.C.," Clarence Carter; "Greatest Hits," Ray Charles; "Greatest Hits," Stylistics; "Greatest Hits," Trinere; "Is What We Are," 2 Live Crew; "Loc'ed After Dark," Tone Loc; and "Move Something," 2 Live Crew.

NARM member independent distributors made the nominations and the association's regular member retailers, rackjobbers, independent distributors, and one-stops voted on the finalists. The winners will be announced Monday

(5) during the independent distributors and manufacturers segment of the wholesalers conference. (For more on the conference, see story page 55.)

DISTRIBUTION REVOLUTION: L.A.'s Boss Man Records is the first independent record label to pact for exclusive distribution with Independent National Distributors Inc., the group attempting to create a national web of indie distributors and labels (Billboard, Aug. 25).

INDI chief operating officer George Hocutt (whose own California Record Distributors Inc.



was the first outlet purchased by the INDI network), and INDI executive VP Dick Kline announced the deal Oct. 23 in a joint statement.

The Boss Man roster includes rap acts MC Jr. Cas and Rappin'stine, the dance act Sleeze Boyz, and urban singing group Simply Raw.

Boss Man president Mark Gordon says he thinks INDI is a "concept whose time has come," noting he is eager to hand the Boss Man distribution reins to one centralized network with a unilateral operating policy.

"It's a system that's very beneficial to the labels," Gordon says. "Now I won't have to worry distribution; everything's under one roof. They're giving me the freedom to do what I want to do. I can just go out and make good records."

INDI's offices currently operate out of CRDI's San Fernando Valley (Calif.) headquarters at 818-361-7979.

MEANWHILE, Superior Record Sales has reactivated its distributorship, with industry vet Pete Castagne at the helm.

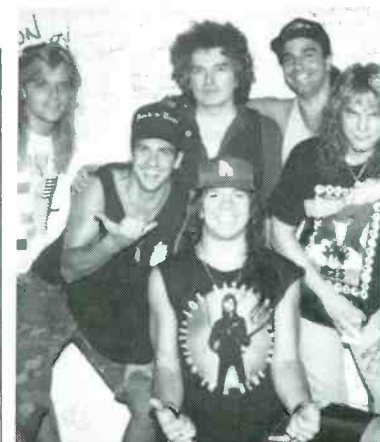
Superior, owned by Sam Weiss,

this week shipped the TSR Records 12-inch single "The Roof Is On Fire" by West Bam, and a Nervous Records single of Desire's "I Caused The Pain" b/w Gee Wise's "Light Skin Lady."

Castagne comes to Superior from Break Out Music Marketing, a retail marketing company whose clients include Columbia, Big Beat, and Landmark, among others. He also worked for Motown and the New York-based Sunshine Distributors. Superior will concentrate its coverage in the Northeast region of the country. In addition to Superior, Weiss owns and operates WIN Records & Video, an old-line one-stop located in Elmhurst, N.Y. Call 718-335-2151 for more details.

Superior re-enters the market at a time when Baltimore-based Great Bay Distributors Inc. has opened New York offices headed by Andrew R. Miele Jr. Miele exited Schwartz Brothers Inc. to step up Great Bay's East Coast penetration (Oct. 27), while Schwartz Brothers is beefing up its own staff. Ira Derfler, most recently national VP of sales for EMI in New York, has taken over as Schwartz Brothers' New York branch manager with Arnie Handwerker as New York branch sales manager. Schwartz Brothers recently added personnel to cover the New York market, as well as the New England region north to Maine, Vermont, and the Boston area. Call 301-459-8000 for information.

CHASE THIS: Chase Records Inc. is a new Manhattan-based reggae/rap/R&B label headed by partners Chris Cameron and Jerry Smith. The roster includes rap act BASS (Brothers About Sight & Sound), whose debut rap/dance single, "Order In The Court," b/w "I'm In Control/You Gotta Dance" shipped Oct. 26. East Coast rappers Poetic Athletes and Cool Breez & Wise also have recordings in the works. Distribution is handled by Casino. For details: 718-322-9510.



Sweet Visit. MCA recording group Sweet FA stops by the House Of Guitars in Rochester, N.Y., for an impromptu acoustic performance of songs from its new album, "Stick To Your Guns." Thanking the band for the visit is store owner Armand Schaubroek, in back row, right.



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NARM Wholesalers Confab Convenes In California

NEW YORK—The National Assn. of Recording Merchandisers Wholesalers Conference, Nov. 2-7 in Palm Springs, Calif., is expected to draw some 50 attendees, representing more than 100 companies.

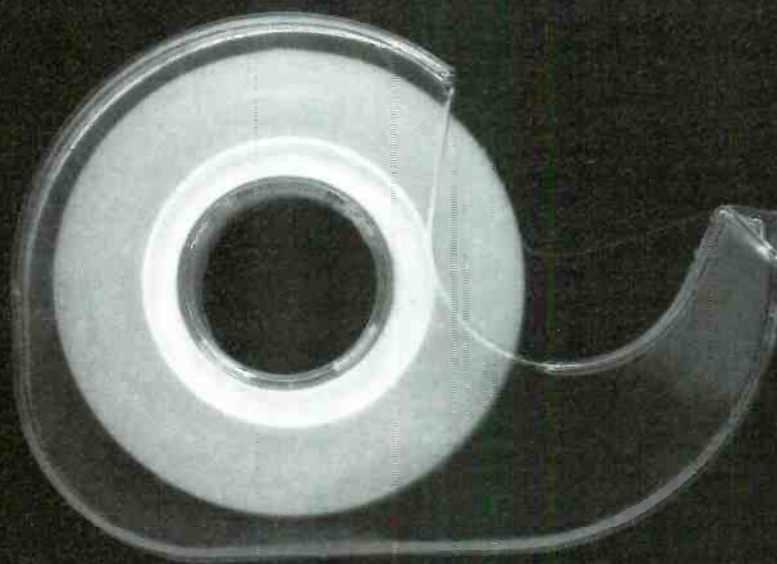
The confab, as usual, is subdivided into three conferences, the one-stop distributors and manufacturers conference. Each miniconference will feature daily buffet breakfasts and an ongoing one-on-one meeting. In addition, there will be a cocktail reception each evening for all attendees. On Tuesday (6), NARM will hold the Fifth Annual Independent Music Awards Banquet, honoring the year's best-selling independently distributed titles (see story, page 54).

The rackjobbers conference, sporting the theme "Rack Jobbers Are Functional," will be held Nov. 2-4, with some 25 companies expected to attend. On Nov. 2, the program will kick off with a cocktail reception followed by a dinner, which will feature a talk on "The Role of the Rack Jobber in Video Merchandising" by Steve Strome of Troy, Mich.-based Handleman Co. At the 3 p.m. dinner, Keith Benjamin of New York-based financial firm Silberberg, Rosenthal and Co. will give a speech titled "Why Does Wall Street Hate the Rack Jobber?" That will be followed by a panel discussion with representatives from Minneapolis-based Lieberman Enterprises; Handleman Co.; Portland, Ore.-based Sound Distributing Co.; Amarillo, Texas-based Western Merchandisers; and Cleveland-based Arrow Distributing Co.

The one-stop conference, themed "The One-Stop: Your Sub-Distributor," will include a dinner meeting on Sunday at which Bruce Ogilvie of Abbey Road Distributors will give "The One-Stop Report." Next, a variety of sessions will be offered on what constitutes "The Ideal One-Stop," with the manufacturer's viewpoint and Bruce Cohen of Santa Anita, Calif.-based Valley Record Distributors presenting a one-stop's viewpoint. The distributor's viewpoint will be presented by Kevin Anderson of Los Angeles-based Coast VIP Records, Chris Kimball of San Francisco's City Music, and Brad and Mark Ludes of Music Mart in Costa Mesa, Calif. About 60 one-stop representatives from some 25 companies are to attend the conference.

Under the theme of "Always Creating Tomorrow," the independent distributors and manufacturers conference will be held Monday (5) through Wednesday (7). The meeting, which is expected to draw approximately 50 distributors representing about 100 companies, will include an independent action executive committee meeting on Monday and a dinner meeting that night, with a talk by NARM resident Patricia Moreland of Los Angeles-based Show Industries, which runs City One-Stop, and an IAC presentation by Phil Jones of Fantasy Records.

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Blockbuster Grows Big And Profitable

Third-Quarter Revenues, Sales Post Healthy Gains

■ BY DON JEFFREY

NEW YORK—As Blockbuster Entertainment Corp. continues to expand its chain of video stores, the company reports healthy third-quarter increases of 46% in net profit and 55% in company revenues.

For the three-month period that ended Sept. 30, Fort Lauderdale, Fla.-based Blockbuster posted net income of \$19.1 million on company revenues of \$165.3 million.

Systemwide revenues, a measure of store revenues from franchised as well as company-owned outlets, jumped 75.5% to \$300.9

million.

At the end of the quarter, there were 1,476 Blockbuster stores open, 750 company-owned and 726 franchised. That compares with 942 stores, 521 company-owned and 421 franchised, at the close of last year's third quarter.

The company's same-store sales, which take into account only those outlets open at least one year, were also up significantly. For the 12-month period that ended Sept. 30, same-store sales rose 7%. A Blockbuster spokesman says average monthly revenues for a company-owned store are \$70,010.

Miriam Meglan, partner in the

New Orleans investment firm Johnson, Rice & Co., says that the financial results are in the range projected by analysts. She adds that the company is expected to meet its expansion targets for the rest of the year.

For the first nine months of this year, Blockbuster had net earnings of \$47.4 million on revenues of \$453.4 million, both 66% increases. Systemwide sales surged 88.4% to \$815 million.

The company's stock has been trading recently in the middle of its 52-week price range. At press time, shares closed at \$19.125 each.

RETAIL TRACK

(Continued from page 50)

cism of the American marketplace is a universal that relates to all sorts of businesses.

The fact is that the level of service the consumer can expect today—at a music or video store, a gas station, a restaurant, or any other kind of establishment—has deteriorated greatly from what could be expected a couple of decades ago. As Glen is so fond of saying, good customer service is more the exception than the norm, to the point where good service can startle a shopper.

HE WROTE THE BOOK: Now Glen—whose résumé includes consulting stints with Dayton Hudson Corp., Melville Corp., Sears, The Gap, The May Company, and Parisian—has put his thoughts in writing. His first book, titled "It's Not My Department" and published by William Morrow and Company, was released in October. Glen says his clients had been encouraging him to do a book for years, but the ball didn't get rolling until two-and-a-half years ago, when Waldenbooks CEO Harry Hoffman put the consultant and the publisher together. The subtitle for this tome, which is being offered as an alternate selection in the Book-Of-The-Month Club and a main selection of the Macmillan Executive Book Club, is "How To Get The Service You Want, Ex-

actly The Way You Want It."

As that subtitle indicates, this book takes a different slant than the one Glen employs when he speaks to retailers. Rather than telling the store operator how to give better service, the book assumes that the consumer will generally be accorded shabby treatment. More than half of it, therefore, tells consumers how to steer service providers into delivering satisfaction.

The focus is by no means confined to retail stores. Glen focuses on important institutions such as hospitals and schools, and he devotes a lot of attention to ways to wrangle desirable service from hotels—knowledge a lot of us could have used at the Fontainebleau Hilton during that '87 NARM (by the end of the confab, it was better known as Hotel Hell).

Glen tells Retail Track that there's a reason he targeted consumers in his book debut. "I think the revolution will come from the consumers. If customers do revolt, then automatically the service providers will change."

Why has service in the U.S. declined so much? "I guess like everything else, we got too fat, too rich, and too careless. [ABC news anchor] Peter Jennings says the last great thing America did was go to the moon; that was 20 years ago. I think the reason [service] isn't there is because nobody demands it," says Glen.

To mobilize those demands, Glen is embarking on a national publicity tour that will find him on Joan Riv-

ers' show, on CNN, and on talk shows in 20 cities. Glen says he'll be on the stump because "the fact is I'm not known to the public. I'm going to try to get the TV hosts to go shopping and get insulted with me."

MISSING FROM Glen's book is even a single reference to the bad shopping experiences he discovered in music and video stores during the past four years. "Maybe there weren't any that stood out as exceptional stories," Glen muses.

Still, his book is about to become part of the curriculum at Camelot. Glen sent a copy to Camelot senior VP Larry Mundorf, and Mundorf, in turn, has decided to buy a copy for each of his store managers.

Glen already has his mind set on the next book, and he vows this time to target service providers more than he did in "It's Not My Department." Says he, "The next book has to be about doing things right, because believe me, no one is doing things right."

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Black Top Aims To Give Retailers The Blues—Via CD Sampler

BY JIM GESSMAN

NEW YORK—Black Top Records has the blues and is bringing them to retail shelves in time.

To help celebrate its 10th anniversary, the New Orleans label has a national retail promotion under way featuring a "Black Top Blues-A-Rama" budget sampler.

The 72-minute item, \$9.98 on CD and \$5.98 on cassette, has 21 tracks featuring current and catalog artists, including the Neville Brothers, Buckwheat Zydeco, Anson Fambrough & the Rockets, Hubert Sumlin, and Bobby Radcliff.

With a full flight of point-of-purchase materials, including posters, flats, flip-inserts, and in-store play copies, Black Top has targeted the retail chains Tower Records, Harmony House, Nobody Beats the Wiz, Rose Records, and Sound Warehouse, as well as a number of independent merchants.

The label is holding a display contest within each chain, which will award cash prizes, with winners then competing for a grand-prize trip to a Black Top Blues-A-Rama concert.

Distributors also received an incentive deal, which offered a 10% discount on featured titles.

The month-long campaign, which national marketing director Mindy Giles says is Black Top's first "traditional" promotion, ended in mid-October.

"The label has come on so strongly this year, with so many accolades for our records from critics and the blues societies, that it was important to take note and celebrate our 10th anniversary," says Giles. She adds that the budget sampler, the promotion's "centerpiece," effectively shows Black Top's growth over the last decade.

"Earl King, Snooks Eaglin, and James 'Thunderbird' Davis are legendary artists who hadn't put out records in a long time, and Black Top brought them back to headline status," says Giles. "'Blues-A-Rama' showcases these pantheon artists as well as the younger artists in the field, like Anson and Bobby Radcliff."

The sampler promotion also represents a move at Black Top for greater exposure, according to president Human Scott.

"We've just been kind of there, doing records we liked for a long time and not pushing them in a business sense of way," says Scott.

"Two years ago we decided to see if we could make a little business out of it and generate the money to do better things for us and our artists."

Specifically, Black Top increased its release schedule to a dozen or so albums a year, up from a total of 15 releases in its first six years, with 22 put out in the last two.

"We could make 40 records a year. Or [we could] develop our roster by putting out a certain number every year and maintain-

ing label quality and continuity—and developing the people we have," Scott continues. The latter option is the tack taken by Black Top, and Scott is looking at heightening the label's publicity and market presence in achieving a higher profile.

Giles notes that a "Tower Tribune" advertorial, based on coverage in the chain's in-store Pulse! publication, is being distributed this month to 27 alternative and college newspapers in Tower markets. Additionally, full-page ads

have been placed in various blues society newsletters and distributor catalogs.

Although the sampler campaign will soon run its course, the label plans to continue promotional efforts with other releases. For instance, the November release of the third and fourth volumes of Black Top's "Blues-A-Rama" concert albums will receive such a boost.

Meanwhile, the Blues-A-Rama concerts—multi-Black-Top-artist affairs lasting up to eight hours—

will for the first time be staged outside the regular New Orleans Jazz Festival setting.

Scott says that the entertainment marketing division of the DMB&B ad agency has been hired to coordinate Blues-A-Rama concerts in Los Angeles, Chicago, and New York.

"If we up our profile, sales will do better," he says, noting that while blues albums generally sell in the 5,000-25,000-unit range, many Black Top titles sell between 15,000 and 20,000 units.

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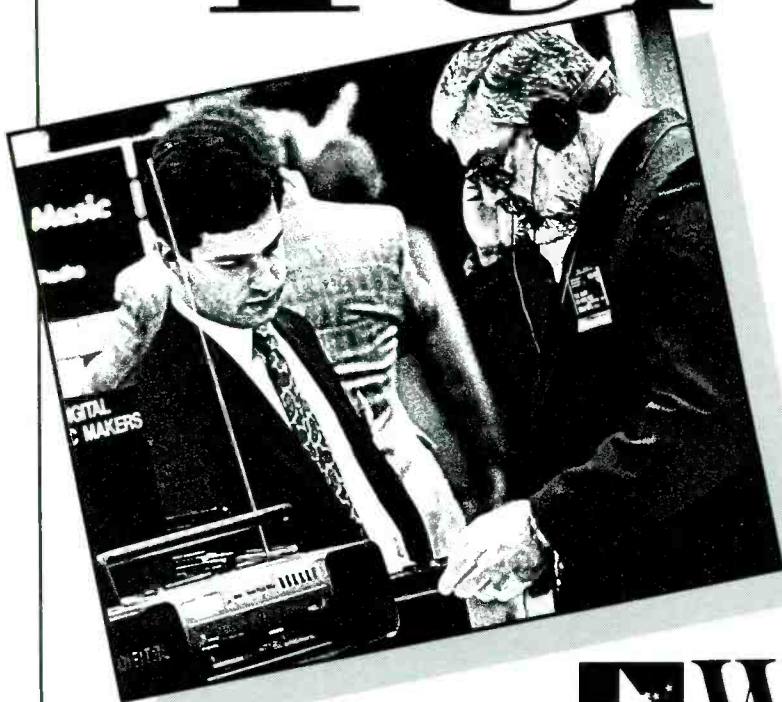
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TOWER HELPS WITH FAIR

(Continued from page 50)

Black 2 Strong's use of profanity, while the group claims the motive was censorship due to the political nature of the song (Billboard, Nov. 3).

Mayor David Dinkins recognized the CCOB's efforts by proclaiming Oct. 14 the "Concerned Citizens of Broadway Village Art Day."

The street was closed to traffic, allowing area merchants and temporary tenants to set up 200 booths, which sold jewelry, art, and food. Among the booths was a non-profit section, which included organizations such as Greenpeace, Amnesty International, the AIDS Quilt Project, and the Manhattan Center For Living.

'We're working on a better way of life'

The arts referred to in Village Art Day included the arts of painting, sculpture, music, and awareness, says Hedi Kim, Tower's regional assistant. In addition to housing non-profit groups among the booths, Tower displayed the world flag for peace on the side of its building, and spread the word about the Rock The Vote campaign.

Besides the street fair, recent efforts by the CCOB have included work with City Hall to restrict peddling on Broadway to free up the sidewalks for business patrons and normal traffic.

Another accomplishment has been a tree-planting program, which to date has placed more than 38 trees along Broadway between Eighth Street and Houston Street.

"The [street fair] has made people aware of the issues," says one CCOB member. "We have lobbied for and received foot patrol police officers. This lets people know they have power to take back their neighborhood. And if we don't get more police, we will hire our own security."

Moreover, the organization plans to hire a cleanup crew to pick up where city services leave off.

The neighborhood surrounding the Tower outlet has a long history of ups and downs. In the 1930's, it gave birth to the expression "Bowery bum," referring to the homeless who, to this day, live on the streets and in the many flop houses located in the area.

But in the late 1970's Broadway experienced a revival, which many credit to the opening of the Tower store. The 33,000-square-foot store serves as an anchor, drawing tens of thousands of shoppers daily to the area. Other retailers capitalized on Tower's drawing power by lining the Broadway corridor with shops, making the street one of the premier shopping areas in the city.

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(Continued on next page)

**Acclaim Entertainment
reports revenue rise
... see page 106**

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- ★ "The Civil War" features "Battle Hymn of the Republic", "Dixie", "When Johnny Comes Marching Home", "Shenandoah" and "Ashokan Farewell", the haunting theme music of the series, plus traditional American string band music, marches for brass band, gospel anthems, solo piano tunes and more, plus a reading by Paul Roebeling of one of the most moving love letters ever written.
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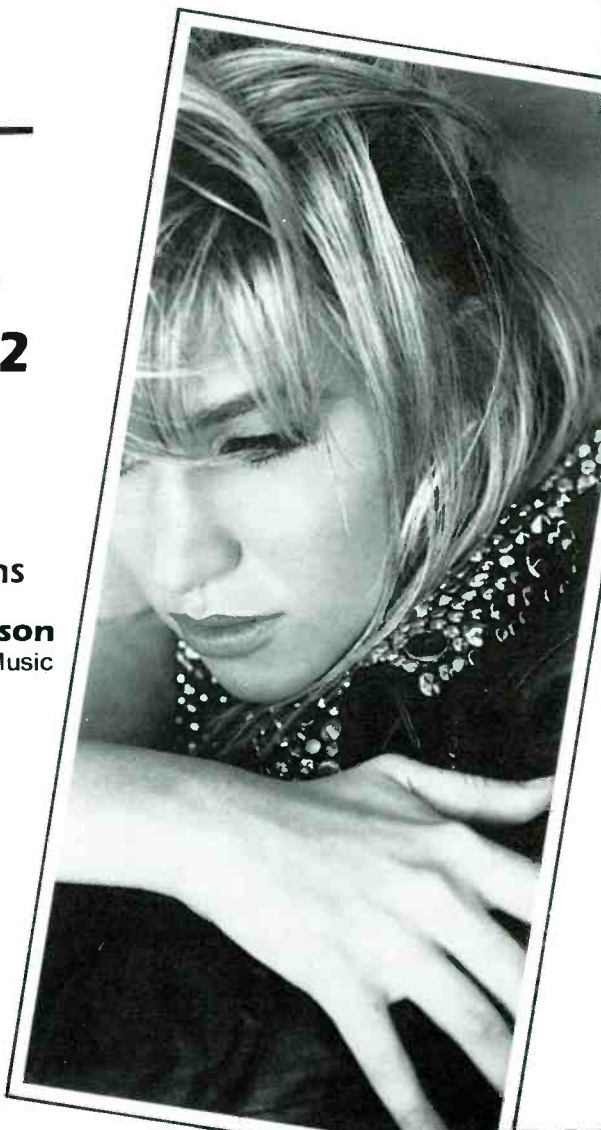
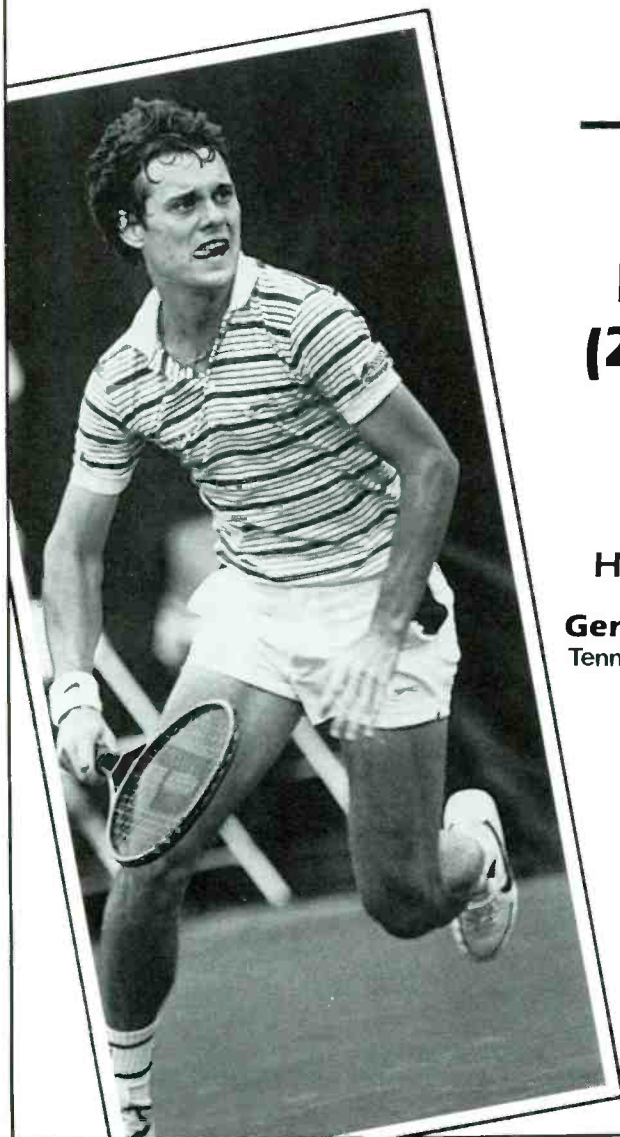
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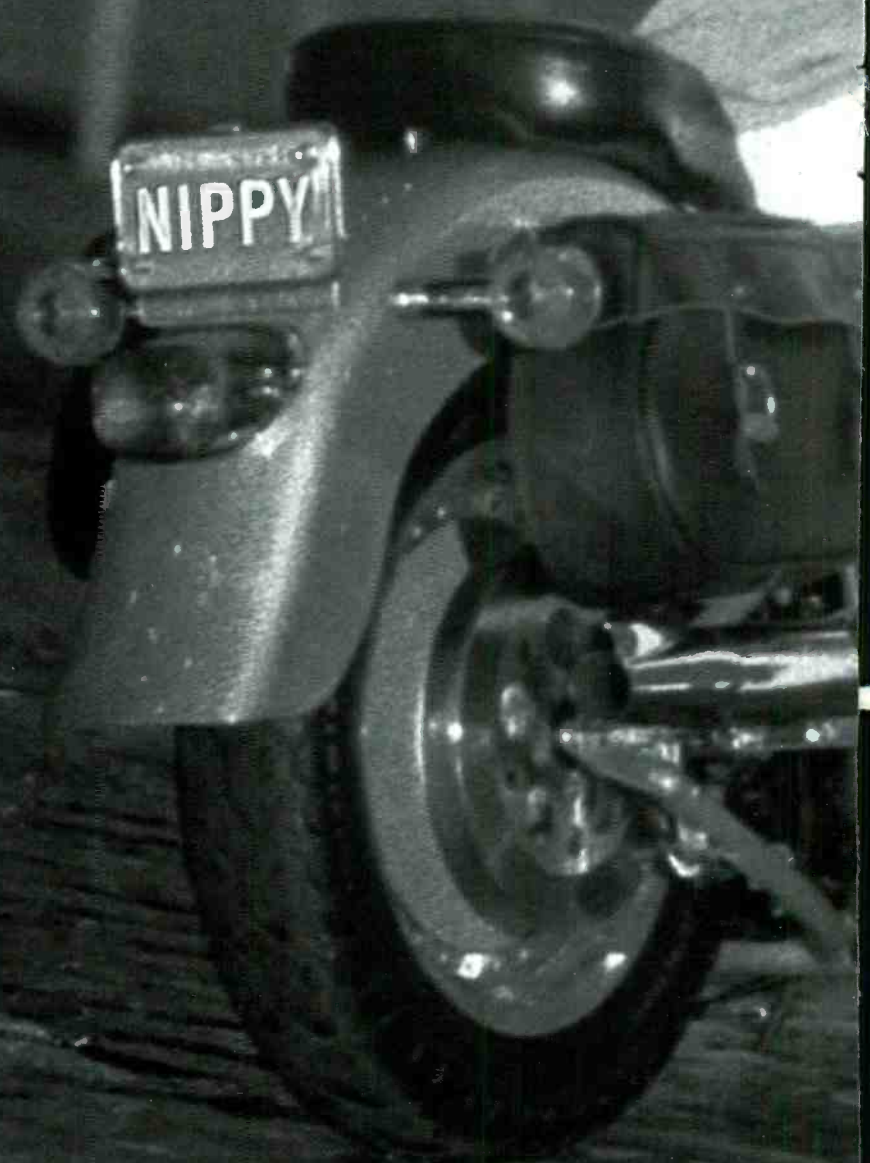
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Acoustic Christmas
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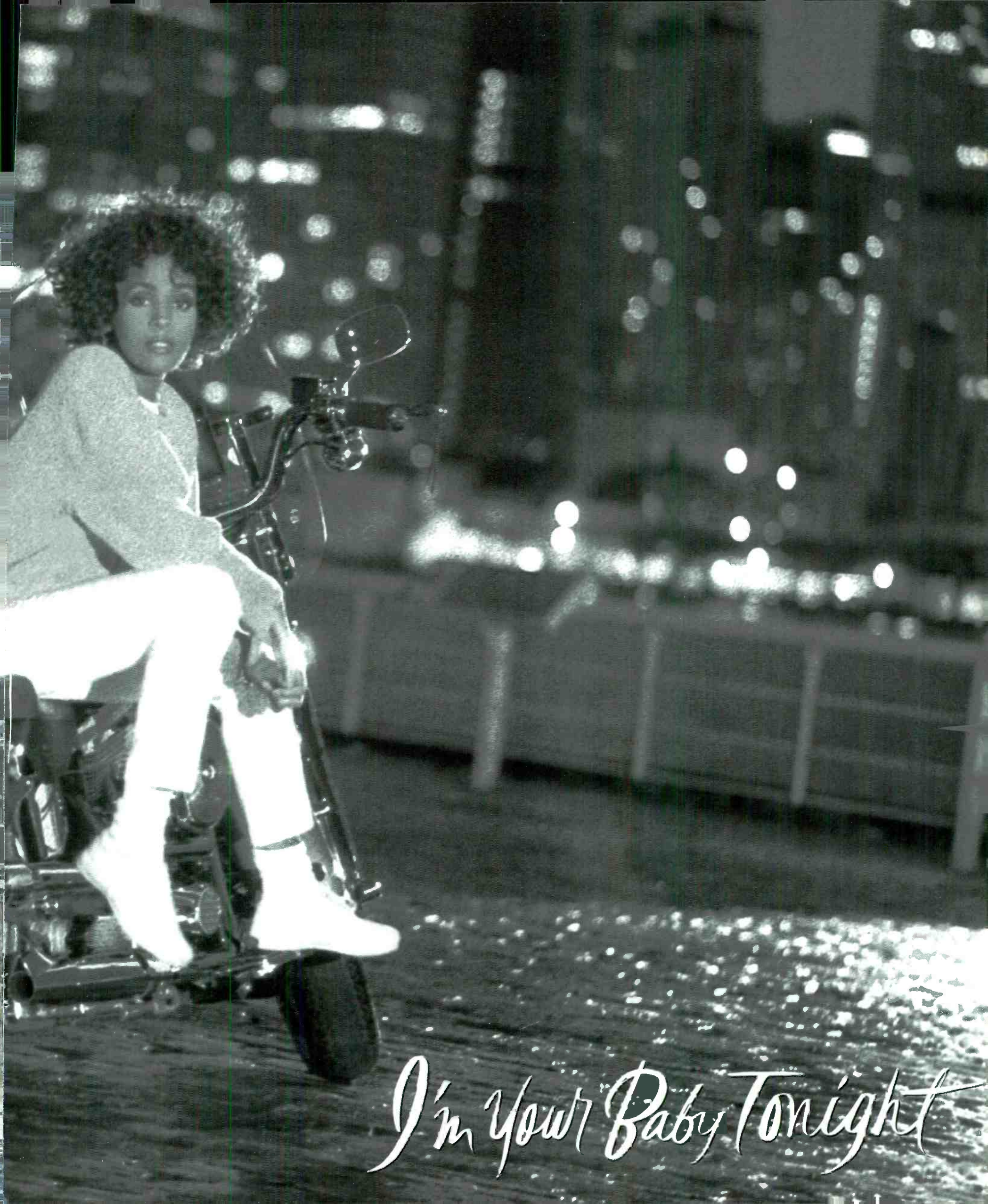
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Spotlight

VIDEO SPECIAL INTEREST

A Full-Spectrum Library of Highly Active Titles Awaits the Avid Collector at Every Marketing Turn. Music Video Has Made Great Leaps, but Has Yet to Hit Full Stride.

By CHRIS MCGOWAN

In the '80s, home video took a giant leap from high-end curiosity to mainstream media configuration. Jumping right along with it was the soon-to-be-vast field of "special-interest" video (aka non-theatrical), which in 1990 is now right at home in bookstores next to the hardcovers and paperbacks, and in sporting goods stores beside the running shoes, fishing gear and cycling accessories. It is heavily marketed through catalogs and direct mail, and is gradually capturing long-deserved shelf space in video stores. The VCR is in most households, and no one finds it the least unusual to find tapes on sale in the strangest places.

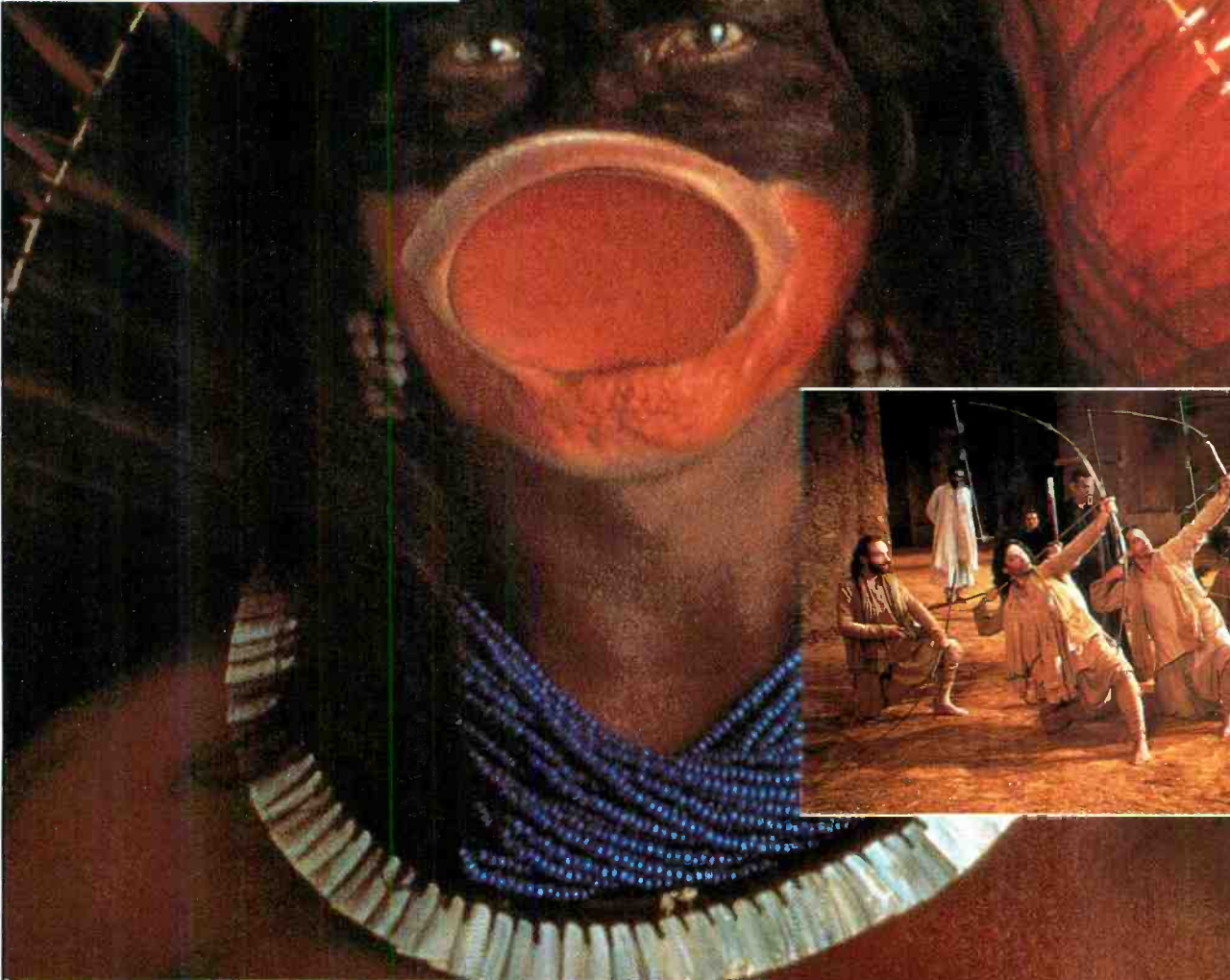
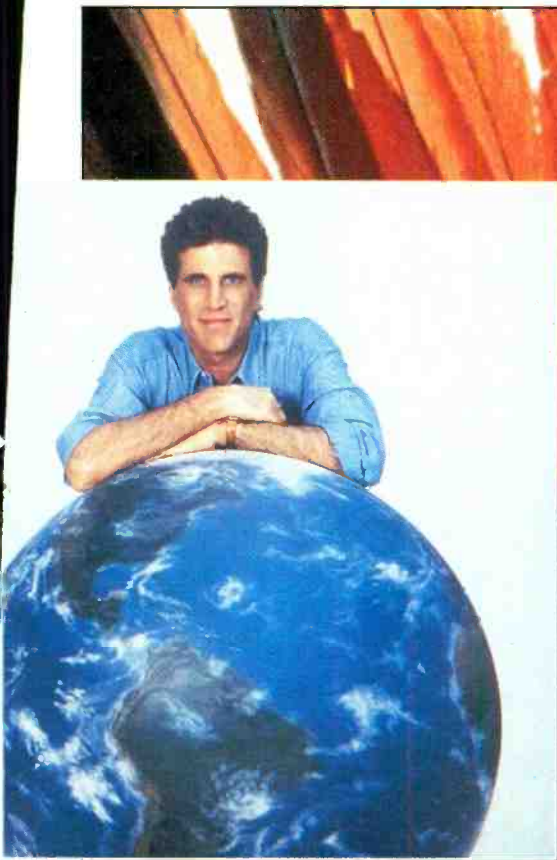
So successful is the area of special-interest video, that it accounted for 20 of the top 30 best-sellers in Billboard's year-end Top Videocassette Sales chart for 1989 (which covered the period Nov. 19, 1988 through Nov. 11, 1989). Fitness (six), music video (eight) and Playboy (three) accounted for most of those 20 non-theatrical chartbusters. Six-figure unit sales became a common occurrence for hit non-theatrical titles.

Also strong were sports tapes (instructional and spectator), documentaries and PBS-style series. In the latter area, the six-tape series "Joseph Campbell And The Power Of Myth" (Mystic Fire Video) and the 14-part "Cosmos" series (Turner Home Entertainment) both helped to broaden the programming mix over the last two years. And with the debut of PBS Video (distributed by Pacific Arts) in September, releases of this kind should become both commonplace and may prove very profitable.

This year also saw the explosive success of three music video titles from New Kids On The Block, who to date have sold over 3.5 million total units of their three CMV titles, according to the label. In the burgeoning genre of music video, it is now quite reasonable to expect 100,000-unit sales of a supergroup, not too farfetched to hope for 400,000-unit sales of a megatitle (by Bruce Springsteen or U2, for example), and within the realm of possibility to achieve seven figures with a phenomenon (aka Michael Jackson in the '80s or New Kids On The Block in 1990).

Debbie Newman, VP of programming and marketing for CMV, terms the New Kids "a phenomenon and certainly not representative," but she feels that music video as a whole has made great strides. "There is better timing with album product, more aggressive release schedules and a better consciousness of music video as an extension of the music" (Continued on page S-4)

CLOCKWISE FROM TOP LEFT: Ted Danson in "Help Save Planet Earth" (MCA); Robert Bly and Bill Moyers in "A Gathering Of Men" (Mystic Fire); "The Mahabharata" (Parabola); "Elvis: Vol. 1—Center Stage" (Buena Vista); **BACKGROUND:** Raoni, Megkronite Indian chief, painted in "Raoni: The Fight For The Amazon" (Mystic Fire).



By CHRIS McGOWAN

(All titles are listed below by label in alphabetical order.)

CURRENT AND NEW:

"That's Action!" (AIP Home Video). \$79.95.
 "Baseball Classics, Vol. 1: The 1952 And 1953 World Series" (BMG Video/Worldwide Entertainment Marketing). \$14.98.
 "Baseball Classics, Vol. 2: The 1954 World Series" (BMG Video/Worldwide Entertainment Marketing). \$14.98.
 "History Of The NBA" (CBS/Fox Video). \$19.95. Hosted by

"Bodies In Motion" (Jeito Concepts, Inc.). \$14.95.
 "Lester Horton Technique: The Warm-Up" (Kultur Video). \$29.95. A dance training tape from a legendary teacher.
 "Wayne Gretsky: Above And Beyond" (LIVE Home Video). \$19.95.
 "The History Of The PGA Tour" (LIVE Home Video). \$19.95.
 "Help Save Planet Earth" (MCA Home Video). \$14.95. Ted Danson, Whoopi Goldberg, Jamie Lee Curtis and others show how each of us can help preserve the environment.
 "Heather Locklear Presents Your Personal Workout" (MCA Home Video). \$19.95. Sponsored by Bally's Health & Tennis Corp.

tainment Marketing). \$16.98.
 "The Highwaymen Live, Featuring Johnny Cash, Willie Nelson, Kris Kristofferson and Waylon Jennings" (CBS Music Video). \$19.98.
 "George Michaels" (CBS Music Video). \$19.98.
 "Aerosmith: The Making Of Pump" (CBS Music Video). \$19.98.
 "Charlie Daniels: Homefolks & Highways" (Cabin Fever Entertainment). \$19.95.
 "Smithereens 10" (Capitol Video). \$19.98.
 "M.C. Hammer: Hammer Time" (Capitol Video). \$19.98.
 "Moscow Peace Festival, Vols. 1 & 2" (Elektra Entertainment). \$24.98 each. Stars Ozzy Osbourne, Bon Jovi, Scorpions and many more.

SPECIAL INTEREST



former Los Angeles Lakers coach Pat Riley.
 "The Best Of U.S. Open Tennis: 1980-1990" (CBS/Fox Video). \$19.95.
 "Summer Slam 90" (Coliseum Video). \$39.95. More WWF wrestling mania.
 "WWF's Hottest Matches" (Coliseum Video).
 "Rod Morgenstein: Putting It All Together" (DCI Music Video). \$39.95. Winger drummer explains his musical moves in this instructional title, one of six drumming videos from DCI.
 "College Football Funnies" (ESPN Home Video). \$9.95. Distributed by Forward Marketing.
 "College Hoops Bloopers" (ESPN Home Video). \$9.95.
 "ESPN's Bloopers Awards" (ESPN Home Video). \$9.95. Chris Berman presents his favorite sports bloopers.
 "Ultimate Super Thrills" (ESPN Home Video). \$9.95. A half-hour music video that explores daredevil sports.
 "Save The Earth" (Fast Forward Video). \$19.95.
 "Bogie: The Last Hero" (Fries Home Video). \$14.95.
 "Cosmopolitan Tonetics: Beginner's Workout" (Goodtimes Home Video). \$9.95.
 "Cosmopolitan Tonetics: Tummy-Toning Workout" (Goodtimes Home Video). \$9.95.
 "Popular Mechanics: The 15 Greatest Stock-Car Finishes" (Goodtimes Home Video). \$9.95.
 "Popular Mechanics: Hollywood's Greatest Car-Chase Scenes" (Goodtimes Home Video). \$9.95.
 "Common Threads: Stories From The Quilt" (HBO Video). \$25.00. With narration by Dustin Hoffman and music by Bobby McFerrin.
 "The Roseanne Barr Show" (HBO Video). \$14.99.
 "The Secrets Of EuroMassage" (HBO Video). \$29.99.
 "Sam Kinison Live" (HBO Video). \$14.99.
 "Playboy 1991 Playmate Video Calendar" (HBO Video). \$19.99.
 "Titian" (Home Vision). \$39.95. Video biography showcases the 16th-century painter.
 "Costakis The Collector" (Home Vision). \$39.95. The incredible art collection of George Costakis.
 "Frederick Law Olmsted" (Home Vision). \$39.95. Video profile looks at the life of the landscape artist who created New York's Central Park.
 "Cyd Charisse Easy Energy Shape-Up" (J2 Communications). \$19.95.
 "BabyVision" (J2 Communications). Two volumes, \$14.95 each; extended version combining two volumes, \$19.95. For ages nine months to three years.
 "Tricks Of The Trade" (J2 Communications). \$19.95. Master chefs give 60- to 90-second tips.

"Model Railroading" (MNTEX Ent.). \$9.95.
 "Movie Magic" (MNTEX Ent.). \$9.95.
 "Monster Sharks" (MNTEX Ent.). \$9.95.
 "Travelview: Acapulco" (Maier Group). \$14.95. This is one of 33 "Travelview" titles, each \$14.95.
 "Persona Video Magazine" (Majestic Publishing). \$4.95. New video magazine focuses on celebrities and will be available on supermarket, drugstore and convenience store racks.
 "Gift Of The Whales" (Miramar Productions). \$19.98. Children's story incorporates spectacular nature footage.
 "Eros, Love & Lies" (Mystic Fire Video). \$29.95. Lectures, semi-

"Do It A Cappella" (Elektra Entertainment). Price TBA.
 "Mefistofele" (Home Vision). \$49.95. A San Francisco Opera production featuring bass-baritone Samuel Ramey.
 "Il Ritorno d'Ulisse In Patria" (Home Vision). \$49.95. Monteverdi's epic opera is adapted by Hans Werner Henze and produced by Michael Hampe.
 "Khovanshchina" (Home Vision). \$49.95. The Vienna State Opera performs the Mussorgsky opera.
 "Cinderella" (Pioneer Artists). Laserdisc, \$39.95. Rudolph Nureyev reworks ballet of the fairy tale.
 "Jazz At The Smithsonian: Alberta Hunter" (Kultur Video). \$29.95.
 "Jazz At The Smithsonian: Benny Carter" (Kultur Video). \$29.95.
 "World's Young Ballet" (Kultur Video). \$29.95.
 "Jazz At The Smithsonian: Art Farmer" (Kultur Video). \$29.95.
 "Jazz At The Smithsonian: Mel Lewis" (Kultur Video). \$29.95.
 "Horton Dance Method" (Kultur Video). \$29.95.
 "High Fidelity: Adventures Of the Guarneri String Quartet" (New Yorker Films). \$39.95.
 "Die Entfuhrung" (Pioneer Artists). Laserdisc, \$39.95. Mozart opera stars Deon van der Walt and Inge Nielson.
 "Frankie Goes To Hollywood" (Pioneer Artists). Laserdisc, \$24.95.
 "The Huberman Festival, Vol. 1" (Pioneer Artists). Laserdisc, \$29.95. Features Itzhak Perlman, Pinchas Zukerman and Zubin Mehta.
 "Motown Time Capsule: The 60's" (Pioneer Artists). Laserdisc, \$29.95. Stars the Supremes, Four Tops, the Miracles and the Temptations.
 "Roger Waters: The Wall" (PolyGram Music Video). VHS \$19.98; laserdisc \$29.95.
 "Taylor Dayne" (6 West Home Video). Title, date, price TBA.
 "Alan Jackson" (6 West Home Video). Title, date, price TBA.

MUSIC

(All titles are listed below by label in alphabetical order.)

CURRENT AND NEW:

"Boogie Down Productions: Live In New York" (BMG Video). \$16.98.
 "Stop The Violence Movement" (BMG Video). \$14.98.
 "Whodini: Greatest Hits" (BMG Video). \$16.98.
 "Bruce Hornsby & The Range: A Night On The Town" (BMG Video). \$19.98.
 "Leonard Matlin's Movie Memories, Vol. 1: 1940s Music Machine" (BMG Video). \$16.98.
 "Leonard Matlin's Movie Memories, Vol. 2: Singing Stars Of The Swing Era" (BMG Video). \$16.98.
 "Leonard Matlin's Movie Memories, Vol. 3: Big Band Swing" (BMG Video). \$16.98.
 "Leonard Matlin's Movie Memories, Vol. 4: Harlem Highlights" (BMG Video). \$16.98.
 "The Best Of Word Up" (BMG Video/Worldwide Entertainment Marketing). \$16.98.
 "Rap And R&B Video Magazine (BMG Video/Worldwide En-



"Miles In Paris" (Warner Reprise Video). \$19.98. Stars legendary jazz trumpeter Miles Davis.
 "Laurie Anderson: Collected Videos" (Warner Reprise Video). \$19.98.
 "Peer In My Beer And Other Great Country Videos" (Warner Reprise Video). \$16.98. Features Randy Travis, KD Lang, Dwight Yoakam and others.
 "Jane's Addiction: Gift" (Warner Reprise Video). \$19.98.
 "The Four Faces Of Eric Clapton" (Warner Reprise Video). \$19.98.
 "Gwar: Live From Antarctica" (Warner Reprise Video). Price TBA.
 "Completely Country" (Warner Reprise Video). \$16.98. Various artists.

NOVEMBER-DECEMBER

"INXS Greatest Video Hits 1980-1990" (A*Vision). \$19.98.
 "Debbie Gibson: Live Around The World" (A*Vision). Title, \$19.98.
 "Phil Collins: Seriously Live" (A*Vision). Title, \$19.98.
 "Michel'le" (Atco). Title TBA, \$14.98.
 "Sweet Sensation" (Atco). Title TBA, \$14.98.
 "Enuff Z'Nuff" (Atco). Title TBA, \$14.98.
 "New Kids On The Block: New Kid In Class" (CBS Music Video). \$9.98. Animated.
 "New Kids On The Block: Sheik Of My Dreams" (CBS Music Video). \$9.98. Animated.

(Continued on page S-8)

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SPECTRUM

(Continued from page S-1)



Promotional



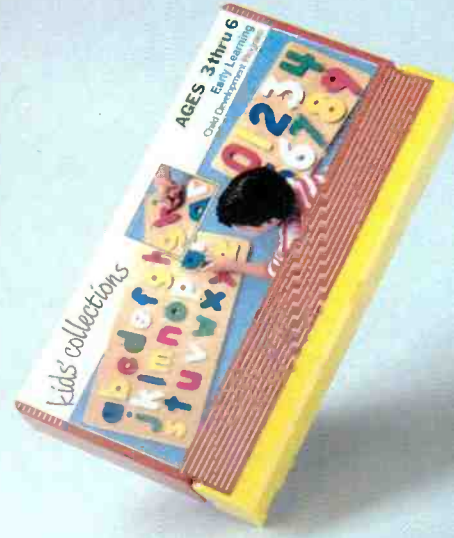
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SHAPE

business, marketed by people who are marketing those artists in other configurations.

"We're starting to develop a bit of a collector mentality among the consumers, and the pricing is affordable. You can buy music videos predominantly under \$20 and even lower than that." And that "collector mentality" is applying to other areas of special interest as well.

"I think the special-interest market is very healthy," says Richard Kelly, president of the Stamford, Conn.-based research firm Cambridge Associates. Last March, Kelly spoke at an ITA seminar in Palm Springs and predicted sales of 67 million units in 1990 (\$650 million in revenue) and 75 million in 1991 (\$700 million in revenue) in the special-interest market (Billboard, March 31, '90). Those figures would contrast with sales of 52 million units in 1989 (\$545 million) and would fit into anticipated overall home video sales of 217 million units for '90 and 245 million for '91, according to Kelly. Looking back at his prognosis, Kelly now comments, "I think those forecasts will be equalled or exceeded. The market is progressing at a rate equal to or slightly better than what we predicted."

Jerilyn Kessel, an independent marketing consultant based in Los Angeles, sees kidvid, sports, exercise, music, magazine, and performing arts videos as the biggest growth areas at the moment. One of Kessel's clients is "Persona Video Magazine," a monthly celebrity-oriented video magazine put out by Majestic Video Publishing. "It will be sold next to TV Guide and People at grocery store checkout stands," says Kessel. "Video is applicable to all sorts of program material, and it's starting to be distributed according to its narrowcasting appeal. Special-interest video has gotten over the hump—the homogenous perception that this is a videocassette, like a sub-category of movie cassettes. Now people are getting more into the segmented appeal of the subject matter, whose distribution vehicle just happens to be on videocassette."

Special-interest titles continue to be marketed in every way possible, with distribution paths newly blazed for each particular type of programming. According to Kelly's predictions, video stores will account for 31% of special-interest sales this year, direct response for another 31% (an increase from 27% in 1989), mass merchants for roughly 16%, supermarkets for 5%, and other distribution channels for 17%.

Bookstores have increased their commitment to home video over the last few years. Waldenbooks carries videos in 1,150 of its outlets, according to Brian Curtis, manager of the web's video division. Most of these stores carry 300-400 video titles, while the biggest carry as many as 1,000 titles. About 750 outlets feature video monitors. "In general, sales are up (Continued on page S-6)

"Stop, hammer time"

—M.C. Hammer

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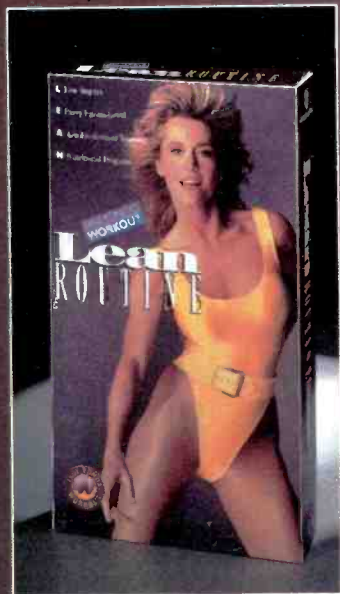
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Executive Producer: Julie LaFond
Music by: Jason Miles
Photography: Matthew Rolston
Design © Warner Home Video Inc. All rights reserved.

MENTALLY
PROOF YOURSELF

SPECTRUM

(Continued from page S-4)

about 25% over last year," says Curtis.

"Exercise is the best category by far, and sports is doing OK, with golf being our best sports genre day in and day out. We're doing pretty well with travel, and we recently put in about 20 travel titles in 200 of our stores. We haven't done well with cooking in the past, and we're not carrying any cooking titles right now."

In 1989, "Shirley MacLaine's Inner Workout" was Waldebooks' No. 3 overall best-seller in units sold (following "Batman" and "The Wizard Of Oz," but ahead of "Bambi" and "Who Framed Roger Rabbit") and the chain's No. 1 special-interest title. "She went on TV and promoted it, and did a four-minute trailer for our monitor program," says Curtis about MacLaine.

In 1990, to date, the top seven special-interest titles (in units sold) at Waldenbooks have been, respectively: "Callanetics," "Beginning Callanetics," "Kathy Smith's Fat Burning Workout," "Jane Fonda's Light Aerobic Workout," "Jane Fonda's Complete Workout," "Angela Lansbury: Positive Moves," and "Cosmos."

The "Cosmos" series, hosted by astronomer Carl Sagan, is sold both in individual titles at \$19.99 each or in a gift set that includes seven volumes (with two titles per volume) at \$200. "In dollar value, 'Cosmos' is our best-selling special-interest title," says Curtis. The Turner series has benefitted from frequent advertising on the Turner cable networks, and those ads usually tag Waldenbooks at the end as a place to find the videos.

In terms of preferred price points, he adds, "It depends on the title. We like them at \$14 and \$19, but \$29 is fine if it's called for. All we ask is that labels look at the competition, the quality of the tape, and the person who's going to buy it. And if a video is based on a book, we look to see if it's a true companion piece, if there is something that is added to the book."

One label that does very well in both bookstores and direct mail is Mystic Fire Video, whose "Joseph Campbell And The Power Of Myth" series (released in conjunction with Parabola magazine) has sold some 200,000 total units over the last two years, in part due to massive exposure gained from repeated PBS airings of the Campbell programs, which look at common themes in myth, art and folklore from around the world.

The "Power Of Myth" tapes have proven to be as evergreen as a workout video by Fonda, Pinckney or Smith, a commercial longevity measured not in months but in years. "The Campbell series is still going at a steady clip and not letting up," says Mystic Fire president Sheldon Rochlin.

Another Mystic Fire tape with long legs is "A Gathering Of Men, With Bill Moyers And Robert Bly," which also aired on PBS and bowed in video form in February. "It's close to 30,000 units and going strong," adds Rochlin. "We should hit 50,000

by Christmas. It just keeps building, from word of mouth, and from PBS repeating the program."

"Our biggest growth has been in bookstores and in direct mail and catalogs," says Rochlin. "We're in video stores too, but they're slow. We're not really marketed by the major video suppliers, and we're in only about 2,000 video stores in the U.S." Chains such as Blockbuster account for several hundred of those outlets. "But we're really trying hard to increase our video store distribution. We recently did a promotional mailing to 20,000 stores of our catalog and new releases."

Mystic Fire has a large selection of videos that explore drama, literature, religion, experimental film and cultural history. Its prices are "mostly at \$29.95, with a few things at \$39.95. I don't see it coming down," says Rochlin. "People will buy the tapes [at those prices] if it's something they really want and there's nothing else like it. We can't afford to go under \$19.95 at this point, not without some real major distribution."

While video retailers outside of webs like Blockbuster and Tower may not be wholeheartedly embracing Mystic Fire's unique and sometimes esoteric product, Rochlin is proving that a small, low-overhead label can do quite well indeed with specialized fare, even without the surprisingly outsized success of a "Power Of Myth" series.

A small label with a more mainstream selection in its catalog is J2 Communications, whose comedy sports tape "Dorf On Golf," starring Tim Conway, has sold about 250,000 units, according to J2 president Jim Jimirro. The label's four "Mother Goose" titles have sold over 500,000 total units, he adds, while the boxing tape "Champions Forever" is nearing 100,000.

"We look for sales opportunities for new tapes in three parts," says Jimirro. "One part is video stores, another is mass merchants, and then the third part is always different—it is that special area that only works for that particular tape. It might be toy stores for 'Mother Goose,' or golf pro shops for 'Dorf,' and cooking stores and restaurants for our 'Chef Paul Prudhomme' tapes.

"It's impossible to quantify all the ways you can pick up the phone and see about making something happen."

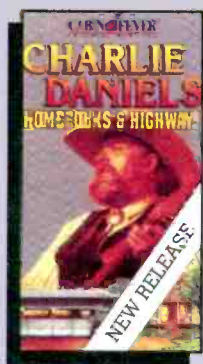
Direct mail of one sort or another often fits into "the third part" for J2. "I think when we're really soaring with direct marketing, we do about 19% of our business in that, through direct response on TV, catalogs, direct mail. There are a lot of videos that don't get the access to the retail marketplace that they deserve, and I think direct marketing is then the way to get the video out in front of people."

As far as price points, Jimirro adds, "We had 'Dorf On Golf' at \$29.95. Those prices have come down, but I think they've bottomed. I think \$19.95 is the price point for quality product like 'Champions Forever,' and \$14.95 for solid quality children's product. When you go below that you're really talking about a budget line."

Whether a special-interest video title features Tim Conway, Jane Fonda, (Continued on page S-12)

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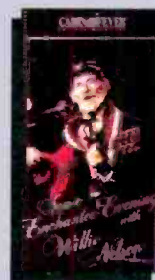
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\$19.95



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Full Access
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Some Enchanted
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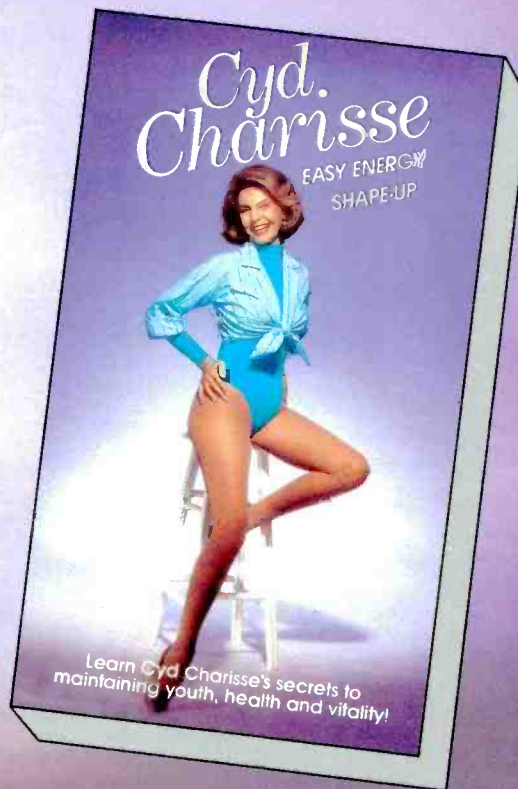
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Tampa
Miami

Denver
Chicago
Baltimore
St. Louis

San Diego
Minnesota
Cleveland
Boston

Philadelphia
Des Moines
Cincinnati
Kansas City

Boston
Buffalo
New York
Los Angeles



MUSIC

(Continued from page S-2)

"New Kids On The Block: In Step ... Out Of Time" (CBS Music Video). \$9.98. Animated.

"Living Color: Time Tunnel" (CBS Music Video). \$17.98.

"Suicidal Tendencies: Life ... Camera ... Suicidal" (CBS Music Video). \$17.98.

"Billy Joel: Live At Yankee Stadium" (CBS Music Video). \$19.98.

"Stevie Ray Vaughn And Double Trouble: Pride And Joy" (CBS Music Video). \$17.98.

"An Evening With Sammy Davis Jr. & Jerry Lewis" (Image Entertainment). Laserdisc, \$29.95.

"Sessions: Sass & Brass" (Image Entertainment). Laserdisc, \$29.95.

New Orleans concert features Sarah Vaughan, Don Cherry, Maynard Ferguson, Ron Carter, Al Hirt and many more.

"Airtro And Flora Purim" (Image Entertainment). Laserdisc, \$29.95. Vocalist Flora and percussionist Airtro are featured in a 1985 concert aboard the Queen Mary.

"Jazz At The Smithsonian: Art Blakey" (Kultur Video). \$29.95.

"Jazz At The Smithsonian: Joe Williams" (Kultur Video). \$29.95.

"Sleeping Beauty" (Kultur Video). \$29.95. The '64 Russian production of the Tchaikovsky ballet.

"Jazz At The Smithsonian: Red Norvo" (Kultur Video). \$29.95.

"Jazz At The Smithsonian: Tribute To Sidney Bechet" (Kultur Video). \$29.95.

"Holiday Of Ballet" (Kultur Video). \$29.95.

"Inside Country Music, Vol. 1, No. 2" (MCA Distributing). \$14.95. Second installment of country-music video magazine looks at Ricky Van Shelton, Holly Dunn, Clint Black, and the Country Gold Concert in Japan.

"GRP Video Collection" (Pioneer Artists). Laserdisc, \$24.95.

"Lita Ford: Midnight Snack" (Pioneer Artists). Laserdisc, \$24.95.

"Pulcinella" (Pioneer Artists). Laserdisc, \$24.95.

"Dizzy Gillespie: Rhythm Stick" (Pioneer Artists). Laserdisc, \$24.95.

"Samantha Fox: Collection" (Pioneer Artists). Laserdisc, \$24.95.

"Madonna: Blond Ambition" (Pioneer Artists). Laserdisc only, \$29.95.

"The Moody Blues: Greatest Hits" (PolyGram Music Video). \$19.95.

"Bon Jovi: Access All Areas" (PolyGram Music Video). VHS \$19.95 (Nov.); laserdisc \$29.95 (Dec.).

"Janet Jackson: The Rhythm Nation Compilation" (PolyGram Music Video). VHS \$19.95 (Nov.); laserdisc \$29.95 (Dec.).

"Moody Blues: Legend Of A Band" (PolyGram Music Video). VHS \$19.95 (Nov.); laserdisc \$29.95 (Dec.).

"Young MC: Bustin' Moves" (PolyGram Music Video). \$14.95.

"Tony! Toni! Toné! Vidiol! Vidiol! Video!" (PolyGram Music Video). \$19.95

"Anthrax Through Time" (PolyGram Music Video). \$19.95.

"Kentucky Headhunters: Pickin' On Nashville—The Videos" (PolyGram Music Video). \$9.95.

"Marton & Domingo In Met's 'Turandot'" (PolyGram Music Video). VHS \$34.95; laserdisc \$59.95.

(Continued on page S-12)

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INTEREST

(Continued from page S-2)

nars and interviews given by R.D. Laing, the late, world-renowned psychiatrist.

"Ossian: American Boy/Tibetan Monk" (Mystic Fire Video). \$29.95. Remarkable tale of Ossian Maclise, an American who decided at a very young age to enter a Tibetan Buddhist monastery and later became recognized as a high lama.

"Raoni: The Fight For The Amazon" (Mystic Fire Video). \$29.95. This documentary by Jean-Pierre Dutilleul focuses on Raoni, the chief of the Megkronoti tribe in the Brazilian Amazon, and his struggles to save his people and the rain forest.

"This Old House: Creating A New Kitchen/Plumbing And Electricity" (PBS Home Video). \$19.95. One of 12 titles with which PBS is kicking off its new video label. Distributed through Pacific Arts Video.

"Wall Street Week With Louis Rukeyser" (PBS Home Video). \$19.95.

"The Creation Of The Universe" (PBS Home Video). \$19.95.

"American Playhouse: Zora Is My Name!" (PBS Home Video). \$19.95. Louis Gossett Jr., Paula Kelly and Flip Wilson star in theater pieces based on writing of African-American folklorist Zora Neale Hurston.

"We Shall Overcome" (PBS Home Video). \$19.98. Harry Belafonte, Pete Seger, Joan Baez and others celebrate the history of famed civil rights anthem.

"Jim Lehrer's My Heart, Your Heart" (PBS Home Video). \$19.98.

"The Frugal Gourmet: A Colonial Christmas" (PBS Home Video). \$19.98. With chef Jeff Smith.

"Walk Through The 20th Century With Bill Moyers: The Democrat And The Dictator" (PBS Home Video). \$19.98. Journalist Moyers examines the parallel careers of Franklin D. Roosevelt and Adolf Hitler.

"Amazing Grace With Bill Moyers" (PBS Home Video). \$19.98. Judy Collins, Johnny Cash, Jessye Norman, and others talk to Moyers about their life experiences in relation to this famous hymn.

"Nature: The Volcano Watchers" (PBS Home Video). \$19.98.

"Newton's Apple: Dinosaurs, Whales, Sharks, Comets And More" (PBS Home Video). \$19.98.

"The Mahabharata" (Parabola Video). Three-volume, six-hour title retails for \$99.95. Peter Brooks directed this adaptation of the epic saga from ancient India.

"Tell Me Why" (Paramount Home Video). Multi-tape series explores sports, science, games, other topics (\$14.95 each).

"Celebrity Guide To Wine" (Paramount Home Video). \$19.95. Light-hearted program on wine appreciation is hosted by Bernard Erpicum of Spago's and guests Whoopi Goldberg, Herbie Hancock, Dudley Moore and Kelly LeBrock.

"Littleman's Guide To Yoga" (Power Video Sales & Marketing), \$29.95. One of a few dozen titles on yoga, health, ecology, spirituality and recreation.

"The World Of Joseph Campbell" (Public Media Video). Nine-part series (\$29.95 each) explores myths, legends, fairy tales and art through the eyes of mythologist Joseph

Campbell. This is a different video production from the Mystic Fire Video "Power Of Myth" series, which featured conversations between Campbell and journalist Bill Moyers.

"Liftoff—Astronaut Journeys" (Premiere Home Video). \$19.95.

"The Best Of Soupy Sales" (Rhino Home Video). \$19.95.

"Football Legends" (Simitar Entertainment). \$9.95.

"Hot Boat Drag Racing" (Simitar Entertainment). \$9.95.

"Korean Jet Aces" (Simitar Entertainment). \$9.95.

"Sports Heroes" (Simitar Entertainment). \$9.95.

"The Genius, The Man, The Legend—Andrei Tarkovsky" (Tapeworm Home Video). \$59.95. Documentary of late Russian film director.

"White Magic" (Warren Miller Entertainment). \$59.95. Stunning photography of paragliding in the Alps, helicopter snowboarding in New Zealand and other spectacular pursuits.

"Extreme Skiing" (Warren Miller Home Entertainment). \$19.95. Skiers take it to the limits with cliff jumps, heli-skiing, bumps and stunts.

"Exercise Can Beat Arthritis" (VIEW Video). \$24.95.

"Art Of Acupuncture" (Victory Services). \$69.95. One of a few dozen titles on health, nature, sports and travel.

"Car Crazy: Wild About Wheels" (VidAmerica). \$19.98.

"Jane Fonda's Lean Routine" (Warner Home Video). \$29.98. Her 12th exercise video.

"The Fall Of The Berlin Wall" (Warner Home Video). \$59.95.

"The Mental Side Of Skiing" (Warren Miller Home Entertainment). \$89.95. Focuses on instincts and attitudes in holistic approach.

"Reasonable Doubt" (White Star Video). \$29.95. Documentary on assassination of President John F. Kennedy.

"Mysteries Of The Pyramids" (Wood Knapp Video). \$19.95.

"UFO ... The Unsolved Mystery" (Wood Knapp Video). \$19.95.

NOVEMBER-DECEMBER

"Mandela In America" (A*Vision). \$19.95. Commemorative video captures South African hero Nelson Mandela's triumphant visit to the U.S.

"Hot Cars & Knockout Stars" (Celebrity Home Entertainment). \$39.95.

"Country Cuties" (Celebrity Home Entertainment). \$39.95.

"ART The VideoMonthly" (Chateau Video). \$20.00; \$240.00 for year-long subscription. Monthly video magazine devoted to the fine arts and hosted by Henry Hopkins.

"Hulkamania Forever" (Coliseum Video). \$59.95.

"Survivor Series: 4th Annual" (Coliseum Video). \$59.95.

"Playboy Fantasies II" (HBO Video). \$19.99.

"Nolan Ryan, Feel The Heat" (HPG Home Video). \$19.95. Official video biography of strikeout king Ryan has been updated to include his latest no-hitter.

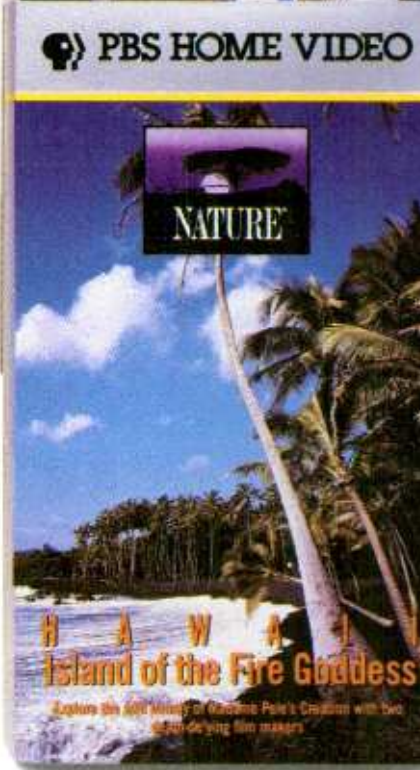
"Into The Snow Zone" (J2 Communications). \$59.95.

"Curly Neal's Basketball Camp" (Maier Group). \$14.95.

"Dancin' Grannie's Workout" (Maier Group). \$24.95.

"Highlights Of Super Bowls I-IV" (Media Home Entertainment).

(Continued on page S-12)



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INTEREST

(Continued from page S-11)

\$29.98. Complete collection of six Super Bowls retails for \$119.98.

"NFL's Greatest Games, Vol. 1 & Vol. 2" (Media Home Entertainment). \$24.98.

"The NFL's Best Ever" (Media Home Entertainment). Three-volume set retails for \$59.98.

"The Elvis Files" (Media Home Entertainment). \$14.98. Is the King really still alive? Find out here.

"Best Evidence" (Rhino Home Video). \$14.95.

"Cousteau—Papua New Guinea" (Turner Home Entertainment). This is one of six new Cousteau titles offered by Turner at \$19.98 each.

"American Photo Video Magazine" (United Media Entertainment). \$59.95 for first six volumes for charter subscribers. Debut of another monthly video magazine, this time tied to American Photo magazine; (619) 456-5809.

SPECTRUM

(Continued from page S-7)

Mother Goose, Carl Sagan, Joseph Campbell, Michael Jackson or Shirley MacLaine, it can find a path of distribution to its target audience. And as we near 1991, video suppliers have become expert pathfinders.

"Video is applicable to all sorts of program material, some of which is

super narrowcast. You're into the intrinsic value of the program, and you're segmenting. It's very similar to books and magazines," comments marketing consultant Kessel. "Video is not so unique anymore. It's no big deal. It's a part of life."

MUSIC

(Continued from page S-8)

"Ringo Starr 'All-Star' Band" (PolyGram Music Video). \$19.95.

"Folk City: 25th Anniversary" (Rhino Video). \$19.98.

"Great Arias With Placido Domingo And Guests" (VIEW Video). \$19.95. Gala evening presented by UNESCO features Domingo, Shirley Verrett, others.

"Carreras, Domingo, Pavarotti In Concert—Mehta" (PolyGram Music Video). Price TBA.

"Madonna: Greatest Hits" (Warner Reprise Video). Price: TBA.

"Frank Sinatra: The Reprise Collection" (Warner Reprise Video).

\$69.98. Special boxed set includes "A Man And His Music," "A Man And His Music + Ella + Jobim," and "Ol' Blue Eyes Is Back."

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More Suppliers Help Tape Sell-Off 'Previously Viewed' A Titles Get Support

BY JIM McCULLAUGH
and EARL PAIGE

LOS ANGELES—The increasingly aggressive efforts by major suppliers to help retailers promote the sale of previously-viewed copies of selected major titles is seen by many dealers and distributors as a technique for cracking the "rental wall" and discouraging formula buying among video specialists.

While selling off rental inventory as "previously viewed" cassettes has become an integral part of the video business for many retailers, suppliers appear to be devoting more advertising dollars and dealer support mechanisms to get that message directly to consumers.

Buena Vista Home Video and CBS/Fox Video recently placed a brighter spotlight on the strategy with new programs involving "Dick Tracy" and "Die Hard 2" (Billboard, Oct. 27). Recently, also, MCA/Universal Home Video used a similar approach for "Back To The Future II."

With "Dick Tracy," Walt Disney's home video division also became the first major supplier to offer a rebate (\$3) to consumers buying a previously-viewed copy.

Wholesalers and smaller retailers indicate that video specialty stores are likely to bring in more rental product initially as the supplemental ad boost from suppliers pegged to the purchase of pre-viewed cassettes should help increase sales of used copies of those titles.

By inducing retailers to buy deeper on certain titles, manufacturers may at last have found a way to break the 400,000 unit plateau which in the past two years has become the nearly unbreakable upper limit even for top A titles.

"The MCA program for previously viewed copies of 'Back To The Future II' was really well done," says Jim Salzer of Salzer's Video, Ventura, Calif. "They ran a commercial on VH-1 and it was very effective in that I felt a response. It was my best previously viewed sell-off. There's definitely a value to it. The Disney rebate makes it even more creative."

Like other smaller video specialists, Salzer says he probably will bring in more copies, adding, "When I am buying at my best and selling off at my best, I am buying more copies. Based on my experience, I am more profitable when I am involved in sell-off and buying more copies. Presently, it's the best technique out there for dealers to help break through that rental wall."

Salzer also notes that another ben-

efit to smaller dealers is that "it cultivates sell-through. Anytime you can convert someone into becoming a collector, you've got a new buyer. I also welcome those ads since I would just as soon sell those copies to my customers rather than to used tape brokers."

Walt Wiseman, president of Major Video Distributors, Indianapolis, says that while Disney introduced the concept of vendors pushing previously viewed cassettes with "Three Men And A Baby," the practice "had lost some of its pizzazz. What Disney is doing with the \$3 rebate, however, is a pump in the arm for the business. I'm

very hopeful it's going to work. Not only does the consumer get the \$3 rebate but a clean sleeve as well."

Retailers who buy a minimum of 12 copies of "Dick Tracy" will receive a "sell-off kit" from Buena Vista, enabling them to offer the rebate. When consumers mail in a rebate coupon, cash register receipt and proof-of-purchase (the old rental "Dick Tracy" cassette packaging) they will receive a \$3 check and a fresh sleeve for the cassette.

"The economics of it works very much for the retailer to buy in quantity," Wiseman says. "[Touchstone] (Continued on page 81)

TruVideo Finds Robust Market For Its Wellness Vid

LOS ANGELES—Judging by the runaway success of its first tape about diabetes, recently formed TruVideo Inc. is carving out what appears to be a major new special-interest category for the '90s—wellness and health care.

To date, "Diabetes: A Positive Approach To Life, Love And Financial Success (Well, Life Anyway)," a 30-minute humorous and educational view of the subject hosted by comedian Tom Parks, has shipped in excess of 750,000 tapes, mostly through premium and direct-marketing routes, according to co-producer Ursula Alexander, who is also co-principal of TruVideo, a recently formed Los Angeles production company devoted to special-interest video and film.

The production was sponsored by Miles Inc., a large pharmaceutical house, and was produced in cooperation with the American Diabetes Assn.

On the drawing board, Alexander says, is a series of "Positive Approach" tapes covering such areas as arthritis, heart disease, and children with diabetes. Beyond that, tapes having to do with such subjects as aging and alcoholism recovery are also possibilities. The company is now exploring alternative as well as mainstream retail distribution for its tapes.

In addition to shipping 750,000 copies of the diabetes tape, says Alexander, the production has won several prestigious awards, including gold medals in patient education from both the John Muir Medical Film And Video Festival and the American Medical Writers Assn. Festival, and a certificate for creative excellence in talent from the U.S. Film and Video Festival.

The tape is also a nominee in the

physical and mental health category for the fourth American Video Conference Awards, to be held in Los Angeles Wednesday (7) (Billboard, Oct. 27).

TruVideo, says Alexander, a former "Dynasty" TV series producer, is made up of herself, documentary film maker Rupert Macnee, and Parks, who appears as co-anchor on HBO's "Not Necessarily The News."

"It just so happens Miles was launching a product last February called the Glucometer 3 Diabetes Care system, a blood glucose monitoring device," says Alexander. The company decided to offer the \$19.95 tape as a premium with the device.

"We were astounded by the response," she says. "That ended up being the most successful launch in Miles' history." The Glucometer 3 retails for \$78.75.

The American Diabetes Assn. also offers the tape at list price through one of its monthly publications, "Diabetes Forecast."

The relationship with Miles, she says, runs through the end of this year, after which we "want to get more aggressive distributing it outside the package. We have no distribution deal with anyone at this point. We also want to look specifically toward the hospital, library, and school markets.

"The real place to sell these tapes in the future," she says, "is pharmacies, bookstores, and hospital gift shops." Video specialty stores in tune with sell-through and special interest may also be candidates to sell the tape, she says.

"Distribution is the mountain to climb," she says, "and the solution we think that works today is corporate sponsors because they can distribute it to health-care professionals,



Wise Direction. Robert Wise, center, director of "The Sound Of Music," celebrates the release of the silver anniversary collector's edition at a recent screening of the film. Also pictured are Bob DeLellis, left, president, North America, of CBS/Fox Video; and Bruce Pfander, VP of marketing, CBS/Fox Video.

educators, and physicians. When that foundation exists, then other forms of distribution are possible."

Future videos will follow a similar partnership model that was created by the diabetes tape, she says. Included will be corporate sponsors, health organizations, and celebrities with a particular condition.

Parks, a type I (insulin-dependent) diabetic who founded the Comedy Crusade Against Diabetes and raises money annually for the American Diabetes Assn., hosts the tape.

The tape also features such other

celebrities as Jean Smart of "Designing Women," Stephen Furst of "St. Elsewhere," Gary Owens of "Laugh In," Dana Hill of "Shoot The Moon," Kansas City Chiefs football player Jonathan Hayes, and professional triathlete Bill Carlson, all of whom have diabetes.

The ADA has a membership of 250,000, Alexander says, but it is estimated that there are 12 million diabetics in the U.S., with only half that number even aware of their condition. Each year, 500,000 new cases are diagnosed. JIM McCULLAUGH

Pioneer Gets An Exclusive: 'Blonde Ambition' On Disc

BY CHRIS MCGOWAN

LOS ANGELES—Many Madonna fans are going to have to switch formats if they want to watch the material girl's latest home video release. "Madonna: Blonde Ambition," a concert film of her 1990 summer tour, is set for release in December on laserdisc and will be available only in that configuration until the end of 1991.

Pioneer was the sponsor of the singer's tour, and the Pioneer Artists label will release the "Blonde Ambition" disc, which will be priced at \$29.95. It will be two-sided and run approximately 120 minutes. The release will be heavily promoted by Pioneer within its current "Light Years Ahead" campaign that touts the

firm's audiovisual hardware and laser software. That campaign is running in ten major markets on broadcast TV, on MTV, and in print.

"We plan to release the 'Blonde Ambition' laserdisc prior to Christmas, but we don't have an exact day yet," says Steven Galloway, who helms Pioneer Artists, which is dedicated to music video laserdiscs. "We're still in the final post-production stages. But all indications are that it will be out around the first of December. We have worldwide laserdisc rights and will also release the title in Europe and Japan."

Galloway feels that Madonna's popularity will give the laserdisc format a big boost. "Her tour was so successful and interest in (Continued on next page)

VSDA Sets Six Locations To Be 'Part Of The Magic' Of 1991 Expos

The Video Software Dealers Assn. has set six sites for its 1991 slate of regional expos. Each site will play host to a two-day show, featuring seminars, exhibits, special screenings, and parties, all under the theme "Be Part Of The Magic." The sites (and the respective dates) are **Orlando, Fla.**, Orange County Convention Center (Feb. 20-21); **Toronto**, Metro Toronto Convention Center (March 13-14); **Portland, Ore.**, Oregon Convention Center (April 28-29); **Indianapolis**, Indiana Convention Center (Sept. 24-25); **Houston**, J.W. Marriott Houston (Oct. 13-14) and **Reno, Nev.**, Bally's Hotel & Casino (Nov. 11-12).

Home Theatre PPV Tests Canadian Waters

Canada's first test of pay-per-view has been launched in Saskatchewan. Home Theatre, operated by three cable companies and the Allarcom pay-television service, offers up to five movie channels and a preview channel. Pricing varies, depending on whether the releases are already available on home video, but the initial offering was \$3.99 per movie. Bob Anderson, VP/GM of Saskatoon Telecable, says he was "extremely pleased" with the launch. Subscribers were selected to participate in the test; they had been Allarcom subscribers with addressable converter boxes. Already, a consortium of major video and cable operators is waiting in the wings with an application. The Astral-Rogers application will likely have to wait, though, until the Home Theatre test in five Saskatchewan markets is completed in February 1992.

MPEAA May File Complaint Against Thailand

The Motion Picture Export Assn. of America says it may file a formal, Section 301 trade complaint against Thailand with the U.S. Trade Representative. The MPEAA, along with the Recording Industry Assn. of America and the International Intellectual Property Alliance, contends that the current policies and practices of Thailand deny adequate and effective protection of copyrights, denying its member companies "a fair and equitable opportunity to market their products in Thailand." In a statement, MPEAA chairman Jack Valenti said pirates in Thailand "steal from our member companies between \$10-\$15 million annually in potential revenues... Illegal copies of American movies are on sale throughout Thailand within days of their release in the United States and well before their legitimate release in Thailand. These illegal copies... sell for \$3-\$6 retail (U.S.) per tape and undercut the approximate \$8 wholesale price of a legitimate videocassette in Thailand." The action would mark the first time the MPEAA files a formal trade complaint against another country solely on the basis of piracy.

Nadel Worldwide Offering Video Greetings

Los Angeles-based Nadel Worldwide Inc. is hoping to bring the greeting card business into the video age with Flikbaks, a series of commemorative videos combined with pop-up greeting cards. The videos, which run 30 minutes and feature original newsreel footage, commemorate specific years and are intended for birthdays, anniversaries, or other milestones. The cassette sleeve includes an additional flap that pops up to reveal a greeting card. So far, the company has produced tapes covering the years 1930, '40, '50, '55, '60 and '65. In 1991 it plans to add 1929, '39, '49, '53, '54, '59 and '64.

PIONEER GETS EXCLUSIVE: MADONNA VIDEO ON DISC

(Continued from preceding page)

her is so overwhelming that having the release be exclusively on laserdisc will be an extraordinary move on her part."

With a one-year lock on the title's format, Pioneer hopes to tap into a new audience. "We had a primarily male, high-end demographic. And we felt the time was right to begin to reach a fresh audience, a younger consumer. With the lower prices in laserdisc players, it's time to appeal to another level. We are diversifying our demographics and broadening the market."

Although Pioneer's promotional

plans for "Blonde Ambition" are not yet set, Galloway says that ads will probably also spotlight Pioneer's other Madonna laserdiscs, such as "Madonna Live: The Virgin Tour" (\$24.95) and "Madonna Ciao Italia: Live From Italy" (\$29.95).

The latest concert offering from the sexy chanteuse shows her performing both greatest hits and songs from "I'm Breathless." It also includes behind-the-scenes footage from the tour, which covered North America and Europe. "You will see the entire performance from front to back," says Galloway.

Having the title out only on disc for one year will "help the laserdisc market grow," he adds. "It will bring a lot of recognition to the business."

Blockbuster reports profitable 3rd qtr. ... see page 56

Top Video Rentals

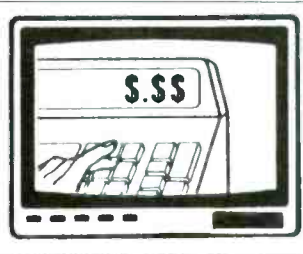
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			Compiled from a national sample of retail store rental reports.				
			★ ★ NO. 1 ★ ★				
1	27	2	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R
2	1	5	GLORY	Tri-Star Pictures RCA/Columbia Home Video 70283-5	Matthew Broderick Denzel Washington	1989	R
3	2	3	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG
4	3	13	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG
5	4	8	BAD INFLUENCE	Epic Home Video RCA/Columbia Home Video 59233-5	Rob Lowe James Spader	1990	R
6	6	4	FIRE BIRDS	Touchstone Pictures Touchstone Home Video 1063	Nicolas Cage Tommy Lee Jones	1990	PG-13
7	5	11	BORN ON THE FOURTH OF JULY ◇	Universal City Studios MCA/Universal Home Video 80901	Tom Cruise	1989	R
8	23	2	THE FIRST POWER	Orion Pictures Nelson Home Entertainment 7779	Lou Diamond Phillips Tracy Griffith	1990	R
9	7	10	JOE VERSUS THE VOLCANO	Warner Bros. Inc. Warner Home Video 11912	Tom Hanks Meg Ryan	1990	PG
10	NEW ▶		Q&A	HBO Video 444	Nick Nolte Timothy Hutton	1990	R
11	10	15	INTERNAL AFFAIRS	Paramount Pictures Paramount Home Video 32245	Richard Gere Andy Garcia	1990	R
12	11	6	CRAZY PEOPLE	Paramount Pictures Paramount Home Video	Dudley Moore Daryl Hannah	1990	R
13	8	8	STELLA	Touchstone Pictures Touchstone Home Video 995	Bette Midler John Goodman	1990	PG-13
14	17	3	THE GUARDIAN	Universal City Studios MCA/Universal Home Video 80975	Jenny Seagrove Dwier Brown	1990	R
15	30	2	LOOSE CANNONS	Tri-Star Pictures RCA/Columbia Home Video 70193-5	Gene Hackman Dan Aykroyd	1990	R
16	12	13	HARD TO KILL	Warner Bros. Inc. Warner Home Video 11914	Steven Seagal Kelly LeBrock	1990	R
17	NEW ▶		I LOVE YOU TO DEATH	Tri-Star Pictures RCA/Columbia Home Video 70303-5	Tracey Ullman Kevin Kline	1989	R
18	9	5	PETER PAN	Walt Disney Home Video 960	Animated	1953	G
19	16	5	A SHOCK TO THE SYSTEM	HBO Video 378	Michael Caine Elizabeth McGovern	1990	R
20	20	11	REVENGE	RCA/Columbia Pictures Home Video 50213-5	Kevin Costner Anthony Quinn	1990	R
21	18	8	MADHOUSE	Orion Pictures Orion Home Video 8758	John Larroquette Kirstie Alley	1990	PG-13
22	19	5	OPPORTUNITY KNOCKS	Universal City Studios MCA/Universal Home Video 80964	Dana Carvey	1990	PG-13
23	NEW ▶		THE COOK, THE THIEF, HIS WIFE & HER LOVER	Vidmark Entertainment 5330	Helen Mirren Michael Gambon	1990	NR
24	13	7	HOUSE PARTY	New Line Cinema RCA/Columbia Home Video 75033	Kid 'N Play Full Force	1990	R
25	14	11	BLUE STEEL	MGM/UA Home Video M901885	Jamie Lee Curtis Ron Silver	1990	R
26	32	2	THE GODS MUST BE CRAZY II	RCA/Columbia Pictures Home Video 10313-5	N' Xau Lena Farugia	1990	PG
27	15	6	IMPULSE	Warner Bros. Inc. Warner Home Video 11887	Theresa Russell Jeff Fahey	1990	R
28	NEW ▶		STANLEY & IRIS	MGM/UA Home Video 901694	Robert De Niro Jane Fonda	1990	PG-13
29	31	8	ALL DOGS GO TO HEAVEN	MGM/UA Home Video M301868	Animated	1989	G
30	21	4	HENRY: PORTRAIT OF A SERIAL KILLER	MPI Home Entertainment 3108	Michael Rooker	1989	NR
31	22	7	THE HANDMAID'S TALE	HBO Video 431	Robert Duvall Faye Dunaway	1990	R
32	26	19	STEEL MAGNOLIAS	Tri-Star Pictures RCA/Columbia Home Video 70243-5	Sally Field Shirley MacLaine	1989	PG
33	28	8	LORD OF THE FLIES	Nelson Home Entertainment 7746	Balthazar Getty Chris Furrh	1990	R
34	25	4	LAST OF THE FINEST	Orion Pictures Orion Home Video 8761	Brian Dennehy	1990	R
35	29	4	VITAL SIGNS	CBS-Fox Video 4770	Jimmy Smits Diane Lane	1990	R
36	34	6	CRY-BABY	Universal City Studios MCA/Universal Home Video 80958	Johnny Depp Ricki Lake	1990	PG-13
37	36	17	THE WAR OF THE ROSES	CBS-Fox Video 1800	Michael Douglas Kathleen Turner	1989	R
38	35	4	SPACED INVADERS	Touchstone Pictures Touchstone Home Video 1064	Douglas Barr Royal Dano	1990	PG
39	24	8	NUNS ON THE RUN	Hand Made Films CBS-Fox Video 1830	Eric Idle Robbie Coltrane	1990	PG-13
40	37	13	BLAZE	Touchstone Pictures Touchstone Home Video 915	Paul Newman Lolita Davidovich	1989	R

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. ©Copyright 1990, Billboard Publications, Inc.

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	Graveyard Shift (Paramount)	5,082,300	1,603 3,170	—	5,082,300
2	Sibling Rivalry (Columbia)	4,017,930	1,448 2,775	—	4,017,930
3	White Palace (Universal)	3,447,360	864 3,990	1	4,974,966
4	Marked for Death (Fox)	3,426,282	1,654 2,071	3	33,922,653
5	Ghost (Paramount)	3,075,940	1,742 1,742	15	176,463,597
6	Memphis Belle (Warner Bros.)	3,065,413	1,332 2,301	2	15,537,020
7	Quigley Down Under (MGM/UA)	2,656,920	1,094 2,429	1	7,749,154
8	Avalon (Tri-Star)	2,143,125	635 3,375	3	6,457,544
9	Fantasia (Buena Vista)	2,014,038	481 4,187	3	17,879,965
10	Mr. Destiny (Buena Vista)	1,900,734	1,025 1,854	2	9,201,105
11	GoodFellas (Warner Bros.)	1,762,492	894 1,971	5	33,427,969
12	Pacific Heights (Fox)	1,311,279	1,092 1,201	4	24,830,376
13	Henry & June (Universal)	1,078,225	295 3,655	3	6,169,523
14	Night of the Living Dead (Columbia)	1,069,233	1,537 696	1	4,648,857
15	Postcards from the Edge (Columbia)	833,673	1,003 831	6	34,486,252
16	Miller's Crossing (Fox)	487,636	244 1,999	3	3,571,991
17	Reversal of Fortune (Warner Bros.)	461,090	77 5,988	2	808,696
18	The Hot Spot (Orion)	447,063	365 1,225	2	704,018
19	Flatliners (Columbia)	410,035	589 696	11	58,699,450
20	Days of Thunder (Paramount)	351,250	449 782	17	82,058,906
21	Pretty Woman (Buena Vista)	313,249	410 764	31	177,780,879
22	King of New York (New Line Cinema)	245,123	119 2,060	4	1,443,109
23	Roxy Carmichael (Paramount)	241,720	385 628	2	3,523,869
24	Arachnophobia (Buena Vista)	211,444	344 615	14	51,686,966
25	Back to the Future III (Universal)	205,275	345 595	22	86,278,336
26	Problem Child (Universal)	204,490	338 605	12	50,115,885
27	Death Warrant (MGM/UA)	203,012	357 569	6	15,394,200
28	Presumed Innocent (Warner Bros.)	199,923	306 653	13	84,022,597
29	Die Hard 2 (Fox)	190,185	310 613	16	114,409,075
30	Listen Up (Warner Bros.)	160,244	111 1,444	3	507,947
31	Ghost Dad (Universal)	146,400	480 305	16	22,840,800
32	Blood Fist II (Concorde)	132,459	67 1,977	2	746,185
33	Rain Killer (Califilm)	131,421	71 1,851	2	1,230,130
34	Jetsons (Universal)	129,165	327 395	17	19,543,985
35	Men At Work (Triumph)	121,518	238 511	9	15,773,011
36	Ducktales: the Movie (Buena Vista)	119,306	374 319	12	17,728,582
37	Darkman (Universal)	117,900	262 450	9	32,821,614
38	The Jungle Book (Buena Vista)	112,366	282 398	15	44,213,109
39	The Witches (Warner Bros.)	89,553	310 289	9	9,808,461
40	Taking Care of Business (Buena Vista)	85,616	139 616	10	19,301,649

STORE MONITOR



by Earl Paige

SELLING SEASON: Beth Beard, sell-through buying manager at Erol's, is typical of many in the video specialty community who look optimistically on the sell-through prospects for the holiday season. She points to how promotions pay off, and the importance of product positioning in the store. She says a full-page ad campaign got the *Ninja Turtles* off the shelf and to the top of Erol's chart. The *Walt Disney Home Video* "Peter Pan" came in No. 2 for a recent mid-October weekend (the *Good Times Home Video* version, which was not as widely promoted by the chains, logged in at No. 14). Then, in what some might consider a surprise, the new *Jane Fonda* video hit No. 3. Again, Beard says it was a case of promoting the title. "All Dogs Go To Heaven" was an expected No. 4, but in another surprise, the "Star Wars Trilogy"—priced at \$59.99—came in at No. 5. "We put it on sale at \$49.99," says Beard. Certain product enjoys momentum from previous emphasis, too, she explains, offering as examples "Field Of Dreams," the web's No. 8 sell-through winner, and two titles vying for No. 10: "When Harry Met Sally..." and "Look Who's Talking." Of early developing patterns, Beard says most of the promising sell-through titles are "steady the first two weeks after release and then quiet down. We expect they will heat up as the season gets under way in November."

IN THE BAG: Bill Hohl, head of Pleasanton Video in suburban San Francisco, passes along two advertising-related ideas. He obtained 25,000 shopping bags free from a Southern California firm that sells coupons on the back of the bags (naturally, one coupon is from Hohl's store and plugs VCR-cleaning services). The other idea is Hohl's. He sells ad space on the back of rental receipts. The printing of these receipts costs \$400. Hohl sold \$800 in ads to four different sponsors at \$200 each.

DEFECTIVE DILEMMAS: The handling of complaints surrounding defectives can blow up in your face. "You may be dead right but you'll be dead," warned John English at the recent Southern California Chapter meeting. He warned of efforts to strongly enforce rules or vigorously contest consumers' gripes. He also pleaded the distributors' case. "If it's within 30 days, even if it's the customer's fault, we will exchange. But we can't depend on the distributors. They have a restricted amount on exchanges," said the head of MultiVideo in Bellflower, Calif., who has resigned trade group posts because of work in a church video department.

GUARANTEED GOOD: Sid Spinak, chapter president of the Southern California VSDA group and head of three Video Zone stores, recently noted that most people speak rhetorically when they complain of having seen everything in the store. "This is an invitation to talk movies. Insist that your staff be up on movies—at least that they have a list of movies, or various lists, in their hip pocket just ready for this occasion. They should have their own list of favorites. We have a section we call 'Guaranteed Good Movies.' We offer that there is no charge if a customer is not satisfied. Less than 3% of our customers ever take us up on the offer."

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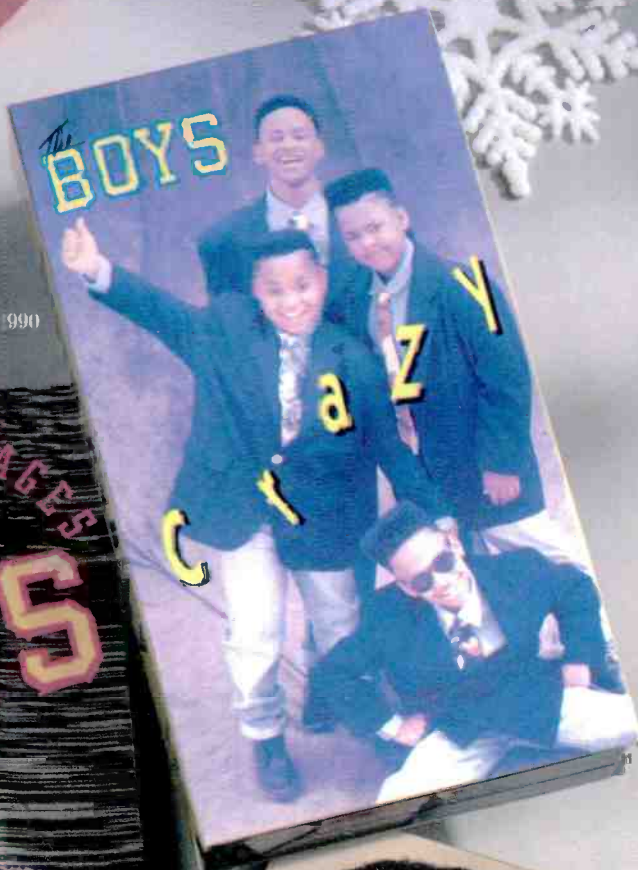
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HOME VIDEO

Billboard

FOR WEEK ENDING NOVEMBER 10, 1990

Top Music Videos™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		
			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type Suggested List Price
★ ★ NO. 1 ★ ★					
1	NEW ▶		THE WALL-LIVE IN BERLIN PolyGram Music Video 082-649-3	Roger Waters	C 19.95
2	1	13	PLEASE HAMMER DON'T HURT 'EM Capitol Video C540001	M.C. Hammer	LF 19.98
3	2	21	STEP BY STEP ▲ ²⁰ CBS Music Video Enterprises 19V-49047	New Kids On The Block	LF 19.98
4	3	5	YOU FAT B**TARDS Warner Reprise Video 3-38187	Faith No More	C 19.98
5	4	15	VIDEO EXPOSURE Arista Records Inc. 6 West Home Video SW-5702	Expose	SF 16.98
6	6	5	MAIDEN ENGLAND CBS Music Video Enterprises 19V-49058	Iron Maiden	C 19.98
7	5	3	TOURFILM Warner Reprise Video 3-38184	R.E.M.	C 19.98
8	NEW ▶		THE MAKING OF PUMP CBS Music Video Enterprises 19V-49064	Aerosmith	D 19.98
9	7	11	BANNED IN THE USA ● A*Vision Entertainment 50162	The 2 Live Crew	D 14.98
10	8	9	ELVIS: VOL. 1-CENTER STAGE Buena Vista Home Video 1032	Elvis Presley	D 19.99
11	10	7	DAVID LYNCH-INDUSTRIAL SYMPHONY NO. 1 Elbow Music, Inc. Warner Reprise Video 3-38179	Julee Cruise	LF 19.98
12	11	11	CARLY IN CONCERT: MY ROMANCE Arista Records Inc. 6 West Home Video SW-5711	Carly Simon	C 19.98
13	13	9	ELVIS: VOL. 2-THE MAN AND THE MUSIC Buena Vista Home Video 1033	Elvis Presley	D 19.99
14	9	49	HANGIN' TOUGH LIVE ▲ ²⁴ CBS Music Video Enterprises 19V-49030	New Kids On The Block	C 19.98
15	14	5	THE THREE TENORS IN CONCERT London 223-3LH	Carreras - Domingo - Pavarotti	C 24.95
16	16	65	HANGIN' TOUGH ▲ ²¹ CBS Music Video Enterprises 14V-49028	New Kids On The Block	SF 14.95
17	12	19	THINGS THAT GO PUMP Geffen Home Video 38172	Aerosmith	LF 16.98
18	19	3	BLACK RAIN FALLS CBS Music Video Enterprises 19V-49048	Midnight Oil	LF 19.98
19	17	13	HULMERIST Sire Records Warner Reprise Video 38175	Morrissey	LF 19.98
20	22	53	JANET JACKSON'S RHYTHM NATION 1814 ▲ ⁴ A&M Records Inc. A&M Video 61900	Janet Jackson	SF 24.98
21	RE-ENTRY		THE VALUE OF IGNORANCE PolyGram Music Video 440 081 321-3	Sinead O'Connor	LF 14.95
22	24	15	SINGIN' & SWINGIN' ● CBS Music Video Enterprises 19V-49045	Harry Connick, Jr.	LF 19.98
23	15	17	THE BOB MARLEY STORY Island Visual Arts Island Video 440 082 373-3	Bob Marley And The Wailers	D 19.95
24	28	26	ONE VOICE Barwood Films Ltd. CBS-Fox Video 5150	Barbra Streisand	C 19.98
25	23	3	DETONATOR: VIDEOACTION 1991 A*Vision Entertainment 50160-3	Ratt	SF 16.98
26	RE-ENTRY		A NEW DAY CBS Music Video Enterprises 17V-49041	Basia	LF 17.98
27	RE-ENTRY		POSITIVE MENTAL OCTOPUS EMI Home Video 1614	Red Hot Chili Peppers	SF 14.98
28	RE-ENTRY		VIDEO MINDCRIME ▲ EMI Home Video 1605	Queensryche	LF 16.98
29	21	9	BORN TO SING A*Vision Entertainment 50157	En Vogue	SF 14.98
30	20	9	IN THE HEART OF THE YOUNG A*Vision Entertainment 50156	Winger	SF 14.98

● RIAA gold certification for sales of 25,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum certification for sales of 50,000 units or \$2 million in sales at suggested retail. SF short-form. LF long-form. C concert. D documentary. ©Copyright 1990, BPI Communications, Inc.

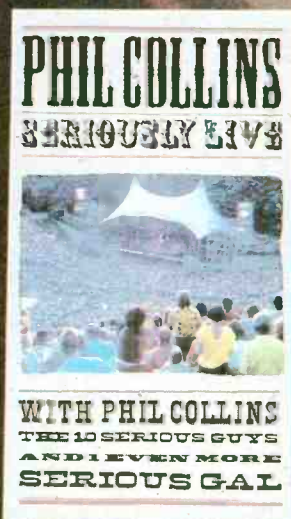
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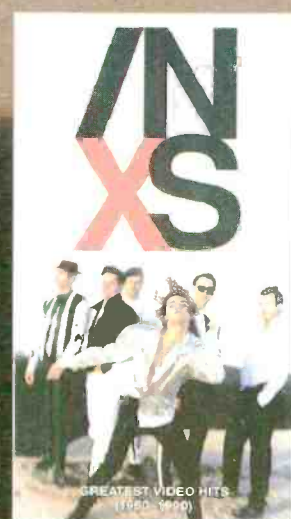
50170-3



50179-3



50171-3



50172-3

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Fun Facts About Marijuana— & A Devil Of A Wacky Western

BY MICHAEL DARE

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

•“The Hemp Video” (1990), The 90's Home Video (312-321-9321).

“The 90's” is an innovative news show out of Chicago that is releasing some of its most popular episodes as home videos. This one-hour documentary is not just a gaggle of random hippies babbling about wholesome buds but a fascinating examination of all the other uses to which marijuana can be put. Apparently there is no paper product that cannot be made out of hemp instead of wood, so if hemp were legal we could stop cutting down trees for paper. There are some intriguing history lessons, including the curious facts that the U.S. Constitution and Declaration of Independence were written on hemp, Bet-

sy Ross made the first American flag out of hemp, and, before 1937, Levi jeans were made of hemp. There's also a hysterical interview with “The PO'ed Park Ranger,” a fabulous cartoon by Sally Cruikshank, a trip to a marketplace of surveillance equipment, and a visit to a Jamaican ganja field. One highlight is Gatewood Galbraith, the current Democratic candidate for governor of Kentucky, who

gives an astonishing speech that contains more truth than I have ever before heard come out of a politician's

mouth. “The 90's” is one of the liveliest, most entertaining and informative shows on the air, and this tape is one of its best. Rent it with “Reefer Madness.”

•“El Diablo” (1990), HBO Home Video, prebooks Thursday (8).

A fine entry in that rare film category: the screwball Western. (Continued on page 81)



Pre-Order Deadline: Nov. 28 National Release Date: Dec. 20

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ZORRO'S BLACK WHIP 12 WHIP-CRACKING EPISODES VHS 5154 • B&W APPROX. 182 MIN. ON 9 CASSETTES

SOS COAST GUARD 12 HAIR-RAISING EPISODES VHS 3896 • B&W APPROX. 924 MIN. ON 9 CASSETTES

ZORRO'S FIGHTING LEGION 12 SWASHBUCKLING EPISODES VHS 5155 • B&W APPROX. 211 MIN. ON 9 CASSETTES

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Top Video Sales

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
Compiled from a national sample of retail store sales reports.								
1	2	3	★ ★ NO. 1 ★ ★ TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	24.99
2	1	6	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
3	32	2	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
4	3	8	ALL DOGS GO TO HEAVEN	MGM/UA Home Video M301868	Animated	1989	G	24.98
5	5	216	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	24.98
6	4	24	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
7	8	6	THE KING AND I	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	G	19.98
8	7	8	PETER PAN	GoodTimes Home Video RCA/Columbia Home Video 7001	Mary Martin	1960	NR	24.99
9	19	2	STAR WARS TRILOGY GIFT PACK	CBS-Fox Video 0609	Mark Hamill Harrison Ford	1990	PG	59.98
10	6	21	STEP BY STEP ▲ ²⁰	CBS Music Video Enterprises 19V-49047	New Kids On The Block	1990	NR	19.98
11	10	3	JANE FONDA'S LEAN ROUTINE	Jane Fonda Warner Home Video 654	Jane Fonda	1990	NR	29.98
12	12	2	ROGER WATERS: THE WALL-LIVE IN BERLIN	PolyGram Music Video 082-649-3	Roger Waters	1990	NR	19.95
13	11	6	WHEN HARRY MET SALLY . . .	Nelson Home Entertainment 7732	Billy Crystal Meg Ryan	1989	R	19.98
14	9	13	M.C. HAMMER: PLEASE HAMMER DON'T HURT 'EM	Capitol Video C540001	M.C. Hammer	1990	NR	19.98
15	17	5	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	19.95
16	14	6	CAROUSEL	CBS-Fox Video 1713	Gordon MacRae Shirley Jones	1956	NR	19.98
17	15	9	PLAYBOY WET & WILD II	Playboy Video HBO Video 390	Various Artists	1990	NR	19.99
18	20	7	LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13	19.95
19	16	10	DISNEY'S SING ALONG SONGS: UNDER THE SEA	Walt Disney Home Video 908	Animated	1990	NR	12.99
20	13	4	R.E.M.-TOURFILM	Warner Reprise Video 3-38184	R.E.M.	1990	NR	19.98
21	23	9	BEACHES	Touchstone Pictures Touchstone Home Video 797	Bette Midler	1989	PG-13	19.99
22	36	56	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
23	18	6	OKLAHOMA!	CBS-Fox Video 7020	Gordon MacRae Shirley Jones	1955	G	19.98
24	27	11	BANNED IN THE USA ●	A*Vision Entertainment 50162	The 2 Live Crew	1990	NR	14.98
25	31	5	FAITH NO MORE: YOU FAT B**TARDS	Warner Reprise Video 3-38187	Faith No More	1990	NR	19.98
26	29	4	THREE TENORS IN CONCERT	London 223-3LH	Carreras - Domingo - Pavarotti	1990	NR	24.95
27	34	4	SOUTH PACIFIC	CBS-Fox Video 7045	Mitzi Gaynor Rossano Brazzi	1958	NR	19.98
28	22	9	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◆	Warner Home Video 616	Richard Simmons	1990	NR	19.98
29	RE-ENTRY		PLAYBOY VIDEO CENTERFOLD: KERRI KENDALL	Playboy Video HBO Video 392	Kerri Kendall	1990	NR	19.99
30	21	10	ELVIS: VOL. 1-CENTER STAGE	Buena Vista Home Video 1032	Elvis Presley	1990	NR	19.99
31	26	31	TEENAGE MUTANT NINJA TURTLES: COWABUNGA, SHREDHEAD	Family Home Entertainment 27319	Animated	1990	NR	14.95
32	24	3	DAVID LYNCH-INDUSTRIAL SYMPHONY NO. 1	Elbow Music, Inc. Warner Reprise Video 3-38179	Julee Cruise	1990	NR	19.98
33	RE-ENTRY		CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
34	RE-ENTRY		STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	19.98
35	NEW ▶		AEROSMITH: THE MAKING OF PUMP	CBS Music Video Enterprises 19V-49064	Aerosmith	1990	NR	19.98
36	28	37	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11878	Mel Gibson Danny Glover	1989	R	24.98
37	37	41	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	19.98
38	RE-ENTRY		RAIN MAN	MGM/UA Home Video 901648	Dustin Hoffman Tom Cruise	1988	R	19.98
39	NEW ▶		FROM STAR WARS TO JEDI: THE MAKING OF A SAGA	CBS-Fox Video 1479	Mark Hamill	1990	NR	9.98
40	25	146	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. ©Copyright 1990, Billboard Publications, Inc.

Companies Whipping Up A 'New Batch' Of Laserdiscs

BY CHRIS MCGOWAN

THEY'RE BACK: Lock your doors, seal the chimney, and don't dare go into the closet. On Dec. 5, Warner is launching Joe Dante's "Gremlins 2: The New Batch" on laserdisc at \$24.98. The critically praised comedy-adventure stars Zach Galligan, Phoebe Cates, and Gizmo (their diminutive Mogwai friend). To date, it has racked up more than \$125 million in global grosses. Both the laserdisc and VHS editions of the widescreen hit movie will be letterboxed.

And Dec. 27, Warner will bow "My Blue Heaven" on disc (\$24.98), starring Steve Martin as a silver-tongued mob informant and Rick Moranis as a hapless, straight-arrow FBI agent.

LIFE ON MARS: Image has just released "Total Recall" on laserdisc and priced it at \$39.95. The sci-fi blockbuster grossed more than \$115 million at the box office and is being launched on disc day-and-date with the VHS edition.

Starring Arnold Schwarzenegger and directed by Paul Verhoeven, "Total Recall" is based on the short story "We Can Remember It For You Wholesale" by the late Philip K. Dick, whose novel "Do Androids Dream Of Electric Sheep?" was adapted into the 1982 movie "Blade Runner."

In "Total Recall," Schwarzenegger plays a seemingly amnesiac and brainwashed revolutionary who travels to the Red Planet to seek the truth about his past. The heavy-handed and exceedingly bloody violence in the film unfortunately overwhelms its fascinating themes (Dick's usual probings of memory, identity, and reality). But there are great special effects and even some tantalizing metaphysical ideas to ponder. Gruesome action notwithstanding, the "Total Recall" laserdisc, with its digital Dolby surround sound, should be spectacular viewing, especially if hooked up to a big-screen TV.

CAPRA'S CLASSIC: Of a more "down-to-earth" and wholesome nature is the 1946 Frank Capra masterpiece "It's A Wonderful Life," starring Jimmy Stewart, Donna Reed, and Lionel Barrymore. The sentimental and still touching fable

will be released on disc in its original uncut version, digitally mastered from the original negative, by Republic this month, and priced at a low \$29.98. Buy it and weep!

ALSO COMING: Paramount will launch "Another 48 HRS." (\$24.95) this month on disc, wherein Eddie Murphy and Nick Nolte turn San Francisco upside down in their hunt for an evil druglord.

Image has just released Eric Rohmer's "My Night At Maud's" (\$49.95), Ingmar Bergman's "From The Life Of The Marionettes" (\$49.95), and Claude Sautet's "Les Choses De La Vie" (widescreen, \$49.95).

And this month, Image bows "Miami Blues" (\$39.95)

with Alec Baldwin, "Love At Large" (\$39.95) with Tom Berenger and Anne Archer, Nagisa Oshima's "In The Realm Of The Senses" (\$49.95), Josef von Sternberg's "The Shanghai Gesture" (\$39.95), Joseph Strick's "Ulysses" (widescreen, side 3 CAV, \$49.95), the Bill Moyers-Robert Bly male rap session "A Gathering Of Men" (\$49.95), and "Airtro And Flora Purim" (\$29.95), a concert video starring the Brazilian husband-and-wife jazz stars.

LumiVision recently released "The Dream Is Alive" (CAV, \$34.95), a Walter Cronkite-narrated ride in the space shuttle, with celestial views of planet Earth and of astronauts in zero gravity.

VOYAGER has just launched eight Home Vision titles on laserdisc: "The Gadd Gang Live" and "Tribute To John Coltrane" (\$29.95 each), "Joe Cool Live" and "Christmas At Ripon Cathedral" (\$34.95 each), and, at \$39.95 apiece, "Masterpieces Of The Met" (CLV/CAV), "Carmen McRae Live," "Georgia O'Keeffe" (CLV/CAV), and "Standards II: Keith Jarrett."

HARDWARE WARS: There are now 13 different manufacturers selling laserdisc players (combi or dedicated), with suggested list prices ranging from \$500 to \$3,500 per unit. The firms are Pioneer (seven models), Philips (three), Sony (three), Panasonic (two), Magnavox (two), Denon (two), Sharp (two), Yamaha (one), Kenwood (one), Mitsubishi (one), Quasar (one), RCA (one), and Radio Shack (one).

LASER SCANS

U.S. Curtain Opens On La Scala Videos

NEW YORK—Opera lovers in the U.S. will get their first taste of La Scala, the famed Italian opera company, through a joint venture involving Public Media Inc., Teatro Alla Scala, and SACIS/RAI-Radiotelevisione Italiana.

The first two titles in the deal, shipped on cassette in late October through PMI's video label Home Vision, are Mozart's "Cosi Fan Tutte" and Cilea's "Adriana Lecouvreur." Those same two titles, recorded in digital audio, will be released on laserdisc in December by Home Vision in conjunction with New Visions, a company formed by two former Pioneer executives.

Two more titles in the La Scala series, "I Vespri Siciliani" and "Lo Frate 'nnamorato," are slated for re-

lease on cassette and laserdisc in spring 1991. The deal gives Home Vision distribution rights in all media for 10 years and includes a minimum of 17 titles. The Home Vision deal marks the first time programming from La Scala has been available to consumers in the U.S.

In an attempt to exploit its exclusive rights in all media, PMI has developed the "La Scala In America" project, covering three years (1991-1993) and involving the first-ever presentation of the famed opera company on American television and radio, as well as home video.

The project will include a minimum of one La Scala telecast each year of the project on approximately 300 Public Broadcasting System stations or cable outlets around the country.

Also included will be a minimum of three radio broadcasts a year on approximately 300 fine-arts radio stations. Home Vision is also hoping to place the series in public libraries.

Public Media is hoping to leverage this multimedia exposure to develop corporate sponsorship for the series. It has developed a sponsorship package that includes four underwriter credits on each television broadcast as well as four or five commercial announcements on cable telecasts.

On commercial radio, it is offering four or five commercial announcements within each broadcast and eight additional ones each week.

The cassettes and laserdiscs can also include commercial announcements, as well as sponsor credit on all packaging.

PAUL SWEETING

Billboard.

FOR WEEK ENDING NOVEMBER 10, 1990

Top Videodisc Sales

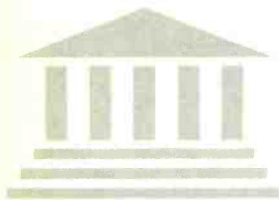
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price	Compiled from a national sample of retail store sales reports.	
									★ ★ NO. 1 ★ ★	
1	1	5	THE LITTLE MERMAID	Walt Disney Home Video Pioneer/Image Ent. 913	Animated	1989	G	29.99		
2	2	5	GLORY	Tri-Star Pictures Pioneer/Image Ent. 70286	Matthew Broderick Denzel Washington	1989	R	39.95		
3	3	3	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Image Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	29.95		
4	4	11	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG	24.98		
5	11	3	RETURN OF THE JEDI	CBS-Fox Video Pioneer/Image Ent. 1425-85	Mark Hamill Harrison Ford	1983	PG	69.98		
6	5	9	HARD TO KILL	Warner Bros. Inc. Warner Home Video 11914	Steven Seagal Kelly LeBrock	1990	R	24.98		
7	6	7	ALL DOGS GO TO HEAVEN	MGM/UA Home Video Pioneer/Image Ent. 101868	Animated	1989	G	24.98		
8	7	9	BORN ON THE FOURTH OF JULY ♦	Universal City Studios MCA/Universal Home Video 80901	Tom Cruise	1989	R	39.98		
9	13	5	SUPERMAN: THE MOVIE	Warner Bros. Inc. Warner Home Video 12030	Marlon Brando Gene Hackman	1978	PG	29.98		
10	12	3	TAXI DRIVER	The Criterion Collection The Voyager Company CC1218-9L	Robert De Niro	1976	R	99.95		
11	14	5	THE BLUES BROTHERS ♦	Universal City Studios MCA/Universal Home Video 16020	Dan Aykroyd John Belushi	1980	R	39.98		
12	24	16	BLUE VELVET	Warner Bros. Inc. Warner Home Video 692	Kyle MacLachlan Isabella Rossellini	1986	R	29.98		
13	21	5	THE BEAR	Tri-Star Pictures Pioneer/Image Ent. 70216	Jack Wallace Tcheky Karyo	1989	PG	34.95		
14	RE-ENTRY		TOP GUN	Paramount Pictures Pioneer LDCA, Inc. 1629	Tom Cruise Kelly McGillis	1986	PG	29.95		
15	8	11	BLUE STEEL	MGM/UA Home Video Pioneer/Image Ent. M901885	Jamie Lee Curtis Ron Silver	1990	R	24.98		
16	17	21	THE ABYSS	CBS-Fox Video Pioneer/Image Ent. 1561-80	Ed Harris Mary Mastrantonio	1989	PG-13	49.98		
17	9	5	PETER PAN	GoodTimes Home Video Image Entertainment 7001	Mary Martin	1960	NR	24.95		
18	NEW ▶		THE THING	Universal City Studios MCA/Universal Home Video 40946	Kurt Russell	1982	R	34.98		
19	15	7	LICENCE TO KILL	CBS-Fox Video Pioneer/Image Ent. 4755-80	Timothy Dalton	1989	PG-13	49.98		
20	NEW ▶		THREE TENORS IN CONCERT	London 071-223-1LH	Carreras - Domingo - Pavarotti	1990	NR	39.95		
21	20	26	BLACK RAIN	Paramount Pictures Pioneer LDCA, Inc. 32220	Michael Douglas Andy Garcia	1989	R	29.95		
22	22	15	INTERNAL AFFAIRS	Paramount Pictures Pioneer LDCA, Inc. LV32245	Richard Gere Andy Garcia	1990	R	34.95		
23	NEW ▶		JOE VERSUS THE VOLCANO	Warner Bros. Inc. Warner Home Video 11912	Tom Hanks Meg Ryan	1990	PG	24.98		
24	16	21	BACK TO THE FUTURE PART II	Amblin Entertainment MCA/Universal Home Video 40914	Michael J. Fox Christopher Lloyd	1989	PG	34.98		
25	RE-ENTRY		AUNTIE MAME	Warner Bros. Inc. Warner Home Video 11152	Rosalind Russell	1958	NR	29.98		

♦ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. ©Copyright 1990, Billboard Publications, Inc.

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Prism Willing To 'Gamble' With Big Mktg. Campaign

BY PAUL SWEETING

NEW YORK—With a production cost of \$13 million, "The Gamble" will be the biggest-budget movie Prism Entertainment has released on video to date. And in keeping with that investment, the company is unleashing its biggest marketing campaign yet in support of "The Gamble" and another December title, "The Willies."

Some 20,000-30,000 dealers will receive theatrical posters for "The Gamble," a period piece set in 18th century Venice starring Faye Dunaway, Matthew Modine, and Jennifer Beals. Prism will also make a 3D counter card available through distributors.

The key to the campaign, however, is a store display contest, the grand prize for which is a trip to Monte Carlo. Other prizes include a trip to the Mirage Hotel and Casino in Las Vegas and desk-top slot machines.

"Paramount tells us they think they can do 40,000-60,000 pieces," says Joe Petrone, VP of sales and marketing for Prism. Paramount distributes Prism's product in the U.S. "That would make 'The Gamble' our biggest seller since 'Bloody Birthday,' which did about 37,000 in 1987."

Prism also has high hopes for "The Willies," a PG-13 horror thriller starring James Karen and Jeremy Miller.

Prism has produced two different sleeves for the title, one of which fits over the other. Each cassette comes with both sleeves, giving retailers a choice as to how to merchandise the title.

One sleeve, done mostly in yellow, is designed to capture the preteen appeal of the film, which concerns kids making up scary stories while on a camping trip.

The second sleeve, done in a more ominous purple, is designed to appeal to "the traditional horror buff," Petrone says.

Prism is offering "The Willies" as a two-pack, allowing retailers to merchandise the title in different sections of their stores using the two different sleeves.

Retailers who purchase the two-pack will also receive 20 specially created "Willies" comic books.

Petrone says the company is looking for sales of 20,000-25,000 units on "The Willies."

Petrone put the value of Prism's December marketing campaign at \$750,000. "It is a bit of a gamble, but it's also sort of a chicken-and-egg problem," he says of the investment. "You have to get your product out there somehow."

Petrone notes that Prism's recent third-quarter financials showed record sales and earnings, both of which he says are attributable, at least in part, to the company's distribution deal with Paramount.

That deal, along with the \$5 million Paramount put up to support Prism's title acquisition efforts, is allowing the company to go after better product than in the past, Petrone says. "We have three different associations right now where we're into seed money and where we have script and cast approval," he says.

HDTV Aims To Deliver On Its Promise

Production Outpacing Consumer Technology

BY ELLIOT LUBER

NEW YORK—Growth in HDTV production continues to outstrip development of a delivery system, the progress of which is delayed, in part, by difficulties in developing an inexpensive monitor for consumers.

The Federal Communications Commission is making progress in establishing test procedures and a schedule for the five competing high-definition TV transmission proposals under consideration in an effort to come up with an HDTV transmission standard. Observers say a standard could be agreed upon within three years (Billboard, Sept. 1).

Very shortly, we expect to see evidence of short-term profitability

But the large-screen monitors that researchers say will best present to home users HDTV's advantages over current television (NTSC) now cost thousands of dollars. Television executives say the high cost of these units could dramatically hamper market acceptance of any HD standard arrived at in the near term, or until display technology improves.

This snag could limit first-generation HDTV to a compromise Enhanced Definition system, but the FCC has made a point to set its sights on full HDTV. Industry speculation seems to support the theory that displays will be ready by the time delivery is fully standardized in the U.S., but in Europe, where standards already exist, the high price of monitors presents a bigger problem.

Progress, no matter how slow, raised confidence that HDTV will eventually be deliverable, and production here is expanding, fueled in part by music videos.

"Music and HDTV seem to go together," says David Niles, president of Captain of America/1125 Productions in New York. "The music industry reflects the feeling of our youth—which is our future—and

HDTV is the future technology."

Some benefits of HDTV can be appreciated even when the format is down-converted to NTSC, including a cleaner picture and a visible difference in the way color holds, according to Ron Rattner, president of the Club Theater Network in Pompano Beach, Fla.

A recent HDTV-shot episode of MTV's "Unplugged" acoustic-concert series generated considerable interest in hi-def music videos, according to domestic HDTV-capable production companies.

The "Unplugged" episode, featuring CBS Records' Aerosmith, was recorded in HDTV in August by Captain of America/1125 Productions at the Ed Sullivan Theater here (Billboard, Sept. 1). MTV aired the program in letterboxed fashion, which places a small 16:9 aspect ratio picture within the normal 5:3 TV screen (creating a black "letterbox" around the image).

While this style of converting HDTV (or film) to NTSC actually reduces resolution by shrinking the image, it more precisely conveys the director's intent than does typical panning and scanning.

Niles' company has since shot Crosby, Stills & Nash, Ratt, and Vixen in HDTV for episodes of "Unplugged," as well as five episodes of Jackie Mason's "Town Meeting" for "HA."

Niles has not yet opened his "New York Sensation" video show at the Ed Sullivan Theater; he is busy moving his entire operation there, including his control rooms, and expects to open the show by Christmas.

The theater—held by Captain of America on long-term lease (Billboard, Dec. 9, 1989)—will also be the site for the subjective portion of testing HDTV proponent systems for the FCC's Advanced Television Test Center, which was recently contracted to Niles.

Meanwhile, Niles teamed with record producer Phil Ramone—in a co-production agreement with NHK in Japan—to produce four episodes of a "Words & Music" series focusing on popular music and its reflection on

the '50s, '60s, and '70s.

"Very shortly, we expect to see real evidence of short-term market profitability for HDTV, and we will see major players and distributors getting into it in a big way," Niles says, noting that testing will serve to prove to the industry that HDTV is indeed here.

"Ever since MTV aired the Aerosmith program, there has been a lot of interest in high-definition music videos," says Rattner. CTN's subsidiary, Media Productions, has signed contracts with the Jalo label to film an upcoming music video for Tommy Cash's 25th anniversary album, converting it to HDTV for eventual release and to digital NTSC (D-1 or D-2) for immediate distribution.

(Continued on page 77)

AUDIO TRACK

WORKING IN THE studio is an "instinctive thing" for engineer, producer, and bass player **Dusty Wakeman**. "It is good to know the rules, but it is also good to know you can break them when something sounds good," he says.

The founder and co-owner of **Mad Dog Studios** in Venice, Calif., Wakeman has been an engineer since he started playing in bands during his teens. His partner, **Michael Dumas**, has been running the daily business at Mad Dog, while Wakeman attempts a jump from engineer to producer.

Most of Wakeman's work is divided between rock'n'roll and country. "We have a lot of good California-based country artists and I want the guys [in Nashville] to know they have a buddy in California—I'm trying to bridge the gap," he says.

Mad Dog, a one-room facility, was redesigned and updated in 1987. It houses Wakeman's favorite 24-track analog **Neve** console (model 8108) and a **Studer A-800** tape machine.

The majority of Mad Dog's bookings are overdub projects, the next of which is scheduled to be a digital "greatest hits" album of the **Eagles'** old masters. He is also working on tracks with local pop/rock act the **Uninvited**.

Wakeman's engineering credits include all of **Dwight Yoakam's** albums (with producer **Pete Anderson**), **Lucinda Williams**, **LA YA YA**, **Martin Stephenson & the Daintees**, **Tommy Cromwell**, and the **Young Ramblers**.

The remake of "Crying" by k.d. lang and **Roy Orbison** for the movie "Holding Out"—which won the 1988 Grammy for best country vocal collaboration—was also engineered by Wakeman.

Wakeman has played bass guitar with the **Buck Owens** band and has toured Europe with **Michelle Shocked**.

EVA de PAULIS

NEW YORK

PRODUCER **HERBY AZOR** worked on cuts with **Salt-N-Pepa**



All That Zimmers . . . Film composer Hans Zimmer, known for his work on "Black Rain," "Bird On A Wire," and "Driving Miss Daisy," is using his Soundcraft 3200 console to mix his latest projects. Discussing the installation of GML Moving Faders on the board, from left, are, GML's Cary Fischer; Zimmer's engineer, Jay Rifkin; and Soundcraft product manager Gary Lynn.

and **Sweet Tee** at **Power Play**. **Norty Cotto** was at the board, assisted by **Yianni Papadopoulos**. **EPMD** mixed its upcoming album for **Def Jam**. **Ivan "Doc" Rodriguez** manned the board, assisted by **Everett Ramos** and **Peter Jorge**. Producer/artist **Biz Markie** worked on a new album with **Kid Capri** and **Diamond Shell**.

321 Studios had **Roger Probert** in completing the latest **Aircraft** project. Probert also worked on tracks with **Lethal Lipstick**.

At the **Hit Factory**, producer/writer **Jellybean** completed production on "I Found Love" and "Sugar Is Sweet" for the **Party on Hollywood Records**. **Hugo Dwyer** engineered.

Baby Monster had L.A.-based **Universal Congress Of . . .** in recording a blend of jazz, rock, and punk for **Brake Out Records**. **Bryce Goggin** engineered. **Hugh Masekela** (BMG/Novus) continued overdubs in Studio A. **Steve Burgh** and **Gil Abarbanel** engineered.

Mark Opitz began production on the **Pleasurehead** album at **Electric Lady**. **Marc Desisto** engineered the sessions on the new 64-input **Focusrite** console. The project is slated for release next spring.

NASHVILLE

IN ADDITION TO WORKING in Conway, **Bob Seger** visited **Digital** here to cut tracks for his new Capitol album. **Barry Beckett** produced, with **Justin Niebank** at the helm. **Jim DeMain** assisted.

Donny Kees worked on vocals at the **Music Mill** for a **16th Avenue Records** project. **Ron Chancey** produced, with **Billy Sherrill** and **Paul Goldberg** engineering. **Daniele Alexander** cut tracks and vocals with producer **Harold Shedd** for **Mercury/PolyGram**. **Jim Cotton**, **Joe Scaife**, **Mike McCarthy**, and **Goldberg** engineered. **Sammy Kershaw** recorded for **Mercury/PolyGram** with producer **Buddy Cannon**. Cotton, Scaife, McCarthy, and Goldberg were at the controls.

OTHER CITIES

BON JOVI WAS IN **Studio 4**, Philadelphia, with engineer **Obie O'Brien** and assistant **Craig Caruth** mixing live tracks for an upcoming video, on **Studio B's** 48-track **SSL**. The **Phil Collins "Serious" Tour** rolled into the studio with engineer **Paul Gomersal** and co-producer **Robert "Cubby" Colby** to mix live tracks. All tracks were recorded on 48-track digital and mixes were completed on the 56-input **SSL E/G** in the **Studio B**. **Philip Nowlan**, **Phil Nicolo**, **Andy Kravitz**, and **Joe Nicolo** assisted.

Huey Lewis & the News tracked overdubs for a new **EMI** album at **Studio D Recording** in Sausalito, Calif. **Bill Schnee** engineered, assisted by "Watts" **Verecke**.

All material for the Audio Track column should be sent to **Debbie Holley**, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

A Refurbished Hit Factory Opens Doors In London

LONDON—After months of legal wrangles and a multipound refurbishment, the **CBS Whitfield** recording complex reopened in October as the **Hit Factory London** (Billboard, Nov. 3).

The studio is being run in a joint venture between **CBS** and **Ed and Troy Germano** of **New York's Hit Factory**. The decision behind this innovative Anglo-U.S. linkup is that recording for major artists has now taken on international proportions, with artists recording in several locations and mixing in others. It is these international artists that the **Hit Factory London** will seek

to attract.

The London studio was refurbished and re-equipped by **Harris Grant Associates**, including the recording areas and control rooms of **Studios 1 and 2**, and all six mastering and duplication suites on the second floor.

The studios feature both **Neve** and **SSL** consoles, along with **Sony** digital and **Studer** analog multitracks. This is completed by an extensive array of outboard gear.

The **Hit Factory** is also geared to accommodate production and postproduction of audio for film and video. **GARY HOPKINS**

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STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING NOVEMBER 3, 1990)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MODERN ROCK
TITLE Artist/ Producer (Label)	ICE ICE BABY Vanilla Ice/ Vanilla Ice (SBK)	SO YOU LIKE WHAT YOU SEE Samuelle/ T. McElroy; D. Foster (Atlantic)	YOU LIE Reba McEntire/ T. Brown; R. McEntire (MCA)	KNOCKIN' BOOTS Candyman/ Johnny J. Candyman (Epic)	MERRY GO ROUND The Replacements/ S. Litt; P. Westerberg (Sire/Reprise)
RECORDING STUDIO(S) Engineer(s)	LUMINOUS Paul Loomis; Khayree	SOUNDWORKS Dave Way	EMERALD John Gass; Marty Williams	AUDIO ACHIEVEMENTS Donovan Sound	PLATINUM ISLAND/ OCEANWAY Scott Litt; Paul Berry; Cliff Norrell
RECORDING CONSOLE(S)	Amek Mozart	SSL 6000-E&G Series/ SSL 4064-G Series	SSL 4064-E Series	Trident Series 70	Amek Angela/ Neve 8108
MULTITRACK RECORDER(S)	Sony APR-24	Mitsubishi X-850	Mitsubishi X-850	Sony MCI JH-24	Studer A-80/ Ampex ATR-102
MASTER TAPE	Ampex 456	Ampex 467	Ampex 467	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	LUMINOUS Paul Loomis; Khayree	CAN-AM Ken Kessie; John Jackson; Pat McDougall	MASTERPHONICS John Gass; Marty Williams	AUDIO ACHIEVEMENTS Donovan Sound	SKYLINE Scott Litt
CONSOLE(S)	Amek Mozart	SSL 4000-E Series	SSL 4000-E Series	Trident Series 70	SSL 4000-G Series
MULTITRACK/ 2-TRACK RECORDER(S)	Sony APR-24/ Sony PCM-2500	Studer A-80/ Studer A-820	Otari DTR-90/ JVC VP-900	Sony MCI JH-24/ Sony MCI JH-110	Otari MTR 90/ Studer A-820
MASTER TAPE	Ampex 456	Ampex 456	Ampex 467	Ampex 456	Ampex 456
MASTERING HOUSE (ALBUM) Engineer	FRANKFORD WAYNE Michael Sarsfield	BERNIE GRUNDMAN Brian Gardner	MASTERPHONICS Glenn Meadows	BERNIE GRUNDMAN Brian Gardner (Single)	PRECISION Steven Marcussen
PRIMARY CD REPLICATOR (ALBUM)	Capitol-EMI Music	WEA Manufacturing	DADC	CBS Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Capitol-EMI Music	WEA Manufacturing	MCA Manufacturing	CBS Manufacturing	WEA Manufacturing
PRIMARY DUPLICATION TAPE	Agfa/Aurex BASF/Sunkyong	Agfa	Aurex	CBS Ultra 4	Agfa

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Tighter TV Playlists Putting Squeeze On Labels' Music-Vid Output

(Continued from page 1)

sic videos, but we are also keeping in mind that just to make a video—if it's not appropriate—isn't always smart," says Linda Ingrisano, national director of video promotion for Elektra Records. "We are certainly being much more selective in making clips for certain artists."

Although some labels say the cautious approach started several months ago, others say it began this fall, when some outlets tightened their playlists, VH-1 solidified its hits-driven approach, and national pop outlet Hit Video USA went off the air. The VH-1 change has had the most chilling effect because it left a

"We are certainly being much more selective in making clips for certain acts"

void for clips by adult-oriented artists, many of whom VH-1 was supporting regardless of radio play (Billboard, Sept. 8).

"I tell people that getting a video on VH-1 is far from a given; it's a bonus," says Lou Robinson, national director of video promotion and marketing at EMI Records. "I tell people here not to expect anything, not to hope for anything, and to be realistic."

One reason VH-1 changed its format was to increase its ratings, which had deteriorated to the point where often no more than 70,000 people were watching at any given time.

"The bottom line is that we honestly believe that when VH-1 was playing new music combined with the hits, they had an impact on sales, no matter what the ratings were," says Robinson.

True enough, says VH-1 senior VP Juli Davidson. "We did sell a lot of records, but that's not what makes successful television and it wasn't the way to build viewer loyalty. We want to play the latest hits and the greatest clips."

In May, VH-1 turned to a hits-driven formula, changing from a format that highlighted artists it felt would appeal to its audience, regardless of radio airplay. In September, it began concentrating almost exclusively on playing hit-makers past and present, as reflected by its new slogan, "The Greatest Hits Of Music Video."

Although VH-1 has added a few more slots for developing acts in recent weeks—many say in response to label demand—most record companies say it still is not enough. Equally upsetting to labels is the elimination of the Five Star category, which gave high rotation to clips the channel felt were exceptional. Although the channel says that Five Star will be reinstated by January, it will not highlight the number of clips it did before.

NOTHING IS CERTAIN

Virtually all labels have artists for

In-store music video play boosts sales. ... see page 49

whom they felt play on VH-1 was a sure thing prior to September. Now nothing is certain, including the decision to make a clip.

"VH-1 worked together with us in helping develop Shawn Colvin as an artist, and now we're deathly afraid of what will happen with her new record," says Mark Ghuneim, associate director of video promotion at Columbia. "Will we make a new video? If it's appropriate, we definitely will. A year ago, it would have been a given. Now we'll take a harder look at the windows that will be open."

"We made a video for Mark Isham with Tanita Tikaram," says Virgin Records national director of video Mary Barnett. "It's a beautiful video that probably would have fit into VH-1's pre-September programming. In fact, that was our game plan, to get it on VH-1. Then they tightened the playlist. I wonder if we would have made it otherwise."

A&M elected not to make a clip for John Hiatt's new single, even though his last video, "Child Of The Wild Blue Yonder," spent more than 12 weeks on VH-1 in Five Star rotation this summer.

"In light of what VH-1 is doing—they can't tell us if the clip would definitely get played, they'd have to wait and see if it's a hit—we decided not to make a clip," says A&M's national director of video promotion, Emily Wittman. "If you're going to spend \$80,000 or \$90,000 on a clip and not get exposure on a national show, maybe you should put the money toward the road."

The irony is that money from video budgets may be going back to touring budgets, the area from which the money was yanked in the first place.

"Kimm Rogers made a video for VH-1 and they didn't touch it and so we won't make another one," says Janet Kleinbaum, Island Records' national director of video promotion. "Instead, we're spending money on tour support. That's how she's going to get in front of people; not on your televisions, but on stages."

DELAY IN MAKING CLIPS

Many labels say the number of clips they are producing has not decreased yet, but that they may start delaying the decision to make the video until—or if—they see some chart action. Therefore, instead of leading the exposure for a song, many clips will not be shot until the song is already a hit. "For some adult alternative artists, we might wait and see before we make a video and see how it does chartwise first," says Linda Ferrando, national director of video promotion for Atlantic Records.

For other labels, waiting has been the modus operandi for several months. "A lot of times, we look at the artist and decide if we want to do a video. If it's an older radio-driven band, we don't make one until it's a hit because MTV won't play it. On a lot of the mainstream pop stuff, I'm waiting until I have a bona fide hit," says Backer.

In other cases, some labels are relying on clips made for European exposure rather than going to the possibly wasted expense of making a video expressly for the U.S. market. "There are certain videos, like for the Christians or Hinterlands, that if Island America were to make a decision

to make a clip, we'd probably say no," says Kleinbaum. "Instead, we'll use the clip made in the U.K."

Capitol's Michelle Peacock agrees, saying, "With River City People, we would have gone to the expense of making a new clip if we could have known VH-1 would support it, but instead we're using the one they had in the U.K."

ALTERNATIVE OUTLETS

Looking on the bright side, many labels say there are several optimistic indicators that outweigh recent

events. Most frequently mentioned is the increasing success of Miami-based Video Jukebox Network, as well as the growing importance of local shows and the influence of retail video outlets and home video.

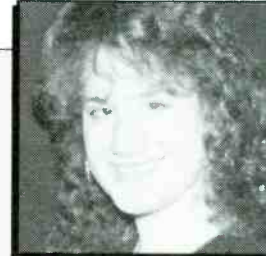
"The change at VH-1 and the demise of Hit Video places more emphasis on Video Jukebox, Night Tracks, and MTV," says Peacock. "Now it's even more critical that MTV break new acts; we're not looking at VH-1 to break new acts—we know better."

Labels are also quick to point out that, despite the obvious lack of out-

lets for adult-oriented artists, there are plenty of programs devoted to alternative rock. Thus, the scaling back of MTV's "Post Modern" show last month from a half-hour four days a week to an hour once a week and the cancellation of Hit Video USA did not leave a giant void in that field.

"Even though certain video windows have tightened up or shut down, the number that have opened far exceed that," says Ghuneim, citing the growth in the rap and urban areas in particular.

THE EYE



by Melinda Newman

HAIL, HAIL, HAIL, the 12th Annual Music Video Conference is nigh well upon us. And boy, are we excited. In addition to looking forward to the array of panels, we're also eagerly anticipating the Billboard Tanqueray Sterling Music Video Awards, Friday (9) at The Palace in Hollywood, Calif. In addition to the performers, among those you can look forward to seeing as presenters are **Johnny Gill, Breathe, MC Lyte, Los Fabulosos Cadillacs, Mellowman Ace, Boo-Yaa T.R.I.B.E., and Maldita Vecindad.**

IF YOU'VE WORKED your way through the music video article that shares this page, you saw the good news that VH-1 is bringing back Five Star rotation. Senior VP **Juli Davidson** says instead of the four-six clips that received such recognition in the past, the number will be reduced to one or two, but that those clips will really get a lot of exposure.

Davidson says she hopes the Five Star category will begin airing before the channel's new graphic look debuts in January.

"The music mix is already really there, but the packaging needs to be congealed around it," she says. "The new look will hit the public eye in January. We're not going to change the game plan 16 times. We have a solid mainstream path that we're walking on."

Davidson adds that although the channel did just add five more slots in the development category, any more new-artist music will probably be slotted into specialty programming, such as "The Soul Of VH-1," which airs Nov. 13, or the jazz and country pilots, which are being shot.

She's especially excited about a news/music show that will highlight new artists and the latest hits. "This show will take clips in rotation and talk about those artists, but it will also take artists that we aren't ready to take into rotation that we still feel deserve exposure," says Davidson.

By the way, the channel hasn't yet found a host for the show, so if you're interested—and Davidson stresses that the host can be a journalist, musician, producer, or just about anything—contact VH-1's **Jackie Sharp** at 212-258-8000. "For lack of a better explanation, we're looking for a **Kurt Loder meets Martha Quinn**," says Davidson. That's kind of a scary concept in our minds, but if you think you qualify, give Sharp a call.

SPEAKING OF VH-1, former B.E.T. program director **Jeff Newman** has resurfaced at VH-1 and is making his presence known as the producer and director of the aforementioned "The Soul Of VH-1." The show, which has been in production since August, is hosted by **Regina Belle** and **Mic Murphy**. Newman isn't quite ready to become a New Yorker, though; he has been commuting from Washington, D.C.

HI-DEF COMES TO HOLLYWOOD: God knows how the town survived so long without it, but Hollywood has had no hi-def studio. Thank goodness **Rebo High Defi-**

inition Studio and Hollywood Center Studios have joined forces to rectify the situation. **Hollywood High Definition Resource Center** is scheduled to be up and running by January at Hollywood Center Studio's complex. However, by the end of November, there will be a 50-seat screening-room facility in operation so that people can see hi-def in action, according to **Steven Dupler**, VP of music for Rebo. "I go to Los Angeles and meet with labels and directors and they like hi-def, but they shoot 90% in Los Angeles. Because we've had to transport all the equipment west, it shoots the price up," he says. "From a dollar point of view alone, I think this will really help." The Hollywood Center and Rebo will have a joint marketing staff to spread word of the new venture and Rebo's East Coast staff will be spending lots more time out west. For more on the studio, see this week's Pro Audio section.

MAAGIC BUS: **Elektra Records** and **Night Tracks** have joined forces in the "Deee-Lite Deee-Bus Sweepstakes." The combo is giving away a vintage Volkswagen camper with Deee-Lite's logo painted on the side. In addition to entering the contest by sending a postcard to Night Tracks, folks can catch up with the bus, which is traveling coast to coast, stopping at several record stores and other points of interest across this great land and register.

The contest, which begins Friday (9), concludes Dec. 21 with the winner being announced on the show.

MEANWHILE, let's look back at the just-completed **CMJ Convention** held here. The growth of music home video was the topic of the day during the Oct. 25 "Video & Validity: In the Eye of the Beholder" panel. Video Insider's **Barry Gutman**, citing successful videocassette releases by the **Cure** and **Soundgarden**, pleaded for more titles within the alternative music genre.

Home video can well slake a fan's thirst for new bands—and help break them in the process, Gutman said. He noted the growing commitment of record label in-house home video divisions and asserted that the music videocassette format was already proving profitable and assisting in breaking bands.

Other issues discussed included that time-tested debate of whether video airplay influences radio. MTV's VP of music programming, **Tom Hunter**, said that MTV's genre clip shows like "Yo! MTV Raps" delivered well their specific target audience, but **Video Jukebox Network** consultant **Mike Cooper** contended that the "speciality" program only "preached to the converted," and that rap videos could be better exposed by "mixing them up" in the regular rotation. Hunter later explained that MTV doesn't "take riskier alternative [clips] and throw them into regular rotation [with those of] Milli Vanilli and Warrant because it doesn't feel right," and "people don't come there in droves" to watch them.

AIM Marketing/Troika Management's Paul Yeskel used **Faith No More** and **Trixter** as recent examples where MTV play generated radio airplay. But **Karen Bryant**, PD at Providence College, R.I., radio station **WBRU**, discounted any MTV effect at her station, and said that it was important for alternative radio to "claim credit" for its role in breaking acts.

Other panelists included **Chrysalis'** VP of album, alternative, and video promotion, **Steven Schnur**, moderator; **Elektra Entertainment GM Brad Hunt**; and **Chrysalis'** director of artist development, **Richard Sarbin**.

Assistance in preparing this column provided by **Jim Bessman**.

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Information Society, Think Iggy Pop, Candy Queensryche, Empire Scorpions, Tease Me, Please Me UB40, The Way You Do The Things The Vaughan Bros., Tick Tock</p> <p>MEDIUM</p> <p>Alias, More Than Words Can Say E. Brickell/New Bohemians, Mama... Cheap Trick, Wherever Would I Be Neneh Cherry, I've Got You Under... Faith No More, Falling To Pieces House Of Lords, Can't Find My... *Colin James, Keep On Lovin' Me Baby King's X, It's Love Maggie's Dream, Love And Tears Paul McCartney, Birthday Nelson, After The Rain Judas Priest, A Touch Of Evil *Al B. Sure!, Missunderstanding Trixter, Give It To Me Good Listen Up, Listen Up Vixen, Love Is A Killer</p> <p>BREAKOUTS</p> <p>An Emotional Fish, Celebrate *Candyman, Knockin' Boots David Cassidy, Lyin' To Myself The Cure, Never Enough Rembrandts, That's Just The Way... Social Distortion, Story Of My Life Soho, Hippychick Tony Toni Tone, Feels Good</p> <p>IMPACT CLIPS</p> <p>Cinderella, Shelter Me DNA/S.Vega, Tom's Diner E. Brickell/New Bohemians, Mama... George Michael, Freedom '90 Steve Winwood, One And Only Man * DENOTES ADDS</p>	 <p>Continuous programming 1515 Broadway, New York, NY 10036</p> <p>ADDS</p> <p>Bruce Hornsby, Lost Soul Billy Joel, And So It Goes Paul McCartney, Birthday Caron Wheeler, Livin' In The Light</p> <p>DEVELOPMENT</p> <p>Allman Bros., Seven Turns Anita Baker, Soul Inspiration David Cassidy, Lyin' To Myself Harry Connick Jr., We're In Love Julee Cruise, Falling Dan Fogelberg, Rhythm Of The Rain Elton John, You Gotta Love... Neville Bros., Fearless Pebbles, Giving You The Benefit Carly Simon, Better Not Tell Her Paul Simon, The Obvious... Jill Sobule, Too Cool To Fall In Love The Vaughan Bros., Tick Tock</p> <p>HEAVY</p> <p>Daryl Hall & John Oates, So Close After 7, Can't Stop Mariah Carey, Love Takes Time Whitney Houston, I'm Your... James Ingram, I Don't Have The Heart Maxi Priest, Close To You Bette Midler, From A Distance</p>	 <p>Black Entertainment Television</p> <p>14 hours daily 1899 9th St NE, Washington, DC 20018</p> <p>ADDS</p> <p>Sybil, Make It Easy On Me Najee, Cruise Control Thelma Houston, Out Of My Hands Dino, Gentle James Ingram, I Don't Have The Heart Day 2, Certainly Oleta Adams, Get Here Father MC, I'll Do For You</p> <p>HEAVY</p> <p>Samuelle, So You Like What You See Keith Sweat, Merry Go Round Mariah Carey, Love Takes Time Bell Biv DeVoe, B.B.D. (I Thought... Caron Wheeler, Livin' In The Light Al B. Sure!, Missunderstanding Janet Jackson, Black Cat Gerald Alston, Slow Motion Teena Marie, Here's Looking... Pebbles, Giving You The Benefit Troop, That's My Attitude Cynda Williams, Harlem Blues Maxi Priest, Close To You Johnny Gill, Fairweather Friend Today, I Got The Feeling Hi Five, Just Can't Handle It Anita Baker, Soul Inspiration The Whispers, My Heart, Your Heart Whitney Houston, I'm Your... Tracie Spencer, Save Your Love Jasmine Guy, Try Me S. Youngblood, I'd Rather... Basic Black, Nothin' But A Party Force MDs, Somebody's Crying Tevin Campbell, Round And Round E.U., I Confess Tony, Toni, Tone, Oakland Stroke Levert, Rope A Dope Style</p> <p>MEDIUM</p> <p>Elisa Fiorillo, On The Way Up The Time, Chocolate Loose Ends, Don't Be A Fool En Vogue, You Don't Have... Prince, New Power Generation Lalah Hathaway, Heaven Knows Tony! Toni! Tone!, It Never...</p>	 <p>The Nashville Network</p> <p>30 Hours Weekly 2806 Opryland Dr, Nashville, TN 37214</p> <p>ADDS</p> <p>Clint Black, Put Yourself In My Shoes Randy Travis, Heroes & Friends Crazy Hearts, Playin' For Keeps Tim Ryan, Breakin' All... Billy Dean, Only Here For A Little While John Andrew Parks, Veronica Ray Stevens, Help Me Make It...</p> <p>HEAVY</p> <p>Reba McEntire, You Lie Holly Dunn, You Really Had Me Going Conway Twitty, Crazy In Love Matraca Berg, Things You Left Undone Billy Joe Royal, A Ring Where A... K.T. Oslin, Come Next Monday Shenandoah, Ghost In This House Travis Tritt, Put Some Drive In... Vince Gill, Never Knew Lonely Molly/Heymakers, Chasin' Patty Loveless, The Night's Too Long</p> <p>LIGHT</p> <p>Mark Chesnutt, Too Cold At Home Sawyer Brown, When Love... Canyon, Dam These Tears A. Tipping, You've Got To Stand For... Nitty Gritty Dirt Band, The Rest... Mary Chapin Carpenter, You Win Again Cee Cee Chapman, Everything S. Lynne, Things Are Tough All Over Robin Lee, Love Letter The Goldenes, Take Me Back To... James House, You Just Get Better... Marie Osmond, Like A Hurricane Doug Stone, These Lips Don't... Rob Crosby, Love Will Bring...</p> <p>WORLD PREMIERE</p> <p>Mike Reid, Walk On Faith</p> <p>HEAVY</p> <p>Billy Joe Royal, A Ring Where A... Lorrie Morgan, He Talks To Me Ray Stevens, Sittin' Up With The Dead Holly Dunn, You Really Had Me Going Reba McEntire, You Lie Mark Chesnutt, Too Cold At Home Billy/T. Smith, Blues Stay Away... Waylon Jennings, Wrong Canyon, Dam These Tears Mark Collie, Hardin County Line K. Mattea/T.O'Brien, Battle Hymn... William Lee Golden, Louisiana Red... K.T. Oslin, Come Next Monday Travis Tritt, Put Some Drive In... Kevin Welch, Til I See You Again Robin Lee, Love Letter Cleve Francis, Love Light James House, You Just Get Better... Patty Loveless, The Night's Too Long Matraca Berg, Things You Left Undone Michael Murphey, Cowboy Logic S. Lynne, Things Are Tough All Over The Goldenes, Take Me Back To... Chris Ledoux, Riding For A Fall R.V. Shelton, I Meant Every... Alan Jackson, Chasin' That... Clint Black, Put Yourself In My Shoes Helen Cornelius, Ask Any Woman Vince Gill, Never Knew Lonely Hoyt Axton, Mountain Right Sweethearts/Rodeo, You Look... Sawyer Brown, When Love... Mary Chapin Carpenter, You Win Again Alan Jackson, Wanted C. Atkins/M. Knopfler, Poor Boy Blues Nitty Gritty Dirt Band, The Rest... Lionel Cartwright, Say It's Not True Randy Travis, Heroes & Friends Doug Stone, These Lips Don't... Pirates/Mississippi, Rollin' Home A. Tipping, You've Got To Stand For... Jeff Chance, Talkin' To Your Picture</p>
<p>THE JUCE BOX</p> <p>Continuous programming 12000 Biscayne Blvd, Miami, FL 33181</p> <p>ADDS</p> <p>Iesha, We Die Young Another Bad Creation, Iesha Barsha, Who's The Master Cathy Dennis, Just Another Dream Cheap Trick, Wherever Would I Be Concrete Blonde, Caroline Dread Zeppelin, Your Time Is... En Vogue, You Don't Have... Every Mother's Nightmare, Love... Geto Boys, Do It Like A G.O. Harmony, Poundcake Homework, Special Kind Of Lady Kid Frost, Ya Estuvo King's X, It's Love Listen Up, Listen Up Lynch Mob, Wicked Sensation N. Young/Crazy Horse, Mansion... Perfect Gentlemen, Move Me Psychefunkapus, We Are The Young Ratt, Shame Shame Shame Red Kross, Annie's Gone Stevie Wonder, Keep Our Love Alive Take 6, I-L-O-V-E-U Tony D, E.E.F.E.C.T. Tony! Toni! Tone!, It Never... Vixen, Love Is A Killer Wilson Phillips, Impulsive Winger, Miles Away</p> <p>AMERICA'S NO. 1 VIDEO</p> <p>Vanilla Ice, Ice Ice Baby</p> <p>PEOPLE-POWERED HEAVIES</p> <p>Bell Biv DeVoe, B.B.D. (I Thought... Boogie Down Prod., Love's... Candyman, Knockin' Boots Jasmine Guy, Try Me Keith Sweat, Merry Go Round LL Cool J, The Boomini System 2 Live Crew, Mama Juanita M.C. Hammer, Pray Mariah Carey, Love Takes Time NWA, 100 Miles And Runnin' Salt 'N' Pepa, Independant</p>	<p>FRIDAY NIGHT VIDEO</p> <p>1 hour weekly 888 7th Ave, NY, NY 10106</p> <p>CURRENT</p> <p>Prince, New Power Generation Vanilla Ice, Ice Ice Baby Information Society, Think Whitney Houston, I'm Your... M.C. Hammer, Pray Deee-Lite, Groove Is In The Heart LL Cool J, The Boomini System The Time, Chocolate Patti LaBelle, Yo Mister</p>		

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Mary's Danish, Foxey Lady
Vixen, Love Is A Killer
E. Brickell/New Bohemians, Mama...
Cathy Dennis, Just Another Dream
Charlatans UK, The Only One
Cast Of Rocky Horror, Time Warp
Wilson Phillips, Impulsive
Betty Boo, Doin' The Do
James Ingram, I Don't Have The Heart

HEAVY

Whitney Houston, I'm Your...
M.C. Hammer, Pray
Poison, Something To Believe In
Deee-Lite, Groove Is In The Heart
Pebbles, Giving You The Benefit
Tony Toni Tone, Feels Good
Vanilla Ice, Ice Ice Baby

MEDIUM

Denise Lopez, Don't You...
Elisa Fiorillo, On The Way Up
David Cassidy, Lyin' To Myself
Bell Biv DeVoe, B.B.D. (I Thought...
Black Crowes, Hard To Handle
Horse, Careful

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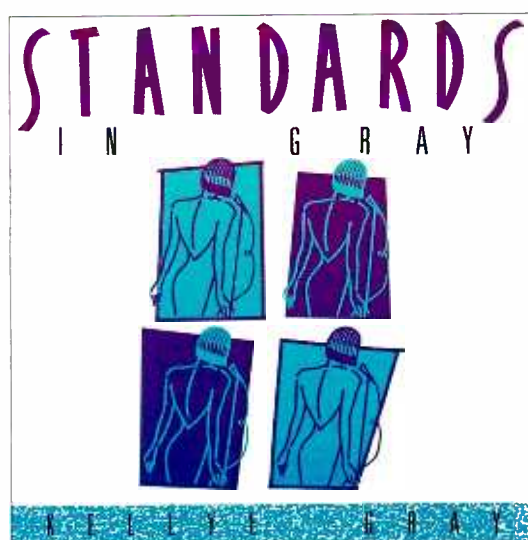
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Top Jazz Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
Compiled from a national sample of retail store and one-stop sales reports.				
1	1	11	★★ NO. 1 ★★ BRANFORD MARSALIS/T. BLANCHARD COLUMBIA 467923 weeks at No. 1 MUSIC FROM "MO' BETTER BLUES"	
2	2	15	HARRY CONNICK, JR. COLUMBIA 46146	WE ARE IN LOVE
3	5	5	GEORGE BENSON WARNER BROS. 26295 BIG BOSS BAND FEATURING THE COUNT BASIE ORCHESTRA	
4	3	11	BRANFORD MARSALIS QUARTET COLUMBIA 46072*	CRAZY PEOPLE MUSIC
5	4	19	WYNTON MARSALIS COLUMBIA 46143 STANDARD TIME VOL. 3 - THE RESOLUTION OF ROMANCE	
6	10	3	MACEO PARKER VERVE 843 751*/POLYGRAM	ROOTS REVISITED
7	6	9	JIMMY MCGRUFF HEADFIRST 379*/K-TEL	YOU OUGHT TO THINK ABOUT ME
8	8	7	MICHEL CAMILO EPIC 46236	ON THE OTHER HAND
9	15	3	OSCAR PETERSON TRIO TELARC JAZZ 83304*	LIVE AT THE BLUE NOTE
10	NEW		JON HENDERICKS AND FRIENDS DENON 6302*/A&M	FREDDIE FREELOADER
11	11	7	GERRY MULLIGAN A&M 5326*	LONESOME BOULEVARD
12	NEW		BETTY CARTER VERVE 843 991*/POLYGRAM	DROPPIN' THINGS
13	7	15	HARRY CONNICK, JR. COLUMBIA 46223	LOFTY'S ROACH SOUFFLE
14	12	11	BLUESIANA TRIANGLE WINDHAM HILL JAZZ 0125*	BLUESIANA TRIANGLE
15	9	17	ELIANE ELIAS BLUE NOTE 93089*/CAPITOL	ELIANE ELIAS PLAYS JOBIM

TOP CONTEMPORARY JAZZ ALBUMS™

1	1	9	★★ NO. 1 ★★ RIPPINGTONS FEATURING RUSS FREEMAN GRP 9618 3 weeks at No. 1 WELCOME TO THE ST. JAMES' CLUB	
2	2	9	BOBBY LYLE ATLANTIC 82138*	THE JOURNEY
3	5	5	TAKE 6 REPRIS 25892	SO MUCH 2 SAY
4	4	7	DAVID BENOIT GRP 9621*	INNER MOTION
5	3	19	MICHAEL FRANKS REPRIS 26183	BLUE PACIFIC
6	8	9	JOHN PATITUCCI GRP 9617*	SKETCHBOOK
7	7	9	RICARDO SILVEIRA VERVE FORECAST 843 602*/POLYGRAM	AMAZON SECRETS
8	6	15	ANITA BAKER ▲ ELEKTRA 60922	COMPOSITIONS
9	12	5	MICHAEL BRECKER GRP 9622* NOW YOU SEE IT... NOW YOU DON'T	
10	NEW		JOE SAMPLE WARNER BROS. 26138	ASHES TO ASHES
11	9	11	RICHARD ELLIOT ENIGMA 73565*	WHAT'S INSIDE
12	16	7	DAVE WECKL GRP 9619*	MASTER PLAN
13	13	11	RONNIE LAWS PAR 2003*	TRUE SPIRIT
14	10	15	BOB JAMES WARNER BROS. 26256	GRAND PIANO CANYON
15	15	9	ACOUSTIC ALCHEMY GRP 9614*	REFERENCE POINT
16	19	5	NINO TEMPO ATLANTIC 82142*	TENOR SAXOPHONE
17	NEW		LOU RAWLS BLUE NOTE 9384/CAPITOL	IT'S SUPPOSED TO BE FUN
18	17	7	THE MEETING GRP 9620*	THE MEETING
19	14	21	SPYRO GYRA FEATURING JAY BECKENSTEIN GRP 9608	FAST FORWARD
20	11	9	BOB BERG DENON 6210*/A&M	IN THE SHADOWS
21	21	5	TANIA MARIA WORLD PACIFIC 93871*/CAPITOL	BELA VISTA
22	20	37	BASIA ● EPIC 45472	LONDON WARSAW NEW YORK
23	23	3	THOM ROTELLA DMP 476*/TELARC	WITHOUT WORDS
24	22	47	KENNY G ▲ ARISTA 8613	LIVE
25	NEW		EMILY REMLER JUSTICE 0501*	THIS IS ME

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. ©Copyright 1990, BPI Communications, Inc.



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SUPPLIERS SUPPORT 'PREVIOUSLY VIEWED' A-TITLE SELL-OFF

(Continued from page 65)

would have probably sold a minimum of two million units if they took [Dick Tracy] to the sell-through market. If they sell 400,000 or 500,000 into the rental market, 100,000 or so will remain in somebody's inventory. So even if you dump 400,000 into previously viewed, it should be pretty easy for the dealer to sell it off. In addition, there's no price discounting from the mass merchant. It's a much sounder approach."

Wiseman adds that "some titles should be sell-through because of the mass appeal. But for those titles that are not a sure-fire slam-dunk sell-through like a 'Dick Tracy,' this approach makes sense. The two million range is not a slam-dunk in sell-through. 'Die Hard 2' is another example of that. In these cases, the rental market can produce a minimum of 10% to 20% more units than would normally go in."

Retailers "should easily get \$25 out of a used copy" of "Dick Tracy," he notes. "If a dealer pays \$65, he's got \$40 in it. Dealers keep asking the studios to give them cheap product. Here it is. \$40 for a super A title is great. At \$2 a night, you break even at 20 rentals. To me it makes a whole lot of sense."

Wiseman also notes that rental/sell-through hybrid campaigns benefit independent distributors such as Major. "Anything that strengthens the rental market strengthens distribution," he says. "That's our market exclusively. When it gets to the sell-through arena, we become a bit player because the mass merchants do so much tonnage."

Ron Castell, senior VP of program-

ming and merchandising at the Blockbuster chain, sees the new strategy as aimed at more average-sized chains and retailers, indicating that it won't have a significant impact on how many copies of a major title Blockbuster will buy.

"Previously viewed tapes are now integral to this business," he says. "The majors are now doing what they can to boost the initial sell-in of rental titles. I don't think we will buy more. We buy up to the market need. In most cases we buy the right amount. Sometimes we overbuy and sometimes we underbuy. But we generally don't do that intentionally. I don't think those programs are aimed at us. But Disney has certainly come up with an innovative program. It butters the bread on both sides. And it helps retailers."

Like other dealers, Castell adds that there is no rule of thumb as to how many copies of a title will ultimately be sold off to the consumer as previously viewed. "It's too market- and title-specific," he says. Like other dealers, he notes, the programs also shouldn't undermine later re-priced sell-through campaigns since "that's a separate business."

The new supplier strategy is also seen as stabilizing the day-in day-out value of the used tape market, which observers contend has slipped a lot over the past few years.

Says Bernie Rawitch, president of tape-leasing firm Sierra Amusement Corp., Sacramento, Calif., "Three years ago I was getting \$25 for a tape that today I'm selling for \$5 to \$6. As for profit, I was making \$10. Now it's more like \$4 to \$5."

Nevertheless, Rawitch says, "There is no basic slowdown in the demand for used tape. There seems to be an endless demand, small rack-jobbers working out of trucks, and convenience stores wanting merchandise. It just goes everywhere."

Rawitch also says the dynamics of the previously-viewed cassette business are title-specific. "A title like 'Dick Tracy' is easily sold to the store's own customers," he says, "but not a movie like 'Internal Affairs.' There are just hundreds of titles that will not sell easily."

Bill Coleman, president of 90-store Video Xpress, Birmingham, Ala., agrees, noting that "Turner & Hooch" will bring in \$19.95 when sold to a customer as a previously-viewed cassette, but "Internal Affairs" would sell for no more than \$9.95.

Video Xpress says it welcomes the Disney program because it is a chain that has stopped expanding—heretofore the natural place for excess inventory items—and has just started offering used copies to consumers.

"We needed our excess tapes to open new stores," Coleman says of Video Xpress's expansion days. "For five years we sold no used tapes, not even to consumers. Now we are just starting to do that."

Another handler of used tapes generally supportive of the new supplier programs is Elaine Zizas, head of the used-tape department Movies In Motion at four-store Orland Video in suburban Chicago. Zizas' only concern is that some of the titles to which the policies have been applied, such as "Dick Tracy" at \$92.95 and "Die Hard 2" at \$94.98, carry higher-

than-average wholesale prices.

At present, strong titles can be sold off used after five weekends on Orland Video's shelves to other stores at \$35, she says. "We're selling 'A Shock To The System' right now

at \$35." But higher priced titles might stretch this envelope to five or six weekends "and we could lose customer stores."

2ND FEATURES

(Continued from page 70)

Anthony Edwards ("Top Gun") plays Billy Ray, a schoolteacher in the Old West who has a student kidnapped by the notorious bank robber El Diablo. Despite the fact that Billy Ray can't shoot a gun or ride a horse, he decides to ride off and save the girl. Along the way, he teams up with a preacher, a cripple, a crazy Indian, and a famous gunslinger played by Louis Gossett Jr. ("An Officer And A Gentleman"). There's plenty of excitement and an equal amount of laughs as Billy Ray learns all there is to know about being a cowboy, a killer, and a hero. It's an extremely tall tale, loads of fun, extremely well shot, written, and performed. Rent it with "Cat Ballou."

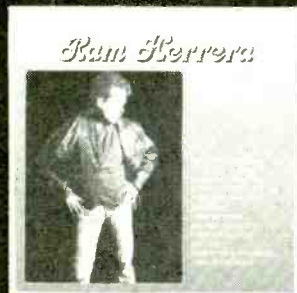
•"The Last Fling" (1990), Academy Entertainment, prebooks 11/20.

Connie Sellecca plays a woman about to get married who is out for one last fling while her husband-to-be cavorts in Las Vegas with his buddies. John Ritter plays John Ritter, a cutesie-pie hunk who seems to be batting away gor-

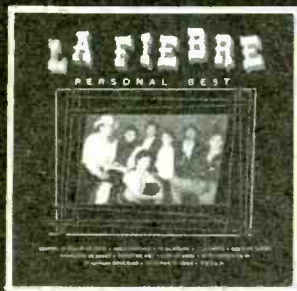
geous women with a fly-swatter. He's tired of just being used and wants a serious relationship. Soon, he's in love, she isn't, and he sets out to ruin her wedding. With some overacting and numerous predictable plot points, this is reminiscent of many made-for-TV movies. It's a must for extremely bored women who lust after John Ritter. They must be out there somewhere.

•"Alien Private Eye" (1989), Raedon Home Video

Nikki Fastinetti ("Game Of Survival") is sort of a cross between Steve Guttenberg and John Travolta in this ultra-low-budget thriller about a detective with pointy ears and a monumental attitude problem. He wears ridiculous, oversized clothes and drives a Porsche as bad guys shoot at him and women throw themselves at him while he tries to recover two halves of a magical black disc from outer space. Technically, everything about this is subpar, but that shouldn't stop anyone from laughing through it.



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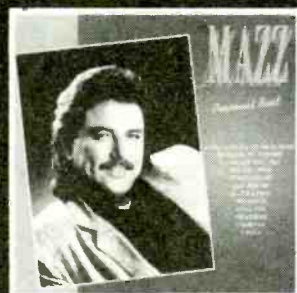


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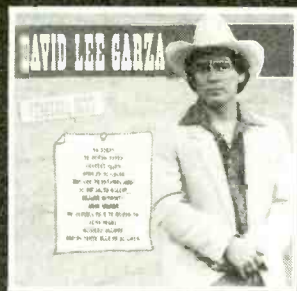
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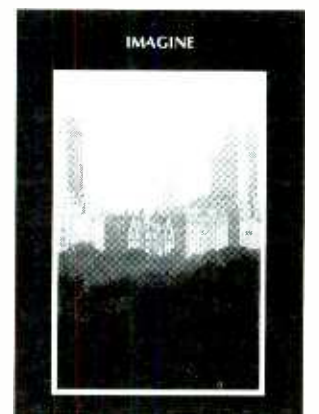
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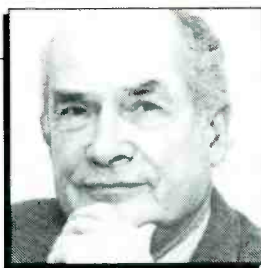
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Classical KEEPING SCORE



by Is Horowitz

A LIVING TRIBUTE: Deutsche Grammophon's live recording of the "Music For Life" concert at Carnegie Hall Oct. 28 to benefit AIDS victims is scheduled for release early next spring. As with the concert, royalties from the sale of the album will go to the Gay Men's Health Crisis, which administers the relief funds.

Nine top artists donated their services for both concert and recording, reserving only the right of tape approval for the recording. Label clearances for all but one performance were secured up front by DG's Alison Ames, executive producer of the recording and a prime mover in the concert itself.

The holdout label is Pathe, which holds record rights to a performance by **June Anderson** of an aria from Bellini's "La Sonnambula," which the soprano sang at the Carnegie event. Ames, however, is hopeful that Pathe approval will yet be obtained.

The "Music For Life" talent roster includes conductor **James Levine**, the singers **Mirella Freni**, **Aprile Millo**, **Frederica von Stade**, and **Placido Domingo**, in addition to Anderson; and instrumentalists **Itzhak Perlman**, **Jean-Pierre Rampal** and **Andre Watts**. The late **Leonard Bernstein** was to have shared podium appearances with Levine.

Record producer was **Elizabeth Ostrow**, VP of New World Records. Her first post-concert chore in a rush-process mode will be to furnish a preliminary mix of the entire recording to Levine. Later tape submissions will go to individual performers for approval. Final editing should be completed in December, says Ames.

Enough material will be taken from the concert tapes to fill out a single CD. A similar project two years ago was released as a two-disc package, but that proved a

marketing error, Ames believes.

EARLY MUSIC: Tafelmusik, the Canadian period-instrument orchestra, has been signed to an exclusive contract by Sony Classical. In a commitment unusual in its scope, as many as 20 CDs are called for in the first two years of the agreement.

Tafelmusik recordings will form a solid chunk of product that will carry the label's early-music series imprint, Vivarte. The series is supervised by producer **Wolf Erichson**.

First Tafelmusik release, recorded last June, is Gazzaniga's "Don Giovanni." Upcoming sessions in Canada next year include a set of German flute concertos with **Barthold Kuijken**, Mozart works conducted by **Bruno Weill**, and Vivaldi's "Four Seasons" with Tafelmusik's music director, **Jean Limon**, as violin soloist. Works to

'Music For Life' recording to benefit AIDS victims

be recorded in Europe next year include Gluck's "Orpheus and Euridice," and a program of Mozart overtures.

The group was formerly under contract to BMG Classics.

TOASTING NEW MUSIC: The American Symphony Orchestra, led by **Catherine Comet**, will perform works by **Morton Gould**, **Christopher Rouse**, **Samuel Zyman** and **Ned Rorem** at a concert in New York's Avery Fisher Hall Nov. 28 benefitting the Manhattan School of Music. The pieces were commissioned by the importers of Absolut vodka. It is expected that one or more of the works will be recorded by Comet and the orchestra.

In another happy-hour project, the House of Seagram plans to continue sponsorship of a series of classical concerts in major cities it began in Chicago Sept. 27 when it helped back a performance by the Chicago Symphony under **Sir Georg Solti**, with **Daniel Barenboim** as soloist. It's all to promote Martell's Cordon Bleu cognac.

Top Classical Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	7	IN CONCERT LONDON 430 433-2* CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	★ ★ NO. 1 ★ ★ 5 weeks at No. 1
2	2	27	HOROWITZ: THE LAST RECORDING SONY CLASSICAL SK-45818* VLADIMIR HOROWITZ	
3	6	33	BETHOVEN: SYMPHONY NO. 9 DG 429-861* LEONARD BERNSTEIN	
4	3	17	BLACK ANGELS NONESUCH 79242-2* KRONOS QUARTET	
5	7	5	HANSON CONDUCTS HANSON SYMP. 1 & 2 MERCURY 432-008-2* EASTMAN-ROCHESTER ORCHESTRA (HANSON)	
6	5	9	IVES: SYMPHONY NO. 2 DG 429-220* NEW YORK PHILHARMONIC (BERNSTEIN)	
7	4	19	TCHAIKOVSKY & VERDI ARIAS PHILIPS 426-740* DMITRI HVOROSTOVSKY	
8	8	19	CLASSICS OF THE SILVER SCREEN TELARC CD-80221* CINCINNATI POPS (KUNZEL)	
9	11	7	COPLAND: THE TENDER LAND VIRGIN VCD-91113-2* PLYMOUTH MUSIC SERIES (BRUNELLE)	
10	18	3	BRAHMS: THE 3 VIOLIN SONATAS SONY CLASSICAL SK 45819* ITZHAK PERLMAN/DANIEL BARENBOIM	
11	14	7	VIVALDI: THE FOUR SEASONS ANGEL CDC-49557* NIGEL KENNEDY/ENGLISH CHAMBER ORCHESTRA	
12	12	21	RACHMANINOFF: VESPER TELARC CD-80172* ROBERT SHAW FESTIVAL SINGERS	
13	9	27	HANDEL: ARIAS ANGEL CDC-49179* KATHLEEN BATTLE	
14	13	5	HANSON: SYMPHONIES 3 & 6 DELOS DE 3092* SEATTLE SYMPHONY (SCHWARZ)	
15	15	27	CHOPIN: PIANO CONCERTOS 1 & 2 SONY CLASSICAL SK-44922* MURRAY PERAHIA	
16	10	15	DIAMOND: SYMPHONIES 2 & 4 DELOS DE 3093* SEATTLE SYMPHONY (SCHWARZ)	
17	24	3	MENDELSSOHN: SYMPHONIES 3 & 4 ANGEL CDC-54000* LONDON CLASSICAL PLAYERS (NORRINGTON)	
18	NEW		VIRTUOSO DUETS ANGEL CDC-49406* CHRISTOPHER PARKENING/DAVID BRANDON	
19	NEW		A MUSICAL PORTRAIT RCA 60567-2-RC* EVGENY KISSIN	
20	NEW		DINNER FOR TWO SONY CLASSICAL MFK 46355* VARIOUS ARTISTS	
21	19	15	MOZART: PIANO SONATAS RCA 60407-2-RC* ALICIA DE LARROCHA	
22	NEW		TCHAIKOVSKY: PIANO CONCERTO NO. 1 DG 427 485-2* KISSIN/BERLIN PHILHARMONIC (KARAJAN)	
23	21	5	HANDEL: SUSANNA HARMONIA MUNDI 907030* PHILHARMONIA BAROQUE/HUNT, MINTER (MCGEGAN)	
24	16	125	THE MOVIES GO TO THE OPERA ANGEL CDM-69596* VARIOUS ARTISTS	
25	17	7	POPS BY GEORGE PHILIPS 426 404-2* BOSTON POPS (WILLIAMS)	

TOP CROSSOVER ALBUMS™

1	2	5	OEPIDUS TEX/CHORAL CALAMITIES TELARC CD-80239* P.D.Q. BACH	★ ★ NO. 1 ★ ★ 1 week at No. 1
2	1	25	MUSIC OF THE NIGHT SONY CLASSICAL SK-45567* BOSTON POPS (WILLIAMS)	
3	5	3	KISS ME KATE ANGEL CDC-54033* HAMPSON, BARSTOW, CRISWELL (MCGLENN)	
4	3	13	RIDE ON, KING JESUS! ANGEL CDC-49885* FLORENCE QUIVAR	
5	6	19	SINGS ANDREW LLOYD WEBBER TELDEC 56924-2* JOSE CARRERAS	
6	4	39	HENRY V SOUNDTRACK ANGEL CDC-49919* CITY OF BIRMINGHAM SYMPHONY (RATTLE)	
7	15	32	CHILLER TELARC CD-80189 CINCINNATI POPS (KUNZEL)	
8	8	11	NEW BRITAIN/ROOTS OF AMERICAN FOLKSONG ERATO 45474-2-ZK* BOSTON CAMERATA (COHEN)	
9	RE-ENTRY		BERNSTEIN: ARIAS AND BARCAROLLES KOCH 7000* KAYE, SHARP, BARRET, BLIER	
10	7	29	TRUMPET SPECTACULAR TELARC CD-80223* DOC SEVERINSEN/CINCINNATI POPS (KUNZEL)	
11	NEW		MY FUNNY VALENTINE ANGEL CDC-54071* FREDERICA VON STADE	
12	10	23	FLICKA: ANOTHER SIDE OF VON STADE SONY CLASSICAL MK 44609* FREDERICA VON STADE	
13	11	69	1712 OVERTURE TELARC CD-80210* P.D.Q. BACH	
14	9	31	THE ENCHANTED FOREST RCA 7893-RC* JAMES GALWAY	
15	13	37	FANTASTIC JOURNEY TELARC CD-80231* CINCINNATI POPS (KUNZEL)	

⊙ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. ©Copyright 1990, BPI Communications, Inc.



Nipper News



deutsche harmonia mundi

“All the News That Fits His Prints”

VOL. 2, NO. 9

VLADIMIR HOROWITZ 1903-1989

For as long as these pages have existed, the name Vladimir Horowitz has appeared on them prominently, yes, almost perpetually. Whenever he appeared and whatever he recorded, it was news, and no musician was ever more deserving of the accolades that usually accompanied that news.

Virtually a direct descendant of the spirit of Franz Liszt and the great romantic Russian tradition started by Anton Rubinstein, he approached the piano as if he had invented it. No mystery unsolved, no technical problem unresolved, his command of the instrument was a natural extension of his own physical and nervous systems. And musically, he took the gems of the piano literature and illuminated their facets to reflect a warmth, a glow, a brilliance—all their inherent splendor, and more: his own reflection. This is the art of the interpretive genius.

What incredible experiences I had knowing him and working with his recordings for almost 40 years! That his music will exist for generations of the future gives special meaning and significance to those years. He enriched the world in his lifetime, and the essence of his art will be preserved forever.

—JOHN PFEIFFER
Executive Producer
Red Seal Artists and Repertoire



John Pfeiffer and
Vladimir Horowitz.
1957



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International

IN THIS SECTION

BMG Ariola France Boosts Market Share

Time Hasn't Run Out For Metronome

A New Age (Unit) Dawns In Netherlands

Dion's Snub Spurs Canadian Debate

U.K. Record Biz Continues To Defend Pricing On CDs

LONDON—The British record industry is standing firm on its argument that compact discs are a value for the money despite losing a public row on the issue.

The British Phonographic Industry says its campaign to convince the record-buying public will now be renewed and strengthened, and it dismisses implied criticism of member companies' pricing policies.

Record companies were incensed when an article titled "CD Price Rip-Off" appeared in *Which?*, the magazine of the Consumers' Assn., and accused them of greed and profiteering. The

piece, which made no mention of mechanical royalty payments, was reported by the BPI to the Press Council, U.K. journalism's watchdog body.

The council has now ruled that *Which?* was justified in making its comments. That decision has brought this response from BPI vice chairman Rupert Perry: "The BPI's view remains that these articles demonstrate a profound misunderstanding of the way in which the record industry works. Record companies invest in producing music; it does not come free with a blank CD. The Press Council ruling does not

(Continued on next page)

Italy Reins In Its Broadcasters Private Stations Licensed—Or Closed

■ BY DAVID STANSFIELD

MILAN, Italy—The broadcasting free-for-all is officially over. This country's 4,000-plus private radio and television stations have now either applied for a government license or been closed down.

Officials stipulated a deadline of midnight Oct. 23 for applications even though other provisions in new broadcasting legislation do not come into force until 1993. The government promised that any unlicensed stations would be taken off the air.

The imposition of the ruling has caused a tension among broadcasters. Says Claudio Astorri, station director of the Milan-based network:

"All our time recently has been spent on meeting the legislative requirements. Now we can get back to our job of running a station."

He believes, though, that the new laws will be good for music. "There will be less broadcasters and the ones that do continue will have to be more specialized with their formats. The whole sector will be finally professionalized."

The new broadcasting legislation was approved by the Italian parliament mainly as an attempt to curb the influence of media magnate Silvio Berlusconi. He owns three private network channels, has major interests in advertising and the press, and was recently responsible for setting up the country's first

pay-TV project.

The new laws also mean substantial changes in the private radio sector. Among these will be a redistribution of frequencies, changes in advertising restrictions, and different regulations for local networks and national broadcasters. More air-space is being provided for nonmusic-based community stations, which will be allocated 30% of national frequencies, with 70% going to commercial broadcasters.

Radio will continue to be the poor relation of Italian broadcasting, though. Currently, 48.5% of all advertising revenue goes to TV, with just 3.5% being spent on radio.

Belgian Radio Pact Reached Indie Stations, Record Assn. Make Deal

■ BY MARC MAES

BRUSSELS, Belgium—The Belgian Assn. for the Record Industry (SIBESA) has broken the deadlock existing between it and the Belgian independent radio stations with an Oct. 26 agreement with Radio Contact.

The latter comprises 39 stations, with a further seven controlled by its forthcoming partner, RFM. The pact, due for ratification this month, ends a three-year ban by SIBESA member companies on supplying free records, interviews, and release information to the independent radio sector.

The ban arose from a dispute between the parties following a proposal from SIBESA that the private stations should pay performance fees for the records they broadcast. The state broadcasting stations, RTBF and BRT, have been paying such fees since 1954, but the private broadcasters objected strongly.

Radio Contact has now agreed to pay performance fees on discs used, although neither side is revealing exactly how much. The record companies also plan to buy advertising time on the private stations.

Radio Contact sees the rapprochement as evidence of the importance and impact of the independent radio stations.

"At first, the private stations were merely used as a counterweight to the state stations," says Jean Lou Bertin, Radio Contact head of music programming. "The independents had to play the records which didn't make the BRT-RTBF playlists. When SIBESA stopped sending us sample records, we still had service from independent record companies who weren't members of SIBESA."

"Just over a year ago, some of those independents started scoring No. 1 hits in the SIBESA charts, thereby proving our impact on sales and our improved standards in radio broadcasting," Bertin continues.

Lut Behiels, EMI head of promotion, confirms the importance of Radio Contact.

"Without Radio Contact, Richard Marx's 'Right Here Waiting' wouldn't have been a chart success," he says. "They really got behind the record and boosted sales here."

The private network's credibility in the eyes of the record industry has been further enhanced by its links with the Flemish TV station VTM and RTLTV, both of which base their chart shows on Contact's Super 30 hit parade.

Independents Have Their Day In Berlin

■ BY ELLIE WEINERT

BERLIN—The 1990 independent sector convention, Berlin Independence Days, is being hailed as a success by its organizers after a 38% increase in attendance over last year's event.

GM Wolfgang Doebbling says a total of 2,500 delegates attended the three-day conference, exhibition, and festival. The total of 118 exhibitors also meant a 45% increase on the 1989 figure.

"Next year should build from this base and I look forward to even more 'East German' and Eastern European participation," he says.

BID was conceived primarily as a conference but has now become what is believed to be Europe's



Elisa's Elite. Chrysalis executives welcome Elisa Fiorillo, front and center, during recent company meetings in the U.K. Fiorillo's new album is due in February. Shown behind her, from left, are Michael Lippman, Fiorillo's manager; Chris Wright, chairman, Chrysalis Group; Joe Kiener, vice chairman, U.S.; Paul Conroy, international president; and John Sykes, U.S. label president.

largest music festival. This year, 140 bands from 43 countries performed at evening showcases throughout Berlin.

The main business events were attended by representatives of 45 independent companies from the U.S.—including Chameleon, Rykodisc, and Flying Fish. About 52% of participants were German with the remainder coming from the U.K., Canada, and Europe. For the first time this year, Eastern European companies were represented and labels from the old East Germany took their own joint stand.

Enemy Records' Mike Knuth sums up his impressions of the event by saying, "For me, BID was great to further establish old contacts and especially to meet new contacts in the independent scene."

People here all seem to be professionals and really want to do business as opposed to schmoozing and wasting your time. For Enemy Records, it was great to showcase the bands I wish to establish in Europe due to the enormous media concentration during BID. I was even able to catch up with a lot of American companies that I wouldn't have the opportunity of meeting in the States."

Eastern Europe offers music-biz opportunity, and a few hurdles ... see page 15

WEA Rolls A Musical Convoy Into E. Germany

■ BY WOLFGANG SPAHR

BERLIN—WEA has taken to the road to make sure record dealers in what was East Germany are getting the product they want.

Retailers have been frustrated by the region's sluggish post and overburdened telephone systems delaying their orders. So, to ensure their needs were met, WEA and Teldec loaded a truck with discs and tapes and went on a two-week tour of cities and towns.

In addition to being a mobile warehouse, the vehicle also had a display and exhibition space that persuaded a number of dealers to buy in bulk on the spot. WEA Germany managing director Gerd Gebhardt says top-selling product came from Phil Collins, AC/DC, Madonna, Marius Muller-Westernhagen, Juliane Werding, Peter Maffay, and catalog items from the Doors and Led Zeppelin.

"In some cities we sold out within a few hours," he says. "Vans coming from our center at Alsdorf helped us in some critical situations and thus avoided disappointment for our customers."

WEA has entered the market in eastern Germany tentatively, not wanting to be responsible for or entangled in dealers' financial problems. Gebhardt feels the new, tough, free-enterprise music market will mean that a substantial proportion of the East's current 500 dealerships will not survive more than a few months.

He also points out that, for the foreseeable future, the East will account for only 10% of total music sales in Germany.

BMG Ariola France's Market Share Blooms Local Talent Elsa, Voulzy Contributing To Success

BY PHILIPPE CROCCQ

PARIS—In the last five years, BMG Ariola France has boosted its market share from 5% to 15%, not taking into account distributed labels, according to company president Bernard Carbonez.

"We have achieved this growth by creative marketing and promotion of product from a wide-ranging international and national roster of artists," he says.

"Rather than look for increased volume by a massive program of catalog reissues on CD—as some companies have done—it has been my policy since BMG France was created to concentrate on contemporary talent."

One of the outstanding successes for BMG this year is Elsa, whose eponymous first album sold 550,000 copies and who achieved cumulative sales of 3 million units with the five singles taken from the album.

Other domestic artists making important contributions to the BMG sales picture are Laurent Voulzy, whose "Belle Ile En Mer" album sold 150,000; Pierre Bachelet, whose "Quelque Part C'est Toujours Ailleurs" album topped 300,000; Patrick Bruel, who achieved more than 600,000 sales with his debut album for BMG, "Alors Regarde"; and Zouk Machine, which was No. 1 on the singles chart for nine weeks with "Maldon" (400,000 sales), and whose double album of the same name sold more than 200,000.

Roch Voisine went platinum (more than 800,000) with the single "Helene," and his album topped 300,000; and Indochine's album, "Le Baiser," achieved gold status with sales of more than 100,000.

The increasing strength of the

local catalog, plus the impact of major international acts like Snap, Dave Stewart, and Eros Ramazzotti, have enabled BMG to improve its market position despite the loss of distributed labels Island, Trema, Ades, and Erato.

Says Carbonez: "We shall also lose Chrysalis in July next year. On the other hand, we have acquired distribution of the Aurep catalog of Pierre Bachelet and Pierre-Alain Simon and the Charles Talar catalog. But however distributed labels come and go, my aim has always been to build strength and depth in our own repertoire and to establish artists whose product has a long shelf life and can cross over into other territories."

"For example, Elsa's recordings, made in the local language, sell in Italy and Spain, and her French records also sell in Holland, Switzerland, Canada, and Belgium; and Roch Voisine has made an impact in Canada, Norway, and Germany. His next album will be a double package—one disc of French-language repertoire, the other recorded in English."

Carbonez believes that the boom days for reissued back catalog on CD are over. "Now that the consumer has reconstituted his collection with CDs, he is primarily interested in new repertoire. And companies which have concentrated on TV compilations at the expense of signing and building new artists are reversing the natural order of things."

The heavy concentration on the laserdisc, says Carbonez, has helped to speed the decline of the vinyl album, which "is now losing ground at an alarming rate. In June 1989, unit sales of LPs were

1.4 million. In June this year, the figure was only 360,000. Yet the penetration of CD players in France is under 20% and is growing at a rate of only 7% a year.

"The penetration of record players is four times as high—yet, increasingly, record stores are ceasing to stock vinyl albums."

Carbonez joins in the general industry chorus of concern over the collapse of the singles market. "The single is the format which we need to launch new artists and, so far, the attempts to replace it with the cassette single have not been fruitful," he says.

Despite the vinyl problem, Carbonez remains confident about the future of the record market in France, predicting that its growth rate, after two banner years, will settle down to about 10% a year.



Taiwan On. EMI executives celebrate the opening of EMI Taiwan with a party at the Grand Hyatt Hotel in Taipei. The new addition is EMI's sixth operating company in Southeast Asia. Shown, from left, are Hung Tik, managing director, EMI Taiwan; S.P. Beh, managing director, EMI Malaysia; Lachie Rutherford, regional director, China and Southeast Asia, EMI Music; Ricky Fung, managing director, EMI Hong Kong; David Wee, managing director, EMI Singapore; and Chyi Chin, creative director, EMI Taiwan.

BMG Singapore, Nestlé Marketing Houston Disc \$100,000 Campaign Includes Heavy TV Advertising

BY CHRISTIE LEO

SINGAPORE—BMG Singapore's marketing campaign for Whitney Houston's new album, the biggest ever by the company here, is its first joint venture with a multinational company—Nestlé Crunch.

The \$100,000 campaign for "I'm Your Baby Tonight," Houston's third album, includes across-the-board advertising, with the biggest slice going to television. Nestlé is also sponsoring club activities and a trade-level competition.

Says Gary See, BMG product manager, "This campaign is keyed as one of the most significant in

our history here because it's the first time we've targeted an album release to the widest possible audience reach.

"We believe the visual impact from TV advertising will lift Houston to superstar ranking here."

Houston's first two albums have combined total sales of 90,000-plus here, a substantial figure considering her first release was heavily pirated in Singapore.

"We linked with Nestlé because we think their customers share the same demographics as Houston fans. The music, of course, speaks for itself. It's a unique opportunity to work a joint marketing campaign," says See.

BMG Singapore plans a listening party for local media, with

give-away merchandise items such as specially packaged CDs, posters, and Houston jackets.

The grand prize in the joint in-store competition is a trip to see Houston live in a venue yet to be determined.

Nestlé moved into the entertainment marketing arena earlier this year when it jointly promoted Orion's "RoboCop 2" with distributor Warner Bros.

In Malaysia, BMG-Pacific is running a joint campaign for the Houston album with Salem cigarettes. Salem came under fire earlier this year when it sponsored a concert appearance by Richard Marx in Kuala Lumpur without the artist's prior approval.

Metronome Still Ticking In Germany

BY MIKE HENNESSEY

HAMBURG, Germany—Speculation that PolyGram affiliate Metronome is to be closed is being dismissed as "totally without foundation."

Rumors of the company's closure have been circulating in the wake of the resignation a month ago of managing director Klaus Ebert. However, PolyGram Germany president Wolf Gramatke says, "We have no

intention of reducing Metronome to a label to be assimilated into either Polydor or Phonogram.

"We intend that it shall continue as an autonomous company, but our aim is to give it a more defined identity, a more dynamic profile."

Primarily a singles company and the outlet for London Records product in Germany, Metronome draws much of its revenue from U.K. acts the Cure, Bananarama, and Fine Young Cannibals; from Italian art-

ists Milva and Gianna Nannini; and from leading schlager singer Hannah Haller.

Gramatke, who has taken on the role of managing director until a replacement for Ebert is found, says his aim is to increase Metronome's market share from its current 1.9% to 5%. "I want Metronome to be a slick, aggressive company operating in the pop, rock, dance, and MOR areas. It is my intention to maintain it as a fully fledged record company. I will have the opportunity, while temporarily in charge, to look into the mechanism of the company and see what needs to be done to improve its image and sense of direction."

Gramatke says he plans to trim the artist roster as contracts expire and to generate bigger volume from a smaller number of acts by a more intensive and creative artist development policy.

The departure of Ebert, after 17 years with PolyGram, came as a surprise to the German music industry. Ebert cited disagreement with Gramatke over policy as the reason for his resignation. He says he has no immediate plans.

when introduced in 1983.

Sue Leggate, editor of Which?, is delighted by the council's ruling and says one part of it vindicates the magazine's stance and existence. She points to the paragraph that states: "Which? exists to review consumer matters in the interests of consumers, basing its judgments on inquiries into costs, prices and efficiency made in good faith. It is entitled to do so and was entitled to publish the findings of the inquiry as it did in this case."

U.K. RECORD BIZ DEFENDS CD PRICING

(Continued from preceding page)

give official endorsement of the Consumers' Assn. views—it merely supports their rights to express them."

BPI publicity director Jeremy Silver adds, "We say that our case on CDs is absolutely solid. We will be presenting that message at every opportunity."

The BPI cites as justification for its standpoint the fact that demand for CDs continues to grow at a high rate and that, in real terms, discs are cheaper now than they were

New Age Label Narada Opens Dutch Unit

HILVERSUM, Netherlands—Milwaukee-based new age label Narada Productions has opened its first European office in Hilversum, the Netherlands.

Former WEA Holland marketing director Jaap Holtingh has been named director of European marketing and sales and will oversee all operations here.

The company says it intends to have its entire 100-title catalog

available in Europe by the end of next year through distribution deals with Intercord in Germany, Carisch in Italy, Nuevo Medios in Spain, and VIA Records in the Benelux countries. Further distribution agreements are imminent, it adds.

Narada's roster includes David Lanz, David Arkenstone, Doug Cameron, and Michael Jones.

EMI, Top Greek Indie Pact For Mktg., Sales

ATHENS, Greece—Greek music is set to get a better shot at the world market through a new joint venture being mounted here.

EMI Greece and the country's biggest independent company, Minos Matsas & Son, are setting up a joint marketing and selling operation, although they will continue to trade as separate entities.

Minos Matsas chairman Makis Matsas says, "This agreement gives

Minos Matsas the international dimension that we previously lacked, and is a very important step in opening up major international opportunities to Greek artists and Greek music in the '90s."

Alexis Rotelli, EMI Music Worldwide's European managing director, says the deal will boost his firm's Greek repertoire operations.

Minos Matsas will oversee the new joint venture.

HEAVY METAL RAP Rhythm &
 ROCK BLUE BEAT Two Tone PSYCHE
 Opera POP Choral Cajun Zydeco COUNTRY
 WAVE Swing Calypso Golden Oldies WORL
 CHAMBER MUSIC RARE GROOVE LOVE
 Gospel PROGRESSIVE DUB SKIFFLE Opera
 CLASSICAL ROCK Jazz Ska BLUES NEW WAVE SW
 BIG BAND Acid Jazz Jit Jive Ju-Ju CH
 Motown ROCK & ROLL FUNK LATIN Gospel
 SOUL HIP HOP Soca CLASSICAL ROCK
 SAMBA Ra Light Orchestra BIG BAND A
 TEX MEX GARAGE Tamla-Motown ROCK &
 NEW AGE House Salsa REGGAE SOUL HI
 TAL RAP Rhythm & Blues FOLK SAMBA Ra
 Two Tone PSYCHEDELIC Indies TEX MEX
 Zydeco COUNTRY & WESTERN Bangra NEW
 Oldies WORL MUSIC HEAVY METAL R
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Toronto's Cinram Buys PRC Tape Facility Is Manufacturer's 1st In U.S.

OTTAWA—Canada's largest record manufacturer finally has achieved its dream of an American foothold.

Cinram Ltd. of Toronto has purchased PRC Tape Company Inc. of Richmond, Indiana, for an undisclosed set of terms. PRC Tape makes cassettes for the music, education, publishing, and children's entertainment business, and employs more than 200 people.

Cinram financed the purchase out of cash resources, but says the move doesn't significantly affect its reserves.

Cinram has long sought an American manufacturing facility. Earlier, it bought then sold a minority share in another facility. The PRC move allows the firm to introduce what is widely considered world-class technology in the field of compact discs and other laser-technology products directly to the American market.

Details were initially unclear, but the move is not expected to affect Cinram's existing facilities. The company is the prime manufacturer of cassettes for major Canadian labels, although it still has competition on the CD front.

Dion's Snub Spawns Cynicism In French Tabloid

OTTAWA—Celine Dion's decision to decline a Quebec music industry award as anglophone artist of the year has sparked national headlines and re-ignited an age-old delicate debate about whether a would-be-bilingual artist can ever escape criticism in Canada.

Dion, the 22-year-old singer with 10 years of experience and 15 Felix awards for her work in French, earlier this year released her first-ever English album, "Unison." It has fared well in Canada—platinum-plus and still selling—and is receiving some attention abroad.

But Dion continues to face criticism in some Quebec quarters—principally from the ever-tart French tabloid press—that she has turned her back on her roots. Despite Dion's earlier pledge to next record in French, and her decision to forgo more English opportunities in the near future to make her acting

debut as a tragic young mother in a French-Canadian miniseries, Dion remains dogged as some sort of sell-out to the English world.

It is a common complaint that has hounded countless Quebec artists. The moment they attempt to cross over into Canada's other official language, they face a barrage of criticism that they are trying to cash in and have no intention of honoring their heritage.

Dion's decision to reject the Felix for anglophone artist of the year—she says the public knows she is not an anglophone artist—has touched off two responses: political support and journalistic cynicism.

On the one hand, the leader of the separatist Part Quebecois, Jacques Parizeau, says Dion "reacted very well. I thought it was, for a girl like that, quite something to say." Provincial Culture Minister Clude Ryan would say only that it is possible to

Sour September Spurs Music-Biz Dip Even CD Format Posts 1st-Ever Decline

■ BY KIRK LaPOINTE

OTTAWA—It may be too soon to say that the recession has hit the Canadian record industry, but new figures indicate a dramatic turn of events in the business in September that has resulted in year-to-year sales declines.

The audited figures from the Canadian Recording Industry Assn. show the net value of sales was down 1% in the first nine months of 1990 from the same period in 1989. That sudden downturn—only two months earlier, sales were up a relatively spry 7%—included a monstrous 21% slide in September this

year from last.

Most disastrous for the industry were first-ever declines in the compact disc configuration. After years of substantial growth, in which it spurred overall industry gains, a CD deep-freeze set in during September.

For the first time in memory, CD sales were down 1%—yes, down—from the same month a year ago. Shipments were actually up from the same month a year earlier but, because of declining net prices for the configuration, revenue dropped.

And cassette sales, the steady staple of the industry, plummeted 27% in the month compared with

September 1989. Shipments were also down 28%, despite a hefty trade in New Kids On The Block material.

The only configuration that grew was the cassette single, and its growth was only 8% over the same time a year ago, hardly enough to offset massive losses elsewhere in vinyl, tape, and CD.

The brutal September left net shipments down 9% overall through the first nine months of 1990 and net sales value down 1% to \$260.862 million.

In an interview before the figures were released, WEA Music of Canada president Stan Kulin was predicting problems in coming months for the business. Even Capitol-EMI president Deane Cameron, noting that September was his biggest billing month ever, noted that five records in the top 10 do not mean massive sales these days.

Making matters potentially worse in coming weeks and months is a new federal 7% tax that should add 50-75 cents to the cost of a recording. And the country, the Finance Minister admitted in late October, is in a recession. There have been two consecutive quarters of negative economic results, and while most economists are predicting a short recession, they are also saying that entertainment spending could be the first area to feel a pinch.

MAPLE BRIEFS

INTREPID RECORDS HAS bolstered its deal with Capitol Records-EMI of Canada Ltd., moving to a production-distribution arrangement, signing a promising new act, and adding some staff to its Toronto base. Bob's Your Uncle, a Vancouver band, is the first artist signed under the new deal.

BILL OTT, the respected sales and marketing VP at A&M Records of Canada, has been upped to executive VP under new label president Joe Summers. He will continue to direct the sales and expanded marketing division of A&M and its distributed labels.

POLYGRAM INC. will release the first-ever album of a Canadian production of a London/Broadway show. "Phantom Of The Opera" is being rush-recorded with Colm Wilkinson, Rebecca Caine, and Byron Nease.

OFFICIALS ANTICIPATE an announcement within weeks on the fate of the Sound Recording Development Program, the \$5 million-a-year federal fund for sound, radio

and video production, touring, and marketing. A lobbyist was brought aboard in recent weeks by the foundation that disbursed much of the fund. Her aim: get more money.

STEPHANIE ROBERTSON has joined Justin Entertainment as national publicity director of artist relations. The fledgling independent label, with successes already in its pocket in its first year, promises several announcements soon on the signing front.

BILL CARRUTHERS has been named director of artist development for the Savannah Music Group, the label that spawned Michelle Wright, now signed to Arista worldwide. Carruthers is a former drummer and road manager for the Family Brown.

WINNIPEG, MANITOBA, city officials want to regulate adult video. Its legal department has been asked by its planning committee to find ways to determine which neighborhoods will be allowed video stores and for a by-law to restrict adult movies in those stores it sanctions.

be a Quebecois while being anglophone and francophone.

But editorial reaction has varied; some speculate that Dion's move was a publicity stunt aimed at entrenching her reputation in Quebec. How tough can the Quebec press be? The media were even joking in the week before the awards about whether Dion would cry in English if she won a Felix.

For their part, Dion and manager Rene Angelil are steadfast in their version of events. They say they

knew of the award only hours before it was to be given.

The Quebec industry trade group says Dion's record company, CBS, submitted her name for the category months ago and that there was time to avoid the controversy.

The awards are selected by the 300-member Assn. Quebecoise de l'Industrie du Disque, du Spectacle et de la Video (ADISQ). Dion turned down the award live on television, adding to the drama of the move.

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Antonio Buquer
General Manager, Mexico
PHILOSOPHY

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BACKGROUND

Over a decade in the music industry...Royalties Manager for both Ariola Records and WEA Publishing... strong ties in the international music publishing community and in depth knowledge of the complex Mexican music industry...1987 joined Peermusic de Mexico as General Manager... by 1989 expanded Peermusic de Mexico's coverage to include Central America and Colombia.

TRACK RECORD

Responsible for contracting works from well known composers, including Tirzo Paiz, Isaac Villanueva, Santiago UC, Manuel Bautista, Blas Eduardo, Wildo, Roberto Belester and Senén Palacios, resulting in hits such as "La Vecinita", "Estás Hechona", "La Morena Matilde", "Deja De Llorar Chiquilla", "Saca La Mano Antonio", etc...recorded by well known artists as Paloma San Basilio, Marisela and Los Socios Del Ritmo.



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ALBUM REVIEWS

POP

CANDI & THE BACKBEAT
World Keeps On Turning
PRODUCER: Robert Brown
I.R.S. 13045

Canadian band twirls through a second set of frothy dance ditties that take direct aim at American pop radio. Despite singer Candi's formidable vocal charm, she is often hindered by overly busy arrangements that obscure her range—not to mention album's sturdy selection of tunes. There are, however, several shining moments here: the club-viable crush groove of "Dream Train" and "Saving All The Love," a torchy, radio-ready ballad.

KON KAN
Syntonic
PRODUCERS: Various
Atlantic 82163

Canadian act that scored a hit last year with the sample-happy "I Beg Your Pardon" is now fronted solely by multi-instrumentalist Barry Harris, who offers a collection containing more traditionally structured songs. Tone of tunes follows along a consistent path of Euro-NRG style grooves, splashed with spirited pop melodies. Rousing, anthemic first single, "Liberty," deserves widespread radio and club attention, though quirky cover of Candi Staton's "Victim" or down-tempo "Heaven Knows (I'm Missing You)" is more likely to spark desired interest.

R&B

DANA DANE
Dana Dane 4-Ever
PRODUCERS: Hurby Luv Bug & others
Profile 1298

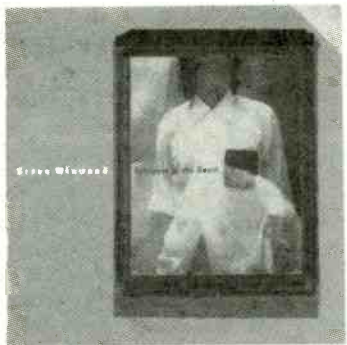
Amiable rapper fills sophomore outing with fun funky tunes that, while full of innuendo, don't require sticking. It is no less than amazing how many titles and songs he manages to work his name into; he deserves an A+ for self-promotion alone, not to mention a high grade for clever, easygoing raps. Best bets are "Tales From The Dane Side," "What Dirty Minds U Have" (which also features Joeski Love), and "Bedie Boo" (which takes a riff from "Your Mama Don't Dance"). A good time is had by all, especially the

SPOTLIGHT



TRAVELING WILBURYS
Vol. 3
PRODUCERS: Spike & Clayton Wilbury
Wilbury/Warner Bros. 26324

Messrs. Dylan, Harrison, Lynne, and Petty have a rousing good time on second playful, loose-limbed session. Band really whoops it up on hard-rocking "She's My Baby" (with great lead guitar work courtesy of Gary Moore); other sunny tracks include doo-wopper "7 Deadly Sins," cha-cha-ing "New Blue Moon," and homage to departed Wilbury Roy Orbison, "You Took My Breath Away." As delightful as before, and just as sure-fire commercial.



STEVE WINWOOD
Refugees Of The Heart
PRODUCER: Steve Winwood
Virgin 91405

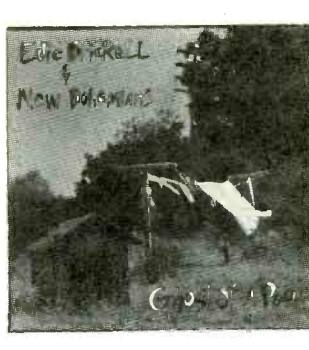
Winwood's first studio album since "Roll With It" has him in a bluesy frame of mind, especially on the moody "Another Deal Goes Down." First single, "One And Only Man," is a perky little number that conceals the depth of the remaining seven tracks. The project reunites Winwood with Traffic playmate Jim Capaldi, who plays drums when Russ Kunkel isn't. Overall, a less commercial effort than some of his past work, but no less solid.

listener.

KING TEE
At Your Own Risk
PRODUCERS: Various
Capitol 92359

Rapper plays it mildly rough and rhythmically ready on second Capitol slab. Much of the material here is lacking any really distinctive personality, but raft of producers

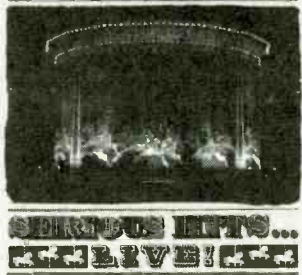
SPOTLIGHT



EDIE BRICKELL & NEW BOHEMIANS
Ghost Of A Dog
PRODUCER: Tony Berg
Geffen 24304

Second outing by band features a much more confident Brickell, who shows noticeable strength in her vocals. Similar to the group's 1989 debut, the 14 songs here saunter and sway on their own path, leaving the listener to either drift along or get lost. The smart move is to just go with the flow and enjoy the mood of the whole work, rather than try to cherry pick through the tracks, although first single, "Mama Help Me," definitely stands out.

PHIL COLLINS



PHIL COLLINS
Serious Hits... Live!
PRODUCERS: Phil Collins & Robert Colby
Atlantic 82157

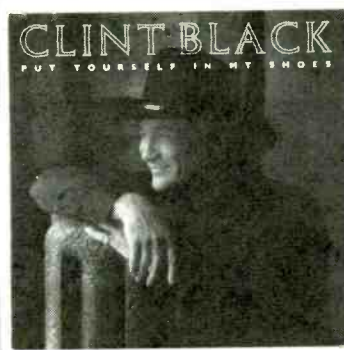
The latest from the ubiquitous Collins is a greatest-hits package recorded live during his recent world tour. The 15-song collection covers virtually all of his top hits, each one delivered relatively true to the studio version. The most exciting are a hypnotic "In The Air Tonight" and an extended "Take Me Home," which is certainly the perfect end to the project. The album is also available with a home video of the tour.

keep the lean beats happening. Best bet among the tracks here is a funny remake of the Rolling Stones' "Miss You," retitled "Diss You."

JAZZ

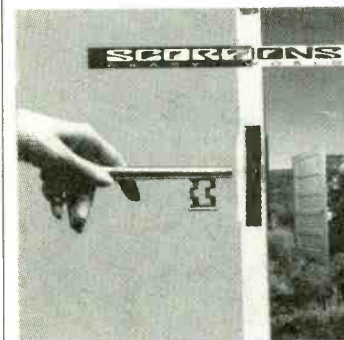
KIM PENSYL
Pensyl Sketches #3—The Emerald Sunrise

SPOTLIGHT



CLINT BLACK
Put Yourself In My Shoes
PRODUCER: James Stroud
RCA 2372

Because Black's debut album has just been certified double-platinum, this one bows to enormous expectations. But it is as musically solid (Black again uses his own band) as its predecessor. The album features the requisite barroom reflections ("This Nightlife," "A Heart Like Mine") and dance numbers ("One More Payment"). However, it is also distinguished by splashes of lyrical poetry and myth ("The Gulf Of Mexico," "The Goodnight-Loving"). Black, who wrote or co-wrote all the selections, sings with engaging conviction and candor.



SCORPIONS
Crazy World
PRODUCERS: Keith Olsen & Scorpions
PolyGram 846908

The Scorpions are back for some more savage amusement, this time with producer Olsen at the helm. Though the band rocks as hard as always, Olsen brings a pop sensibility to the project that should bode well for airplay possibilities. Teaming with songwriter Jim Vallance also accounts for the radio-ready sound. "Tease Me Please Me" is as catchy as anything the band has done, and it's almost too easy to imagine the video for "Kicks After Six." The hard rockers have a much greater sting than the midtempo numbers.

PRODUCER: Kim Pensyl
Optimism 3233

Pianist/composer/band leader Pensyl further sharpens his slick, contemporary jazz vision in this newest installment of his open-ended "Sketches" series. Programmers will find that he really gets the lead out with such album highlights as the funk-inflected title theme, the brisk "Feel Your Love," the swinging Latinesque "Senna's Samba," and the sassy "Little Mo."

CLASSICAL

BARTOK: VIOLIN CONCERTOS NOS. 1 & 2
Midori, Berlin Philharmonic, Mehta
Sony Classical 45941

An elegant sound, dead-center intonation, and dazzling technical control are attributes we have come to expect from Midori. But she continues to surprise as an interpreter of conviction in the widest range of repertoire. This is no more apparent than in the introspective opening of

SPOTLIGHT



BOBBY MCFERRIN
Medicine Music
PRODUCER: Bobby McFerrin
EMI 92048

Affecting 12-song piece is about as far from "Don't Worry, Be Happy" as can be and still be by the same artist. McFerrin's vocal stylings are amazing here, as is his use of several different rhythms. The care, emotion, and thought that McFerrin put into the project flow from every song. Though McFerrin needs no help from anyone, among the album's tastiest tracks are the gospel-inflected "Sweet In The Mornin'" and "Discipline," which feature Voicestra. A stunning testament to what the human voice can do.



K.T. OSLIN
Love In A Small Town
PRODUCERS: Various
RCA 2365

Clap your hands—K.T.'s back. And her material smolders and sizzles as it did in her first album. Here she is the worldly wise, sardonic, but still merciful chronicler of human silliness—whether delineating the destructiveness of unrealistic expectations ("Mary And Willi"), precious memories of the commonplace ("Momma Was A Dancer"), or the capacity of young love to glorify the ragingly ordinary ("Cornell Crawford"). Of Oslin's two cover songs, the best is her frothy reading of the 1948 pop hit "You Call Everybody Darling."

the first Bartok, No. 1, and the jagged display in the finale of No. 2, performed here with the utmost conviction.

CLASSICAL CROSSOVER

MY FUNNY VALENTINE
Frederica Von Stade Sings Rodgers & Hart
PRODUCER: Simon Woods
Angel/EMI CDC 7540712

The grand musical-theater team of soprano Von Stade and conductor John McGlinn, bringing along original Broadway or Hollywood orchestrations, are up to their usual musical delights, and major crossover action is already happening. And why not? Here are 17 wonderful R&H songs—just about evenly split between evergreens and neglected gems—under the loving care of Von Stade, McGlinn, and the London Symphony Orchestra.

NEW AND NOTEWORTHY

MONIE LOVE
Down To Earth
PRODUCERS: Various
Warner Bros. 26358

After several appetizing cameos on singles by Queen Latifah and the Jungle Brothers, literate and street-hip Brit rhymers finally unleashes her full-length debut. Although radio has been slow on fab first single, "Monie In The Middle," the race is far from over. Set is a deft blend of hip-hop/R&B beats and finger-snapping girl talk, with a pinch of politics tossed in for good measure. Strongest single contenders are invigorating hip-houser "Grandpa's Party" and

"Ring My Bell," a fierce duet with Ultra Nate.

MAGGIE'S DREAM
PRODUCERS: Josh Deutsch & Maggie's Dream
Capitol 93949

Steeped in '60s sentiment and Sly Stone funk, this five-piece makes a solid '90s stand. Whatever Maggie took before she fell asleep certainly did the trick for producing sloe-eyed, psychedelic tunes that don't so much copy the '60s as pay respectful homage to them. Check out "Change For The Better," "Father Mother," and "Living For The Times"—and just try to keep from pulling out those bell-bottoms.

VARIOUS ARTISTS
Where The Pyramid Meets The Eye: A Tribute To Roky Erickson
PRODUCERS: Various
Sire/Warner Bros. 26422

All-star album overseen by Warner publicist Bill Bentley benefits Erickson, lead singer of Texas' legendary 13th Floor Elevators. An incredible array of talent salutes the manic, troubled vocalist with covers of his oft-bizarre material; participants include ZZ Top, R.E.M., Doug Sahm (and his sons), Southern Pacific, Chris Thomas, T-Bone Burnett, Richard Lloyd, and the Jesus & Mary Chain. An utterly rockin' collection.

ROBERT

PALMER



YOU'RE

AMAZING

THE HYPNOTIC FIRST SINGLE AND VIDEO FROM THE ALBUM "DON'T EXPLAIN"

Produced by: Robert Palmer for Remlap Co., Inc. Management: David Harper/David Harper Management

FROM
EMI

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LIFELINES

BIRTHS

Girl, Emily Sky, to **Marc Jordan** and **Amy Sky**, Sept. 24 in Toronto. He is a recording artist with BMG Records.

Girl, Chelsea Christine, to **Gene** and **Toni Weed**, Oct. 4 in Burbank, Calif. He is VP of television at dick clark productions and chairman of the board of the Academy of Country Music.

Girl, Olivia Diane, to **Larry** and **Darlene Michael**, Oct. 5 in Arlington, Va. He is director of sports for Westwood One Inc.

Boy, Gavin Richard, to **Paul** and **Julie Thomson**, Oct. 8 in Pasadena, Calif. He is controller for Westwood One Stations Group Inc. (Pirate Radio in Los Angeles; WNEW-AM and WYNY-FM in New York).

Girl, Ashlyn Crystal, to **Scott Mackenzie** and **Michelle Young**, Oct. 10 in Honolulu. He is promotion director of KSSK-AM-FM Honolulu.

Girl, Victoria Jane, to **Hernando** and **Doreen Courtright**, Oct. 12 in New York. They are partners of Courtright Management Inc.

Girl, Gabriella Anna, to **Neil** and **Jackie Gonsier**, Oct. 16 in Santa Monica, Calif. He is West Coast sales manager for M.T.S. Sales, the internal distribution division of Tower Records, Video, and Books.

Boy, David Austin, to **Don** and **Susie Wolfe**, Oct. 25 in Harlingen, Texas. He is GM of KRIX Brownsville, Texas.

Girl, Jenna Clare, to **Fred** and

FOR THE RECORD

Video Medicare/View Video's "Childbirth: From Inside Out" title should have been listed under the Physical & Mental Health category in the Oct. 27 article, "82 Special-Interest Vids Will Vie For AVC Awards."

In an Oct. 6 review of the Cure's single "Never Enough," the track was cited as a previously recorded song from the band's new remix album, "Mixed Up." The track is actually a newly recorded song.

Photographer Lynn Goldsmith was inadvertently omitted as co-director of New Kids On The Block's new video, "Games," in the Nov. 3 Video Track. She directed the clip with Paris Barclay of Black & White Television.

The correct title of the new Gene Loves Jezebel videoclip is "Tangled Up In You." It was incorrectly stated in the Oct. 20 issue of Video Track.

"Love In A Small Town" is K.T. Oslin's third album, not her fourth, as was stated in the Nov. 3 issue.

Gale Goldring, Oct. 27 in Los Angeles. He is an entertainment attorney with Hansen, Jacobson & Teller in Beverly Hills.

MARRIAGES

Danny Jacob to **Marylata Elton**, Sept. 14 in Encino, Calif. He is a guitarist for Cher and Sheena Easton. She is music coordinator for NBC's "Hull High."

Joe Travers to **Kathryn "Casey" Doff**, Sept. 29 in Las Vegas. He is an employee in the shipping department of A&M Records.

Denver Smith to **Angee Jenkins**, Oct. 6 in Tulsa, Okla. He is technical coordinator for Soundsource Unlimited. She is manager of publicity for MCA Records.

Thad Tarleton to **Martha Campbell**, Oct. 6 in Nashville. He is professional manager of the Nashville office of Zomba Enterprises Inc.

Perry Michael Simon to **Fran Cartine**, Oct. 20 in Tinton Falls, N.J. He is assistant to the president of Press Broadcasting Co. (WKXX "New Jersey 101.5"/WBUD Trenton). She is an account executive with WPST Trenton-Philadelphia/WHWH Princeton.

Paul Garner to **Dee Joseph**, Oct. 22 in New York. She is VP of Cold Chillin' Records.

DEATHS

Robert R. "Bob" Conrad, 59, of a heart attack, Oct. 21 in Pendleton, Ore. Conrad served as regional director of field operations for National Video Inc. from 1983 to 1987, during which time he personally trained more than 300 store owners, visiting each on or before its grand opening. In 1987, he and his wife opened their own video store, American Video, in Pendleton, which grew to become the largest store in the county. Conrad is survived by his wife, Virginia; two daughters, Janet and Carol; and two sons, Larry and Glen.

Neil Wilburn, 56, of a heart attack, Oct. 21 in Nashville. Wilburn was a recording studio designer, producer, engineer, and owner of Vine Street Records, a studio and song-publishing company. He was a CBS studio employee throughout the '60s and an independent producer during the '70s and '80s. He worked on the million-selling "Ol' Waylon" album for Waylon Jennings, as well as releases by Johnny Rodriguez, the Whites, and RCA group the Family Brown. He designed and built several of Nashville's most historic studios, including the old CBS "Quonset Hut," the former Mercury Records studio, Cinderella, the Castle, and Vine Street. He also built the electronic components for Shot Jackson's ground-breaking ShoBud pedal steel guitar. Wilburn is survived by his sons, Randall and Dan; his parents, Clyde and Besie; and his brother, Buz.

Dan Palmer, 35, in an automobile accident, Oct. 23 in Canton, Ohio. Palmer was a newsman at WHBC there. He is survived by his wife,

Julie; a daughter, Brittany; and a son, Alex.

Albert E. Wood, 84, following a short battle with cancer, Oct. 25 in Clearwater, Fla. The retired hotel owner and manager is father of Gerry Wood, Billboard's GM/Nashville. In addition to Gerry, he is survived by a daughter, another son, and six grandchildren. Memorial donations may be made to Unity-Clearwater Church, 2465 Nursery Road, Clearwater, Fla. 34624.

Major "Mule" Holley, 66, of a heart attack, Oct. 25 in Maplewood, N.J. Holley was a jazz bassist who performed with a long list of musical greats, including Duke Ellington, Woody Herman, Ella Fitzgerald, Benny Goodman, and Charlie Parker. He also performed "Mack The Knife" on Frank Sinatra's 1986 "L.A. Is My Lady" album. He taught at Berklee in Bos-

ton from 1967-70, and toured Europe with the Kings Of Jazz in the mid-'70s.

William Paley, 89, of an apparent heart attack brought about by pneumonia, Oct. 26 in New York. Paley was the driving force behind the CBS radio and TV broadcast empire for 60 years. He became president of CBS in 1928; at the time of his death he was chairman of the board. See story, page 5.

Xavier Cugat, 90, of heart failure, Oct. 27 in Barcelona, Spain. Cugat was a Spanish musician and band leader whose unique blending of Latin music styles helped to popularize Latin music in the U.S. His career spanned the '20s to the '60s and included classical concerts, a tango orchestra, Hollywood movies, and a stint as resident band leader at New York's Waldorf-Astoria. See story, page 10.

Joseph Martin, 71, after a long illness, Oct. 28 in Hollywood, Fla. A veteran of more than 40 years in the music industry—including a stint on the editorial staff of Billboard—Martin was president and owner of Apex Martin Record Sales, a leading independent distributor and rackjobber in New Jersey. He also held many executive positions in the industry, including that of advertising director of London Records, director of rackjobbing sales for Mercury Records and Stereo Fidelity Records, and buyer for Brands Inc. Martin is survived by his wife, Sherry; a son, Jay; a daughter, Holli; a brother, Jerry; and a sister, Florence.

Send information to *Lifelines*, Billboard, 1515 Broadway, New York, N.Y. 10036.

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.

NOVEMBER

Nov. 1-4, Southwest Music Expo '90, Sheraton Kensington Hotel, Tulsa, Okla. 918-628-1966.

Nov. 3-5, Special Interest Video Assn. Convention, Rye Town Hilton, Rye, N.Y. William Bradburn, 303-850-0688.

Nov. 3-7, NARM Wholesalers Conference, Palm Springs Hilton, Palm Springs, Calif. 609-596-2221.

Nov. 4-6, Second Annual EPM Entertainment Marketing Conference—"Target Marketing: Reaching The Fragmented Entertainment Audience," Sheraton Grande Hotel, Los Angeles. 718-469-9330.

Nov. 6-8, Tele-Media '90 Conference & Exposition, sponsored by Voice Processing magazine, Advertising Age, and Information Publishing Corp., New York Hilton Hotel, New York. 713-974-

6637.

Nov. 7-9, American Video Conference & Awards and the Billboard Music Video Conference with the Billboard Tanqueray Sterling Music Video Awards, Westwood Marquis, Los Angeles. Peggy Dold, 212-353-2752 or 212-473-4343.

Nov. 9-11, Young Black Programmers Conference, Hyatt Regency, Houston. Lynne Haze, 214-263-9911.

Nov. 11, "Thanksgiving Awards Of The Music Industry" Dinner, presented by the Betty Clooney Foundation for Persons with Brain Injury. Rosemary Clooney will receive the "Wind Beneath Our Wings" award, and MCA chairman Al Teller will receive the "Unsung Hero" award. Loews Santa Monica Beach Hotel, Santa Monica, Calif. Lynn Feldman, 213-859-2725.

Nov. 12, Music Network Meeting, The Central, Los Angeles. Tess, 818-980-2911.

Nov. 13-14, Video Software Dealers Assn. 1990 Video Expo, Stouffer Austin Hotel, Austin, Texas. 609-596-8500.

Nov. 15-17, 21st Annual Loyola Radio Conference, Holiday Inn Mart Plaza, Chicago. Roy A.

Pura, 312-915-6558.

Nov. 17, Big Sisters of Los Angeles Annual Fundraiser, honoring Dionne Warwick, co-chaired by Arista president Clive Davis, Bonaventure Hotel, Los Angeles. 213-933-5749.

Nov. 20, International Radio & Television Society Newsmaker Luncheon, Waldorf-Astoria, New York. 212-867-6650.

Nov. 28, Fifth Annual Salute to the American Songwriter Benefit Concert, presented by the National Academy of Songwriters, Wilshire Ebell Theater, Los Angeles. 213-463-7178.

Nov. 28-Dec. 1, Eighth Annual JazzTimes Convention, Fairmont Hotel, New Orleans. 301-588-4114.

DECEMBER

Dec. 2, Mid Atlantic Music Conference, North Bergen Holiday Inn, North Bergen, N.J. 201-222-6842.

Dec. 4, Fourth Annual Philadelphia Music Foundation Hall of Fame Awards, Wyndham Franklin Plaza Hotel, Philadelphia. Sharla Feldscher, 215-627-0801, or Wendy Isaacs, 215-561-4338.

INTERNATIONAL TALENT GROUP IN JOINT VENTURE WITH CAMDEN ARTISTS

(Continued from page 10)

and Merritt Blake say a Tri-Star Pictures film starring Collins, with a screenplay by Danny DeVito, is among the first Camden-ITG projects. Titled "The Three Bears," it is based on an original idea by Collins and Michael Shanberg, who developed and produced "A Fish Called Wanda," according to Wardlow. He notes that "Camden-ITG made this possible."

Blake adds, "A talent like Phil Collins is going to benefit from an agency like ours. Maybe we could sign a Madonna, a [Kris] Kristofferson—someone who has a dual career. Neither of us could do that before when an artist of this kind wanted representation."

Yet despite the obvious advantages of a music industry talent agency securing film and TV roles for its clients, Forte says, "It's not as much a concern of ours that we get our music clients film roles per se, but rather that if and when those opportunities arise, we'll have the ability to pursue them."

One area the agency will actively

pursue, however, is film soundtracks. Wardlow says, "The ITG roster has never been used to full benefit for soundtracks and/or title songs for films."

One such project in the making for Camden-ITG is a Warner Bros. film to be titled "If Looks Could Kill," according to Farrell. He says some of the artists being considered for the soundtrack are Paul Young, Winger, the Escape Club, and Steve Miller.

ITG formed a joint venture in 1988 with Labatt Entertainment U.S.A., a division of John Labatt Ltd., the Canadian brewery. Consequently, Labatt is a partner in the ITG half of the current union with Camden, according to Forte and Farrell. Although financial terms of the deal were not disclosed, Blake says, "We sold half of our company to the Farrell/Forte/Labatt group." (A company press release says Camden-ITG will "fall under the umbrella of the Broadcast Communications and Entertainment Division of John Labatt Ltd.")

Forte, a 17-year industry veteran, began his career at Creative Manage-

ment Associates in 1973. He stayed with CMA through the 1975 merger with the International Famous Agency, which resulted in the formation of International Creative Management. In 1976, he moved to the William Morris Agency, where he headed up the East Coast music department. At WMA, he met Farrell, who was a senior agent there. The two left that company in 1981 to found ITG, which has since become a leading talent agency, representing clients such as Pink Floyd, Julian Lennon, Simply Red, Duran Duran, Genesis, and the Scorpions, in addition to Collins, the Cure, Bowie, and Depeche Mode.

Camden was established in 1985, when Wardlow departed his post as senior VP of production at United Artists to form a new company with Blake, who had headed his own agency for several years. Two of Camden's literary clients are Dave Mickey Evans, author of "Radio Flyer," and Murray Salem, author of "Kindergarten Cop."

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

“LOVE TAKES TIME” BY Mariah Carey (Columbia) storms into the top spot on the Hot 100, with a large lead in sales points. “Ice Ice Baby” by Vanilla Ice (SBK) finally reaches No. 1 in airplay but collapses in sales as many stores have run out of stock—all singles configurations were deleted about a month ago. Billboard will not remove a single from the chart as soon as it is cut out, since leftover records will still be available for sale for several months, but obviously a deleted title will be hurt on the chart. The early deletion of “Ice” almost cost it a No. 1 ranking last week and surely cut short what would have been a two- or three-week stay at the top. Ironically, “Ice” is now certified platinum—who knows what it might have sold if not deleted early? “Pray” by M.C. Hammer (Capitol), bulletted at No. 2, is next in line for No. 1 but is still far behind in points.

SEVERAL SINGLES LOSE BULLETS this week but are performing well in some markets. “Joey” by Concrete Blonde (I.R.S.) loses its bullet at No. 19 but is still gaining on the sales side; it is also top five at a dozen radio stations, including 6-4 at 93Q Houston and 7-2 at WPST Trenton, N.J. “Each And Every Time” by Sweet Sensation (Atco) moves up to No. 59 without a bullet but is top 10 at Hot 97.7 San Jose, Calif. “I Found Love” by the Party (Hollywood) jumps nine places to No. 85 and is top 20 at B96 Chicago (26-20) and Z93 Dayton, Ohio (18-15), but is short of the bullet criteria. “Never Enough” by the Cure (Elektra) drifts up to No. 77 without a bullet as top 40 radio is not accepting the single; sales are strong and still gaining, however.

THE MOST-ADDED SINGLE at radio is “Hang In Long Enough” by Phil Collins (Atlantic); its 93 adds give it the highest debut on the chart, at No. 69. “After The Rain” by Nelson (DGC) is second-most-added; 49 adds and such early jumps as 27-19 at FM104 Modesto, Calif., fuel a 19-place jump to No. 56. The third-most-added, “The First Time” by Surface (Columbia), also jumps 19 places, to No. 63, with 43 adds and early jumps of 21-13 at Q106 San Diego and 12-9 at KMEL San Francisco. The next two singles on the most-added list are not debuting, for different reasons. “I’m Not In Love” by Will To Power (Epic) has enough radio points to enter but will not be commercially available for several weeks. “Does She Love That Man?” by Breathe (A&M) is just shy of the required points to debut, and should come on the chart next week.

QUICK CUTS: Dance hit “Wiggle It” by 2 In A Room (Cutting) is the Power Pick/Sales by a large margin, with a 16-place jump to No. 30. It’s also top five at five stations so far, including Power 93 Detroit (7-4) and WPLJ New York (10-4) ... The airplay pick goes to George Michael’s “Freedom” (Columbia) for the second week in a row, just edging out the new Steve Winwood single, “One And Only Man” (Virgin). “Man” shows early promise at WPXY Rochester, N.Y. (29-19), WAAL Binghamton, N.Y. (27-18), and KQCR Cedar Rapids, Iowa (30-17) ... “Cherry Pie” by Warrant (Columbia) is pushed out of the top 10 despite a small point gain, as the singles by Poison, Deee-Lite, and Candyman jump it.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

TITLE	PLATINUM/ GOLD ADDS 25 REPORTERS	SILVER ADDS 57 REPORTERS	BRONZE/ SECONDARY ADDS 163 REPORTERS	TOTAL ADDS 245 REPORTERS	TOTAL
					ON
HANG IN LONG ENOUGH PHIL COLLINS ATLANTIC	4	16	73	93	95
AFTER THE RAIN NELSON DGC	0	7	42	49	122
THE FIRST TIME SURFACE COLUMBIA	5	7	31	43	82
I'M NOT IN LOVE WILL TO POWER EPIC	4	3	32	39	46
DOES SHE LOVE THAT MAN BREATHE A&M	1	3	34	38	39
ONE AND ONLY MAN STEVE WINWOOD VIRGIN	0	5	32	37	177
BECAUSE I LOVE YOU... STEVIE B LMR	2	8	17	27	200
FOR YOU THE OUTFIELD MCA	1	5	19	25	122
NEW YORK MINUTE DON HENLEY GEFEN	0	7	18	25	53
GENTLE DINO ISLAND	0	2	23	25	38

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

Hot 100. Sales & Airplay™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

SALES				AIRPLAY			
THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	LOVE TAKES TIME	MARIAH CAREY	1	3	ICE ICE BABY	VANILLA ICE
2	5	KNOCKIN' BOOTS	CANDYMAN	2	1	I DON'T HAVE THE HEART	JAMES INGRAM
3	8	PRAY	M.C. HAMMER	3	6	LOVE TAKES TIME	MARIAH CAREY
4	11	GROOVE IS IN THE HEART	DEEE-LITE	4	8	MORE THAN WORDS CAN SAY	ALIAS
5	6	GIVING YOU THE BENEFIT	PEBBLES	5	9	PRAY	M.C. HAMMER
6	7	CHERRY PIE	WARRANT	6	2	BLACK CAT	JANET JACKSON
7	9	FEELS GOOD	TONY! TONI! TONE!	7	5	GIVING YOU THE BENEFIT	PEBBLES
8	4	UNCHAINED MELODY	THE RIGHTEOUS BROTHERS	8	7	CAN'T STOP	AFTER 7
9	16	SOMETHING TO BELIEVE IN	POISON	9	13	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON
10	15	MORE THAN WORDS CAN SAY	ALIAS	10	4	UNCHAINED MELODY	THE RIGHTEOUS BROTHERS
11	1	ICE ICE BABY	VANILLA ICE	11	14	SOMETHING TO BELIEVE IN	POISON
12	20	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON	12	17	SO CLOSE	DARYL HALL JOHN OATES
13	3	BLACK CAT	JANET JACKSON	13	16	FROM A DISTANCE	BETTE MIDLER
14	18	JOEY	CONCRETE BLONDE	14	22	BECAUSE I LOVE YOU (THE POSTMAN SONG)	STEVIE B
15	13	I DON'T HAVE THE HEART	JAMES INGRAM	15	20	GROOVE IS IN THE HEART	DEEE-LITE
16	29	BECAUSE I LOVE YOU (THE POSTMAN SONG)	STEVIE B	16	18	STRANDED	HEART
17	21	HIPPYCHICK	SOHO	17	11	CLOSE TO YOU	MAXI PRIEST
18	28	FROM A DISTANCE	BETTE MIDLER	18	23	IMPULSIVE	WILSON PHILLIPS
19	17	CLOSE TO YOU	MAXI PRIEST	19	27	THE WAY YOU DO THE THINGS YOU DO	UB40
20	12	SUICIDE BLONDE	INXS	20	10	SUICIDE BLONDE	INXS
21	14	EVERYBODY EVERYBODY	BLACK BOX	21	19	CHERRY PIE	WARRANT
22	10	CAN'T STOP	AFTER 7	22	31	FREEDOM	GEORGE MICHAEL
23	26	SO CLOSE	DARYL HALL JOHN OATES	23	28	FEELS GOOD	TONY! TONI! TONE!
24	30	TOM'S DINER	DNA FEATURING SUZANNE VEGA	24	33	HIGH ENOUGH	DAMN YANKEES
25	19	FLY TO THE ANGELS	SLAUGHTER	25	29	HIPPYCHICK	SOHO
26	33	THE WAY YOU DO THE THINGS YOU DO	UB40	26	34	MIRACLE	JON BON JOVI
27	34	B.B.D. (I THOUGHT IT WAS ME)?	BELL BIV DEVOE	27	35	MY LOVE IS A FIRE	DONNY OSMOND
28	36	STRANDED	HEART	28	12	PRAYING FOR TIME	GEORGE MICHAEL
29	-	WIGGLE IT	2 IN A ROOM	29	30	KNOCKIN' BOOTS	CANDYMAN
30	35	LYIN' TO MYSELF	DAVID CASSIDY	30	37	LYIN' TO MYSELF	DAVID CASSIDY
31	23	LOVE AND AFFECTION	NELSON	31	36	HEART LIKE A WHEEL	THE HUMAN LEAGUE
32	40	HIGH ENOUGH	DAMN YANKEES	32	32	JOEY	CONCRETE BLONDE
33	37	THINK	INFORMATION SOCIETY	33	15	EVERYBODY EVERYBODY	BLACK BOX
34	24	DO ME!	BELL BIV DEVOE	34	21	SOMETHING HAPPENED ON THE WAY TO...	PHIL COLLINS
35	27	TIC-TAC-TOE	KYPER	35	40	WIGGLE IT	2 IN A ROOM
36	39	MISSUNDERSTANDING	AL B. SURE!	36	26	LOVE AND AFFECTION	NELSON
37	25	BLAZE OF GLORY (FROM 'YOUNG GUNS II')	JON BON JOVI	37	-	ONE AND ONLY MAN	STEVE WINWOOD
38	-	IMPULSIVE	WILSON PHILLIPS	38	25	ROMEO	DINO
39	-	SENSITIVITY	RALPH TRESVANT	39	24	SAY A PRAYER	BREATHE
40	-	HEART LIKE A WHEEL	THE HUMAN LEAGUE	40	-	MILES AWAY	WINGER

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
1 AFTER THE RAIN (Matt-Black, ASCAP/Gunster, ASCAP/EMI April, ASCAP/Otherwise, ASCAP/BMG, ASCAP/Second Hand, BMI) HL/WBM	Epic/Solar, BMI) HL
2 ALL I'M MISSING IS YOU (Tom Sturges, ASCAP/Chrysalis, ASCAP/Raydiola, ASCAP) CLM	ASCAP/Hancock, BMI/Zomba, ASCAP)
3 AND SO IT GOES (Joel, BMI) HL	69 HANG IN LONG ENOUGH (Philip Collins, ASCAP/Hit & Run, ASCAP)
4 B.B.D. (I THOUGHT IT WAS ME)? (Ronestone, BMI/Your Mothers, BMI/Nia, BMI/Alshamighy, BMI/Strong Island, ASCAP)	75 HARD TO HANDLE (Irving, BMI) CPP
5 BECAUSE I LOVE YOU (THE POSTMAN SONG) (Saja, BMI/Mya-T, BMI) HL	95 HAVE YOU SEEN HER (Unichappell, BMI/Bust-It, BMI) HL/CLM
6 BISCUITS IN THE HOUSE (Shaman Drum, BMI/R.O.B. Wiz, BMI/Biscuit, ASCAP/Island, BMI/Polygram Int'l, ASCAP) WBM	32 HEART LIKE A WHEEL (Copyright Control)
7 BLACK CAT (Black Ice, BMI) HL	78 HEART OF STONE (Jesse Boy, ASCAP/Trippland, BMI/Virgin, ASCAP/Elliott Wolff, ASCAP/Warner-Tamerlane, BMI/Could Be Music, ASCAP) CPP/WBM
8 BLAZE OF GLORY (FROM YOUNG GUNS II) (Bon Jovi, ASCAP/Pri, ASCAP) WBM	28 HIGH ENOUGH (Ranch Rock, ASCAP/Warner-Tamerlane, BMI/Tranquility Base, ASCAP/WB, ASCAP/Broadhead, BMI) WBM
9 THE BOOMIN' SYSTEM (LL Cool J, ASCAP/Marley Marl, ASCAP/Def Jam, ASCAP)	20 HIPPYCHICK (Polygram, ASCAP)
10 (CAN'T LIVE WITHOUT YOUR) LOVE AND AFFECTION (Matt-Black, ASCAP/Gunster, ASCAP/Otherwise, ASCAP/BMG, ASCAP/EMI April, ASCAP) WBM/HL	3 ICE ICE BABY (Ice Baby, ASCAP/QPM, ASCAP/Jones, ASCAP/Screen Gems-EMI, BMI/Beechwood, BMI)
11 CAN'T STOP (CBS Epic/Solar, BMI/Kear, BMI) HL	5 I DON'T HAVE THE HEART (Music Corp. Of America, BMI/Neiana, BMI/Music By Candeight, ASCAP/PSO Ltd., ASCAP) CPP/HL
12 CHERRY PIE (Virgin Songs, BMI/Dick Dragon, BMI) CPP	85 I FOUND LOVE (House Of Fun, BMI)
13 CLOSE TO YOU (E.G., BMI/W.S., BMI/Chappell & Co., ASCAP/Level Vibes, ASCAP/Colgems-EMI, ASCAP/Forever, PRS) WBM	88 IF YOU NEEDED SOMEBODY (Warner Chappell/TJT, ASCAP/Phantom, ASCAP)
14 CRAZY (Buff Man, BMI)	27 IMPULSIVE (EMI April, ASCAP/Stephen A. Kipner, ASCAP/WB, ASCAP/Magnified, ASCAP) WBM/HL
15 DAYS LIKE THESE (Zamboni, BMI)	13 I'M YOUR BABY TONIGHT (Kear, BMI/CBS Epic/Solar, BMI) HL
16 DIRTY CASH (MONEY TALKS) (MCA, ASCAP/Warner Chappell) HL/WBM	73 I WANNA GET WITH U (Donril, ASCAP/Jamron, ASCAP/Abdur Rahman, ASCAP)
17 Doin' The Do (Rhythm Kings, PRS/Enquiry, PRS/Carlin, PRS)	19 JOEY (International Velvet, BMI/Bug, BMI/I.R.S., BMI) CLM
18 DO ME! (Willesden, BMI/Low Key, BMI/Baledat, BMI/Slik Star, ASCAP/Unicity, ASCAP)	60 JUST ANOTHER DREAM (Colgems-EMI, ASCAP/EMI Blackwood, BMI) HL/WBM
19 DON'T YOU WANNA BE MINE (Ensign, BMI/Captain Hook, BMI/House At The Corner, BMI) CPP	9 KNOCKIN' BOOTS (Diabetic, ASCAP/Mile Miglia, ASCAP/Windswepit Pacific, ASCAP/D/B/A Longitude, BMI/Stone Agate, BMI) CPP/WBM
20 DREAM BOY/DREAM GIRL (Micmaster, BMI/Charlie "Rock", BMI) HL	58 LET'S TRY IT AGAIN (Maurice Starr, ASCAP/EMI April, ASCAP) HL
21 EACH AND EVERY TIME (Jobete, ASCAP/Romanesque, ASCAP/Yu Gotta, BMI) CPP	53 LIVIN' IN THE LIGHT (EMI Blackwood, BMI/Motherman, BMI)
22 EPIC (Big Thrilling, ASCAP/Vomit God, ASCAP) CLM	96 LOOK INTO MY EYES (Tosha, ASCAP/Barbosa, ASCAP/Hit & Run, BMI/Hit & Hoid, ASCAP/Andreola, ASCAP) WBM
23 EVERYBODY EVERYBODY (Lambardoni Edizioni, ASCAP/Intersong U.S.A., ASCAP) HL	98 LOST SOUL (Zappo, ASCAP) CLM
24 FAIRWEATHER FRIEND (Kear, BMI/CBS Epic/Solar, BMI/Greenshirt, BMI) HL	84 LOVE IS A KILLER (Stix 'N' Lux, BMI/EMI April, ASCAP/Harry Perzignian, ASCAP)
25 FALLING TO PIECES (Big Thrilling, ASCAP/Vomit God, ASCAP)	71 LOVE IS A ROCK (Dudes Tunes, ASCAP) WBM
26 FEELS GOOD (Tony Toni Tone, ASCAP/Pri, ASCAP) WBM	80 LOVE IS THE RITUAL (War Bride, BMI/Hampstead, ASCAP/Plink, ASCAP/WB, ASCAP)
27 THE FIRST TIME (Colgems-EMI, ASCAP/Stansbury, BMI) WBM	1 LOVE TAKES TIME (Vision Of Love, BMI/Been Jamin', BMI)
28 FLY TO THE ANGELS (Topless, BMI/Chrysalis, BMI) CLM	29 LYIN' TO MYSELF (WB, ASCAP/Paincar, ASCAP/Intersong U.S.A., ASCAP) HL/WBM
29 FOR YOU (John Spiniks, ASCAP/Tony Lewis, ASCAP)	83 ME-U=BLUE (Virgin, ASCAP/Chescha, ASCAP/Nonpareil, ASCAP/Bee Wee, BMI)
30 FREEDOM (Morrison Leahy, ASCAP/Chappell & Co., ASCAP) HL	43 MILES AWAY (Virgin Songs, BMI/Small Hope, BMI/Paul Taylor, BMI) CPP
31 FROM A DISTANCE (Julie Gold, BMI/Wing And Wheel, BMI/Irving, ASCAP) CPP	35 MIRACLE (Bon Jovi, ASCAP/Pri, ASCAP) WBM
32 GENTLE (New Trend, BMI)	47 MISSUNDOUNDERSTANDING (EMI April, ASCAP/Across 110th Street, ASCAP/Frank Nitty, ASCAP/Velle Int'l, ASCAP/Ness, Nitty & Capone, ASCAP/AI B. Sure!),
33 GIVING YOU THE BENEFIT (Kear, BMI/CBS	ASCAP) HL
34	6 MORE THAN WORDS CAN SAY (Pasta, ASCAP/De'Mar, ASCAP/Warner-Tamerlane, BMI/Could Be Music, ASCAP/Rico, BMI) WBM
35	38 MY LOVE IS A FIRE (Music Corp. Of America, BMI/Bayjun Beat, BMI) HL
36	76 MY, MY, MY (CBS Epic/Solar, BMI/Kear, BMI/Greenshirt, BMI) HL
37	77 NEVER ENOUGH (Fiction, ASCAP)
38	67 NEW POWER GENERATION (Controversy, ASCAP/WB, ASCAP) WBM
39	82 NEW YORK MINUTE (Cass County, ASCAP/Kortchmar, BMI/ASCAP, ASCAP)
40	54 OH GIRL (Unichappell, BMI) HL
41	44 ONE AND ONLY MAN (F.S., BMI/Warner-Tamerlane, BMI/Freedom, BMI/Warner Chappell) WBM
42	49 ON THE WAY UP (Gribbles, ASCAP/Controversy, ASCAP/WB, ASCAP/Chrysalis, ASCAP/Michael Anthony, ASCAP/David Z., ASCAP) WBM/CLM
43	79 OOOPS UP (Taking Care Of Business, BMI/Hanseatic, ASCAP/Intersong U.S.A., ASCAP/Willesden, BMI) HL
44	62 POLICY OF TRUTH (Emie, ASCAP) MSC
45	36 PRAYING FOR TIME (Morrison Leahy, ASCAP/Chappell & Co., ASCAP) HL
46	2 PRAY (Controversy, ASCAP/WB, ASCAP/Bust-It, BMI) CLM/WBM
47	65 RELEASE ME (EMI Blackwood, BMI/Willphill, BMI/Braintree, BMI) HL
48	41 ROMEO (Island, BMI/Onid, BMI) WBM
49	45 SAY A PRAYER (Virgin, ASCAP) CPP
50	42 SENSITIVITY (Flyte Tyme, ASCAP) WBM
51	18 SO CLOSE (Hot-Cha, BMI/Careers, BMI/Full Keel, BMI/EEG, ASCAP/Kortchmar, ASCAP/New Jersey Underground, ASCAP/Polygram, ASCAP)
52	72 SO HARD (Virgin Songs, BMI) CPP
53	42 SOMETHING HAPPENED ON THE WAY TO HEAVEN (Philip Collins, PRS/Hit & Run, ASCAP) WBM
54	10 SOMETHING TO BELIEVE IN (Cyanide, BMI/Willesden, BMI) HL
55	23 STRANDED (Wrensong, ASCAP) WBM
56	21 SUICIDE BLONDE (Tol Muziek, ASCAP) HL
57	40 THINK (T-Boy, ASCAP/INSCO, ASCAP)
58	99 THIS IS THE RIGHT TIME (Big Life, PRS/BMG, ASCAP) MSC
59	70 TICK TOCK (R Mode, BMI/Tommy Jymy, BMI/Warner-Tamerlane, BMI/Hamstein, BMI/Urge, BMI) WBM
60	55 TIC-TAC-TOE (RSK, BMI/XTC, BMI)
61	87 TIME FOR LETTING GO (Coleision, BMI/EMI Blackwood, BMI) WBM
62	31 TOM'S DINER (Waitersongs, ASCAP/AGF, ASCAP) CLM
63	25 UNCHAINED MELODY (Frank, ASCAP) HL
64	22 UNCHAINED MELODY (Frank, ASCAP) HL
65	100 UNSKINNY BOP (Sweet Cyanide, BMI/Willesden, BMI) HL
66	24 THE WAY YOU DO THE THINGS YOU DO (Jobete, ASCAP) CPP
67	61 WHEREVER WOULD I BE (Reatsongs, ASCAP) WBM
68	30 WIGGLE IT (Cutting, ASCAP/Groove On, ASCAP/Dose Rocks, ASCAP)

HANDLEMAN, OTHER KEY ACCOUNTS TO REPORT PIECE COUNTS TO BILLBOARD SYSTEM

(Continued from page 1)

are Amarillo, Texas-based Western Merchandisers (including the 121-unit Hasting's chain); 59-store Tower Records, based in W. Sacramento, Calif.; 21-unit, Chicago-based Flip Side Records; Maryland-based Kemp Mill Music, with 33 stores; Seattle-based rackjobber Round Up Music; Miami-based, 57-unit Spec's Music; the Atlanta-based, 15-outlet Starship chain; 12-unit, Milwaukee-based Mainstream Records; and HMV, the worldwide retailing giant that is about to open two stores in New York.

The piece-count agreements are for three years; and, except for the pacts with Tower and Western Merchandisers, they are all exclusive to Billboard.

The point-of-sale (POS) information will start being phased into Billboard's charts Jan. 1. At first, the piece-count data from each participating account will be converted into rankings of comparative sales so that they can be integrated with similar information from other chart reporters. According to John Babcock Jr., president of BPI Publications Group, which includes Billboard and The Hollywood Reporter, this procedure "will mean a very smooth transition [to POS-based charts]. We'll also share our test piece-count reports with the industry prior to making any changes in reports and methodology."

Up to this point, most trade charts have been based on sales rankings by store personnel—although Billboard is already placing more emphasis on computer-generated reports in its chart methodology. The new Bill-

board system will enable the company to create even more accurate charts of music sales based on actual piece counts.

Sometime during the first quarter of 1991, Billboard hopes to print an alternative piece-count chart that will run alongside the current pop album chart during a testing period. The trade magazine will work closely with record manufacturers, distributors, and retailers to fine-tune the system and familiarize users with it so that the changeover will not cause any disruptions in the business.

SIGNING MORE ACCOUNTS

Meanwhile, Billboard is continuing to sign up more accounts with a view to creating an appropriate sample for its charts, notes Babcock. He adds that Columbia Univ.'s Graduate School of Business has been recruited to refine Billboard's national projection of its POS data. Columbia researchers will also help prepare reports based on the data for information suppliers and other users, such as record labels, artist managers, and radio programmers. (Naturally, data from each reporting account will be confidential to that company.)

"All information providers will be receiving the information back in a format they determine they want," says Babcock. He also points out that they will have free access to some of the monitored airplay data gathered on a market-by-market basis by Broadcast Data Systems, a sister company of Billboard.

Babcock believes that Billboard's ability to integrate BDS data—which

is unique in the industry—with up-to-date piece counts from the retail account base will provide a marketing information service that no other company can match. Consequently, he expects the business to grow significantly beyond the revenues now generated annually by the retail component of the Billboard Information Network.

As the business expands, he notes, Billboard piece-count reporters will benefit under the terms of their contracts, which provide for higher payments in proportion to the growth of BIN revenues. Moreover, he says, "The arrangements we are making continue to be based on market share, in large part. If your chain grows in market share, you earn more. And if the business grows, you earn more."

INDIE RETAILERS

While large chains and wholesalers are crucial to the development of Billboard's piece-count system, smaller retailers, who often take chances on new records before other accounts do, are not being neglected. Billboard is now offering one-stops the opportunity to become involved in the project by enlisting some of their key customers. If these independent retailers do not yet have POS or wanding systems in their stores, Billboard will share the cost of buying that equipment for them with the one-stops. According to Babcock, the company hopes to work out such arrangements with 200-300 independent stores and smaller chains.

Already, Billboard has piece-count agreements with a number of indie

chains, including Long Island, N.Y.-based CD Experience, Compact Disc World in New Jersey, Twisters in Lincoln, Neb., and Harbour Records in Charleston, S.C.

COMPETITION HEATS UP

Billboard's success in signing up piece-count reporters has improved since the announcement by Hartsdale, N.Y.-based SoundScan Inc. that it had commitments from several major retail accounts to provide it with POS reports (Billboard, Sept. 8).

"The problem we've had in trying to sign up retailers in the past 18 months is that none of them wanted to commit in view of the fact that SoundScan was out there making offers," explains Babcock. "Once they announced the nature of their plans, we were able to get active. And since then, we've had a lot of retailers come on board. They believe—as we do—that Billboard's research is the research that will be there in the end."

Babcock adds that "one of the real issues here is the ability of the industry to pay for two services." While he believes "the industry will be willing to pay more for better marketing information," he does not think it will support two services.

In addition to being the key information source of the music industry, he notes, Billboard is read worldwide; its charts and articles are reprinted in some 1,400 U.S. newspapers via AP and the BPI Newswire; and it is a well-established information marketer.

Retailers and label sales executives generally like the idea of charts

based on piece counts. Says Howard Appelbaum, executive VP of Kemp Mill, "The piece count will be good for the business and will end speculation about music sales. I heartily approve the scientific legitimization of the charts and I'm glad to be part of the process."

Rick Bleiweiss, senior VP of sales at Arista Records, comments, "In my opinion, charts based on piece counts is what it should be and what it will be. I welcome it because it gives the labels the opportunity to spend time selling and marketing records rather than worrying about their chart position."

Says Lou Mann, VP of sales at Capitol, "I am a big supporter of piece counts. It will give me more accurate information that will help me make decisions. We now will have a much more powerful tool."

Viacom Revenues Gain, But MTVN Profits Are Flat

NEW YORK—Viacom Inc., operator of MTV, VH-1, and 14 radio stations, reports strong gains in third-quarter revenues for those businesses.

But, although operating earnings for the radio stations rose significantly over last year's third quarter, profits for MTV Networks were basically flat.

For the three-month period that ended Sept. 30, MTV Networks posted operating earnings of \$22 million, a 1.8% rise over the same quarter last year, on revenues of \$94.3 million, a 28.6% gain.

MTV Networks includes music video channels MTV and VH-1, and Nickelodeon and Nick At Nite. The company indicates that profits were sluggish because of start-up costs for the new comedy channel HA!

The New York-based company also says that, according to Nielsen data, the number of MTV music video subscribers rose 8.7% over last year to 52.4 million households. VH-1 subscribers increased 14.4% to 38.8 million.

Viacom's 14 radio stations had third-quarter operating earnings amounting to \$6.5 million, a 20.4% gain, on revenues of \$19.5 million, a 38.3% rise.

The radio numbers were boosted by the acquisition of five stations since the end of last year's third quarter. Excluding the stations purchased this year, radio division profits rose 16% while revenues jumped 11%.

Overall, Viacom posted net profit of \$34.7 million on revenues of \$392.8 million in the third quarter, compared with a net loss of \$21.7 million on \$345.5 million in revenues last year. This was the company's first quarterly net profit in two years.

Viacom has two classes of stock—A and B—that trade on the American Stock Exchange. At press time, they closed at \$15.875 and \$14.625 a share, respectively.

DON JEFFREY

SOFTWARE GROUPS WANT ROYALTY ON DAT RECORDERS

(Continued from page 10)

levy to compensate for home taping (Billboard, June 2). In addition, Philips, Tandy, Sony, Matsushita, and JVC participated in the conference.

Thus far, the consumer electronics industry has rejected royalty proposals. "The hardware industry's position is unchanged on the royalty tax," says Gary Shapiro, VP of the EIA's Consumer Electronics Group. "That position is that we do not believe we should have to pay the music industry extra money to sell products that will benefit them."

Shapiro adds that the hardware industry will continue to "oppose [a royalty tax] vehemently and vigorously in Congress." He would not comment on why EIA met with the software producers.

According to one source, the Oct. 11 meeting was held as an outgrowth of the 1989 Athens agreement, reached between hardware manufacturers and the RIAA, which sought a technological solution to the copyright concerns surrounding DAT.

The Athens agreement also explored the issue of copyright holders' compensation for "private copying," as opposed to large-scale piracy. At the time, European hardware signees of the pact formally agreed to accept the principle of royalties and said they would not oppose efforts by the recording industry to secure legislation to implement such royalties, while the Japanese firms agreed only to acknowledge that the issue is important to the recording in-

dustry (Billboard, Aug. 5, 1989).

Earlier this year, after RIAA president Jay Berman invited music publishers and songwriters to be a part of any future negotiations with hardware concerns, it was unclear whether hardware manufacturers would accept the invitation to reopen talks (Billboard, June 30).

Sources describe the relationships among many of the parties involved in the meeting as "tenu-

ous," and uncertainty remains as to the outcome of the meeting.

Most major labels have been in favor of a royalty. Joel Schoenfeld, senior VP/general counsel for BMG Music, told Billboard that the ultimate result of the DAT debate has to be a compensatory royalty scheme in the U.S. and the rest of the world, and if and when that scheme is in place, the company would give thought to releasing repertoire on other formats (Bill-

board, June 16).

According to Audio Week, the new royalty proposal would extend to other digital formats, including recordable CDs and the Digital Compact Cassette recently announced by Philips.

The proposal reportedly asks Congress "to establish a U.S. compulsory licensing and royalty scheme applicable to all digital audio recording equipment and corresponding media."

HAMMER HITS 6-MILLION MARK IN OCTOBER CERTIFICATIONS

(Continued from page 12)

scored with "Highway To Hell" and "Dirty Deeds Done Dirt Cheap," both of which topped the 3 million sales mark, and "Who Made Who," which surpassed 2 million.

Epic weighed in with Meat Loaf's 1977 opus, "Bat Out Of Hell," which topped the 6 million sales mark; a pair of REO Speedwagon albums, which moved up to double platinum; and greatest-hits albums by REO and Kansas, which went platinum.

Here is the complete list of October certifications:

MULTIPLATINUM ALBUMS

AC/DC, "Back In Black," Atco, 10 million and 9 million.
M.C. Hammer, "Please Hammer Don't Hurt Em," Capitol, 6 million.
Meat Loaf, "Bat Out Of Hell," Cleveland International/Epic, 6 million.
AC/DC, "Highway To Hell," Atco, 3 million.
AC/DC, "Dirty Deeds Done Dirt Cheap," Atco, 3 million.
"Wilson Phillips," SBK, 3 million.
AC/DC, "Who Made Who," Atco, 2 million.
Clint Black, "Killin' Time," RCA, 2 million.
"Mariah Carey," Columbia, 2 million.
Poison, "Flesh And Blood," Enigma/Capitol, 2

million.
REO Speedwagon, "You Can Tune A Piano, But You Can't Tuna Fish," Epic, 2 million.
REO Speedwagon, "Wheels Are Turnin'," Epic, 2 million.

PLATINUM ALBUMS

AC/DC, "Let There Be Rock," Atco, its 10th.
AC/DC, "Powerage," Atco, its ninth.
AC/DC, "If You Want Blood You've Got It," Atco, its eighth.
AC/DC, "High Voltage," Atco, its seventh.
REO Speedwagon, "The Hits," Epic, its seventh.
Eric Clapton, "Crossroads," Polydor, his fourth.
Billy Idol, "Charmed Life," Chrysalis, his fourth.
Kansas, "Best Of Kansas," Kirshner/Epic, its fourth.
Garth Brooks, "No Fences," Capitol, his second.
Sandi Patti, "More Than Wonderful," Impact, her second.
Jon Bon Jovi, "Blaze Of Glory/Young Guns II," Mercury/PolyGram, his first solo.
"Garth Brooks," Capitol, his first.
En Vogue, "Born To Sing," Atlantic, its first.
Kentucky Headhunters, "Pickin' On Nashville," Mercury/PolyGram, their first.

GOLD ALBUMS

Kansas, "Best Of Kansas," Kirshner/Epic, its eighth.
Eddie Money, "Greatest Hits/The Sound Of

Money," Columbia, his fifth.
The Time, "Pandemonium," Paisley Park/Warner Bros., its fourth.
Boogie Down Productions, "Edutainment," Jive/RCA, its third.
Van Morrison, "Best Of Van Morrison," Mercury/PolyGram, his third.
Stevie B, "Party Your Body," RCA/LMR, his second.
Garth Brooks, "No Fences," Capitol, his second.
Living Colour, "Time's Up," Epic, its second.
UB40, "Labour Of Love II," Virgin, its second.
Jon Bon Jovi, "Blaze Of Glory/Young Guns II," Mercury/PolyGram, his first solo.
Vince Gill, "When I Call Your Name," MCA, his first.

PLATINUM SINGLES

Vanilla Ice, "Ice Ice Baby," SBK, his first.

GOLD SINGLES

Prince, "Thieves In The Temple," Paisley Park/Warner Bros., his eighth.
Keith Sweat, "Make You Sweat," Elektra, his second.
Candyman, "Knockin' Boots," Epic, his first.
Faith No More, "Epic," Slash/Reprise, its first.
Nelson, "(Can't Live Without Your) Love And Affection," DGC/Geffen, its first.
Maxi Priest, "Close To You," Charisma, his first.
Vanilla Ice, "Ice Ice Baby," SBK, his first.

Hot Adult Contemporary

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	5	6	★★★ NO. 1 ★★★ FROM A DISTANCE ATLANTIC 4-87820	◆ BETTE MIDLER 2 weeks at No. 1
2	2	1	9	LOVE TAKES TIME COLUMBIA 38-73455	◆ MARIAH CAREY
3	3	2	11	I DON'T WANT TO TALK ABOUT IT WARNER BROS. 4-19999	ROD STEWART
4	5	7	10	RHYTHM OF THE RAIN FULL MOON 34-73513/EPIC	◆ DAN FOGELBERG
5	4	3	11	SAY A PRAYER A&M 1519	◆ BREATHE
6	9	13	6	BETTER NOT TELL HER ARISTA 2083	◆ CARLY SIMON
7	7	6	15	SOMETHING HAPPENED ON THE WAY... ATLANTIC 4-87885	◆ PHIL COLLINS
8	6	4	12	UNCHAINED MELODY VERVE 871 882-4/POLYDOR	THE RIGHTEOUS BROTHERS
9	19	21	6	MORE THAN WORDS CAN SAY EMI 50324	◆ ALIAS
10	16	22	5	IMPULSIVE SBK 07337	◆ WILSON PHILLIPS
11	11	15	8	SOUL INSPIRATION ELEKTRA 4-64935	◆ ANITA BAKER
12	8	8	19	OH GIRL COLUMBIA 38-73377	◆ PAUL YOUNG
13	20	20	5	SO CLOSE ARISTA 2085	◆ DARYL HALL JOHN OATES
14	17	19	7	STRANDED CAPITOL 44621	◆ HEART
15	13	16	15	STOP RUNNING AWAY A&M 1514	◆ BRENDA RUSSELL
16	15	17	10	CLOSE TO YOU CHARISMA 4-98951	◆ MAXI PRIEST
17	18	18	8	TOO COOL TO FALL IN LOVE MCA 53938	◆ JILL SOBULE
18	12	11	24	I DON'T HAVE THE HEART WARNER BROS. 4-19911	JAMES INGRAM
19	10	9	11	PRAYING FOR TIME COLUMBIA 38-73512	GEORGE MICHAEL
20	29	—	2	YOU GOTTA LOVE SOMEONE MCA 53953	◆ ELTON JOHN
21	14	10	14	HEART OF STONE ARISTA 2057	◆ TAYLOR DAYNE
22	24	31	4	I'M YOUR BABY TONIGHT ARISTA 2108	◆ WHITNEY HOUSTON
23	23	27	8	CAN'T STOP VIRGIN 4-98961	◆ AFTER 7
24	21	12	20	RELEASE ME SBK 05342	◆ WILSON PHILLIPS
25	22	14	17	AND SO IT GOES COLUMBIA 38-73442	BILLY JOEL
26	28	29	8	NEVER IN A MILLION YEARS ATLANTIC 4-87865	LAURA BRANIGAN
27	27	30	6	TEAR IT UP REPRISE 4-19710	MICHAEL MCDONALD
28	31	32	6	SHOW ME HEAVEN Geffen 4-19674	◆ MARIA MCKEE
29	33	37	4	LOST SOUL RCA 2704	◆ BRUCE HORNSBY & THE RANGE
30	40	—	2	★★★ POWER PICK ★★★ ONE AND ONLY MAN VIRGIN 4-98892	◆ STEVE WINWOOD
31	26	26	20	KING OF WISFUL THINKING EMI 50307	◆ GO WEST
32	25	23	19	COME BACK TO ME A&M 1475	◆ JANET JACKSON
33	38	41	3	WHERE DOES MY HEART BEAT NOW EPIC 34-73536	◆ CELINE DION
34	36	40	4	FIRES OF EDEN COLUMBIA LP CUT	◆ JUDY COLLINS
35	35	33	4	LYIN' TO MYSELF ENIGMA 4-75084	◆ DAVID CASSIDY
36	NEW ▶	1	—	★★★ HOT SHOT DEBUT ★★★ NEW YORK MINUTE Geffen 4-19660	DON HENLEY
37	32	25	15	TIME FOR LETTING GO REPRISE 4-19743	◆ JUDE COLE
38	30	24	12	GEORGIA ON MY MIND COLUMBIA 38-73490	◆ MICHAEL BOLTON
39	34	28	24	VISION OF LOVE COLUMBIA 38-73348	◆ MARIAH CAREY
40	42	—	2	I COULDN'T HELP MYSELF ELEKTRA 4-64930	◆ SARA HICKMAN
41	49	—	2	BECAUSE I LOVE YOU (THE POSTMAN SONG) LMR 2724/RCA	◆ STEVIE B
42	37	34	24	CUTS BOTH WAYS EPIC 34-73395	◆ GLORIA ESTEFAN
43	NEW ▶	1	—	JOEY I.R.S. 73014	◆ CONCRETE BLONDE
44	NEW ▶	1	—	KEEP OUR LOVE ALIVE MOTOWN 1990	◆ STEVIE WONDER
45	43	48	3	JUST HAVING TOUCHED R&A 10521-4	MARK EDWARDS
46	44	43	29	DO YOU REMEMBER? ATLANTIC 4-87955	◆ PHIL COLLINS
47	NEW ▶	1	—	THE FIRST TIME COLUMBIA 38-73502	◆ SURFACE
48	NEW ▶	1	—	FREEDOM COLUMBIA 38-73559	GEORGE MICHAEL
49	41	35	19	IF WISHES CAME TRUE ATCO 4-98953	◆ SWEET SENSATION
50	39	36	9	MY, MY, MY MOTOWN 2033	◆ JOHNNY GILL

Records with the greatest airplay gains this week. ◆ Videoclip availability. ©Copyright 1990, BPI Communications, Inc.

INTERSCOPE GETS DISTRIB HELP FROM NEW EAST WEST LABEL

(Continued from page 9)

was made."

Irvine offers no details about the capitalization of the label or what percentage of the capital is being contributed by Interscope and East West, respectively, but he does say that "the company is capitalized at least as good as the other startups. We have whatever it takes."

Calling the relationship between artists and managers "the core of the record business," Irvine adds, "Our responsibility is to have a strong enough promotion, marketing, and creative team that we can help those guys realize their visions... Naturally we have ideas of our own—we're not just a one-stop."

Irvine emphasizes that "the creative aspect of the company is a very collaborative one."

Several significant corporate appointments have already been reported in the trade press. Interscope executives (who, like their counterparts at Geffen Records, will not bear titles) include promotion chiefs Marc Benesch and Michael Papale, A&R heads Tom Whalley and John McClain, and publicity topper Lori Earle.

Producer Beau Hill will also join the company, in a role Irvine describes as "partner and part of the creative team of Interscope Records."

Interscope will have its own self-contained promotion, marketing, and publicity staffs, according to Irvine, who adds that East West staffers

"are going to help us occasionally, because they have a very big incentive in the record company."

Irvine has no estimate of how large the Interscope staff will ultimately be. He says that the label is hiring a field promotion staff, currently of indeterminate size.

"We're going to work with East West, and see what we need [in promotion] the first year, the second year," Irvine says.

Interscope will issue only six to eight records during its first year, with an initial release in the first quarter of 1991.

"If [the new labels] do their jobs, there are going to be more bands getting more attention than they would have on a much bigger label," Irvine says. "That's the opportunity of be-

ing with a smaller label that's sufficiently capitalized and has a creative staff that can focus in on one record.

"Because of the CD boom and because of all the money being made in the record industry right now, people are just saying, 'Let me sign a bunch of acts, and if 10% are successful, I've got a successful record company.' That's not why we're here—we're not trying that approach. I want to know everybody on the label."

Interscope's first signings include the L.A.-based band Neverland; U.S. Male, featuring producers Jon Nettlesby and Terry Coffey; San Francisco funk-rockers Primus, formerly signed to Caroline; the Portland, Ore.-based group Love On Ice; and Hispanic rapper Gerardo.

STAFF SHIFTS AT RCA BLACK UNIT EYE AUTONOMY

(Continued from page 9)

rington, formerly of Slave.

Key to the new division will be RCA's long association with Jive Records, which it distributes. Says Miller: "Jive may be the most important contributing factor in the success of RCA over the past five years. Certainly those artists are very close to us."

Miller came to RCA in 1988 in the newly created position of VP of the black music division. He had previ-

ously spent 16 years with Motown Records in various positions, lastly as president of the label before its 1987 sale to MCA and an investment group led by Boston Ventures. London was a 21-year veteran of Motown Records, where he was VP of marketing, sales, and distribution before switching coasts to join RCA in April.

Announcements of further staff appointments within the RCA black music division are expected shortly.

Billboard.

FOR WEEK ENDING NOVEMBER 10, 1990

Crossover Radio Airplay

TOP 40/DANCE						TOP 40/ROCK					
THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	ICE ICE BABY SBK 07335	VANILLA ICE	1	3	SOMETHING TO BELIEVE IN ENIGMA 44617/CAPITOL	POISON	1	1	REPTILES MCA 53953	THE JAM
2	3	LOVE TAKES TIME COLUMBIA 38-73455	MARIAH CAREY	2	2	HIGH ENOUGH WARNER BROS. 4-19595	DAMN YANKEES	2	2	THE HOUSE OF THE DEAD MCA 53953	THE JAM
3	2	I DON'T HAVE THE HEART WARNER BROS. 4-19911	JAMES INGRAM	3	1	CHERRY PIE COLUMBIA 38-73510	WARRANT	3	3	THE POWER OF LOVE A&M 1519	THE JAM
4	4	PRAY CAPITOL 44609	M.C. HAMMER	4	6	MILES AWAY ATLANTIC 4-87824	WINGER	4	4	NO MORE SLEEP MCA 53953	THE JAM
5	7	FEELS GOOD WING 877 436-4/POLYDOR	TONY! TONI! TONE!	5	4	FLY TO THE ANGELS CHRYSLIS 23527	SLAUGHTER	5	5	THE POWER OF LOVE A&M 1519	THE JAM
6	5	GIVING YOU THE BENEFIT MCA 53891	PEBBLES	6	8	STRANDED CAPITOL 44621	HEART	6	6	THE POWER OF LOVE A&M 1519	THE JAM
7	9	GROOVE IS IN THE HEART ELEKTRA 4-64934	DEE-LITE	7	7	MORE THAN WORDS CAN SAY EMI 50324	ALIAS	7	7	THE POWER OF LOVE A&M 1519	THE JAM
8	8	BECAUSE I LOVE YOU (THE POSTMAN SONG) LMR 2724/RCA	STEVIE B	8	11	MIRACLE MERCURY 878 392-4	JON BON JOVI	8	8	THE POWER OF LOVE A&M 1519	THE JAM
9	6	KNOCKIN' BOOTS EPIC 34-73450	CANDYMAN	9	5	SUICIDE BLONDE ATLANTIC 4-87860	INXS	9	9	THE POWER OF LOVE A&M 1519	THE JAM
10	12	I'M YOUR BABY TONIGHT ARISTA 2108	WHITNEY HOUSTON	10	16	THUNDERSTRUCK ATCO LP CUT	AC/DC	10	10	THE POWER OF LOVE A&M 1519	THE JAM
11	14	WIGGLE IT CUTTING 4-98887/CHARISMA	2 IN A ROOM	11	9	BLACK CAT A&M 1477	JANET JACKSON	11	11	THE POWER OF LOVE A&M 1519	THE JAM
12	11	CAN'T STOP VIRGIN 4-98961	AFTER 7	12	13	SAME OL' SITUATION (S.O.S.) ELEKTRA 4-64942	MOTLEY CRUE	12	12	THE POWER OF LOVE A&M 1519	THE JAM
13	10	BLACK CAT A&M 1477	JANET JACKSON	13	14	I DON'T LOVE YOU ANYMORE CAPITOL 44588	THE LONDON QUIREBOYS	13	13	THE POWER OF LOVE A&M 1519	THE JAM
14	16	THE WAY YOU DO THE THINGS YOU DO VIRGIN 4-98978	UB40	14	12	SOMETHING HAPPENED ON THE WAY TO HEAVEN ATLANTIC 4-87885	PHIL COLLINS	14	14	THE POWER OF LOVE A&M 1519	THE JAM
15	18	FAIRWEATHER FRIEND MOTOWN 2049	JOHNNY GILL	15	20	HARD TO HANDLE DEF AMERICAN 4-19668/GEFFEN	THE BLACK CROWES	15	15	THE POWER OF LOVE A&M 1519	THE JAM
16	19	B.B.D. (I THOUGHT IT WAS ME?) MCA 53897	BELL BIV DEVOE	16	—	AFTER THE RAIN DGC 4-19667	NELSON	16	16	THE POWER OF LOVE A&M 1519	THE JAM
17	20	THINK TOMMY BOY 4-19591/REPRISE	INFORMATION SOCIETY	17	17	LOVE IS THE RITUAL A&M 1525	STYX	17	17	THE POWER OF LOVE A&M 1519	THE JAM
18	13	UNCHAINED MELODY VERVE 871 882-7/POLYDOR	THE RIGHTEOUS BROTHERS	18	24	GIVE IT TO ME GOOD MECHANIC 53863/MCA	TRIXTER	18	18	THE POWER OF LOVE A&M 1519	THE JAM
19	21	HIPPICHICK ATCO 4-98908	SOHO	19	10	(CAN'T LIVE WITHOUT YOUR) LOVE AND AFFECTION DGC 4-19689	NELSON	19	19	THE POWER OF LOVE A&M 1519	THE JAM
20	23	MISSUNDERSTANDING WARNER BROS. 4-19590	AL B. SURE!	20	22	CAN'T GET ENUFF ATLANTIC 4-87886	WINGER	20	20	THE POWER OF LOVE A&M 1519	THE JAM
21	17	CLOSE TO YOU CHARISMA 4-98951	MAXI PRIEST	21	23	FALLING TO PIECES SLASH 4-19563/REPRISE	FAITH NO MORE	21	21	THE POWER OF LOVE A&M 1519	THE JAM
22	24	EACH AND EVERY TIME ATCO 4-98906	SWEET SENSATION	22	30	SO CLOSE ARISTA 2085	DARYL HALL JOHN OATES	22	22	THE POWER OF LOVE A&M 1519	THE JAM
23	30	TOM'S DINER A&M 1529	DNA FEATURING SUZANNE VEGA	23	25	CONCRETE AND STEEL WARNER BROS. LP CUT	ZZ TOP	23	23	THE POWER OF LOVE A&M 1519	THE JAM
24	—	JUST ANOTHER DREAM POLYDOR 877 962-4	CATHY DENNIS	24	27	TYPE EPIC 34-73575	LIVING COLOUR	24	24	THE POWER OF LOVE A&M 1519	THE JAM
25	—	FREEDOM COLUMBIA 38-73559	GEORGE MICHAEL	25	—	IMPULSIVE SBK 07337	WILSON PHILLIPS	25	25	THE POWER OF LOVE A&M 1519	THE JAM
26	22	DREAM BOY/DREAM GIRL MICMAC 2539	CYNTHIA & JOHNNY O	26	18	DAYS LIKE THESE GEFFEN 4-19677	ASIA	26	26	THE POWER OF LOVE A&M 1519	THE JAM
27	—	SENSITIVITY MCA 53932	RALPH TRESVANT	27	21	BLAZE OF GLORY MERCURY 875 896-7	JON BON JOVI	27	27	THE POWER OF LOVE A&M 1519	THE JAM
28	27	LIVIN' IN THE LIGHT EMI 50286	CARON WHEELER	28	—	LOVE IS A KILLER EMI 50324	VIXEN	28	28	THE POWER OF LOVE A&M 1519	THE JAM
29	26	ON THE WAY UP CHRYSLIS 23599	ELISA FIORILLO	29	—	TICK TOCK EPIC 35-73576	VAUGHAN BROTHERS	29	29	THE POWER OF LOVE A&M 1519	THE JAM
30	15	EVERYBODY EVERYBODY RCA 2221	BLACK BOX	30	19	POLICY OF TRUTH SIRE 4-19842/REPRISE	DEPECHE MODE	30	30	THE POWER OF LOVE A&M 1519	THE JAM

Records with the greatest airplay gains this week. ©Copyright 1990, BPI Communications Inc. All rights reserved.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST <small>LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)</small>	TITLE
★ ★ NO. 1 ★ ★ 1 week at No. 1					
1	2	5	8	VANILLA ICE SBK 95325* (9.98)	TO THE EXTREME
2	1	1	36	M.C. HAMMER ▲ ⁶ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
3	3	2	6	AC/DC ATCO 91413 (9.98)	THE RAZORS EDGE
4	4	4	20	MARIAH CAREY ▲ ² COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
5	7	7	31	WILSON PHILLIPS ▲ ³ SBK 93745 (9.98)	WILSON PHILLIPS
6	6	6	6	INXS ATLANTIC 82140 (9.98)	X
7	8	8	5	VAUGHAN BROTHERS ASSOCIATED 46225/EPIC (9.98 EQ)	FAMILY STYLE
8	5	3	7	GEORGE MICHAEL COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1
9	33	—	2	ZZ TOP WARNER BROS. 26265 (9.98)	RECYCLER
10	10	9	32	BELL BIV DEVOE ▲ ² MCA 6387 (10.98)	POISON
11	37	—	2	PAUL SIMON WARNER BROS. 26098 (9.98)	RHYTHM OF THE SAINTS
12	9	10	7	WARRANT COLUMBIA 45487 (9.98 EQ)	CHERRY PIE
13	12	15	8	GARTH BROOKS ▲ CAPITOL 93866* (9.98)	NO FENCES
14	13	13	16	POISON ▲ ² ENIGMA 91813/CAPITOL (9.98)	FLESH AND BLOOD
15	11	11	8	QUEENSRYCHE EMI 92806 (9.98)	EMPIRE
16	14	12	11	SOUNDTRACK ● VARESE SARABANDE 5276*/MCA (9.98)	GHOST
17	15	14	12	JON BON JOVI ▲ MERCURY 8464734 (10.98)	BLAZE OF GLORY/YOUNG GUNS II
18	25	38	5	BETTE MIDLER ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES
19	34	37	32	SOUNDTRACK ▲ ² EMI 93492 (10.98)	PRETTY WOMAN
20	16	18	6	L.L. COOL J DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
21	17	21	4	IRON MAIDEN EPIC 46905 (9.98 EQ)	NO PRAYER FOR THE DYING
22	19	19	39	SLAUGHTER ▲ CHRYSALIS 21702* (9.98)	STICK IT TO YA
23	58	—	2	AL B. SURE! WARNER BROS. 26005 (9.98)	PRIVATE TIMES... AND THE WHOLE 9!
24	18	17	38	FAITH NO MORE ▲ SLASH 25878/REPRISE (9.98)	THE REAL THING
25	21	20	7	TOO SHORT JIVE 1348/RCA (9.98)	SHORT DOG'S IN THE HOUSE
26	20	16	69	MICHAEL BOLTON ▲ ³ COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER
27	22	29	7	SOUNDTRACK WARNER BROS. 26316* (9.98)	TWIN PEAKS
28	35	49	9	DEEE-LITE ELEKTRA 60957 (9.98)	WORLD CLIQUE
29	23	22	50	PHIL COLLINS ▲ ³ ATLANTIC 82050 (9.98)	... BUT SERIOUSLY
30	26	28	6	JUDAS PRIEST COLUMBIA 46891 (9.98 EQ)	PAINKILLER
31	31	36	7	RANDY TRAVIS WARNER BROS. 26310* (9.98)	HEROES & FRIENDS
32	27	27	17	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
33	24	23	4	MEGADETH CAPITOL 91935 (9.98)	RUST IN PEACE
34	32	31	62	THE RIGHTEOUS BROTHERS ● VERVE 823662*/POLYDOR (6.98)	THE RIGHTEOUS BROTHERS GREATEST HITS
35	46	54	34	THE BLACK CROWES DEF AMERICAN DEF 24278/GEFFEN (9.98)	SHAKE YOUR MONEY MAKER
36	28	24	17	NELSON ● DGC 24290/GEFFEN (9.98)	AFTER THE RAIN
37	29	26	32	DEPECHE MODE ▲ SIRE 26081/REPRISE (9.98)	VIOLATOR
38	39	44	7	PEBBLES MCA 10025 (9.98)	ALWAYS
39	30	25	20	KEITH SWEAT ▲ VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
40	NEW ►	—	1	LED ZEPPELIN ATLANTIC 82144 (54.98)	LED ZEPPELIN
41	38	34	21	NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA 45129 (10.98 EQ)	STEP BY STEP
42	42	43	58	JANET JACKSON ▲ ⁴ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
43	41	33	14	WINGER ATLANTIC 82103 (9.98)	IN THE HEART OF THE YOUNG
44	36	30	9	LIVING COLOUR ● EPIC 46202 (9.98 EQ)	TIME'S UP
45	43	45	5	INDIGO GIRLS EPIC 46820 (9.98 EQ)	NOMADS INDIANS SAINTS
46	40	57	3	SLAYER DEF AMERICAN 24307/GEFFEN (9.98)	SEASONS IN THE ABYSS
47	44	35	28	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
48	47	48	15	MAXI PRIEST CHARISMA 91384 (9.98)	BONAFIDE
49	50	39	11	N.W.A RUTHLESS 7224/PRIORITY (6.98)	100 MILES AND RUNNIN'
50	49	41	10	JANE'S ADDICTION WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL
51	68	67	33	DAMN YANKEES ● WARNER BROS. 26159 (9.98)	DAMN YANKEES
52	45	32	10	PRINCE PAISLEY PARK 27493/WARNER BROS. (12.98)	GRAFFITI BRIDGE
53	48	50	27	GARTH BROOKS ▲ CAPITOL 90897 (8.98)	GARTH BROOKS
54	52	42	7	NEIL YOUNG & CRAZY HORSE REPRISE 26315 (9.98)	RAGGED GLORY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST <small>LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)</small>	TITLE
55	51	51	6	THE ROBERT CRAY BAND FEATURING THE MEMPHIS HORNS MERCURY 846 652 (9.98 EQ)	MIDNIGHT STROLL
56	60	58	14	BLACK BOX RCA 2221 (9.98)	DREAMLAND
57	54	56	8	REBA MCENTIRE MCA 10016 (9.98)	RUMOR HAS IT
58	53	40	10	ANTHRAX MEGAFORCE 846480/ISLAND (9.98)	PERSISTENCE OF TIME
59	62	55	30	HEART ▲ CAPITOL 91820 (9.98)	BRIGADE
60	66	66	5	CARLY SIMON ARISTA 8650 (9.98)	HAVE YOU SEEN ME LATELY?
61	59	64	23	CONCRETE BLONDE I.R.S. 82037*/MCA (9.98)	BLOODLETTING
62	55	46	22	SNAP ● ARISTA 8536 (9.98)	WORLD POWER
63	56	65	48	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (9.98 EQ)	PICKIN' ON NASHVILLE
64	63	99	3	STYX A&M 5327 (8.98)	EDGE OF THE CENTURY
65	61	53	60	MOTLEY CRUE ▲ ³ ELEKTRA 60829 (9.98)	DR. FEELGOOD
66	72	68	25	TONY! TONI! TONE! ● WING 841 902/POLYDOR (8.98 EQ)	THE REVIVAL
67	64	62	75	CLINT BLACK ▲ ² RCA 9668 (8.98)	KILLIN' TIME
68	57	52	5	GRATEFUL DEAD ARISTA 8634 (19.98)	WITHOUT A NET
69	65	47	10	RATT ATLANTIC 82127 (9.98)	DETONATOR
70	69	105	3	DARYL HALL JOHN OATES ARISTA 8614 (9.98)	CHANGE OF SEASON
71	NEW ►	—	1	LYNCH MOB ELEKTRA 60954* (9.98)	WICKED SENSATION
72	74	74	7	TAKE 6 REPRISE 25892 (9.98)	SO MUCH 2 SAY
73	77	75	17	HARRY CONNICK, JR. COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE
74	101	170	3	CANDYMAN EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME
75	76	84	6	CARRERAS - DOMINGO - PAVAROTTI LONDON 430433*/POLYDOR (9.98 EQ)	CARRERAS-DOMINGO-PAVAROTTI IN CONCERT
76	73	91	3	TESTAMENT MEGAFORCE 82143*/ATLANTIC (9.98)	SOULS OF BLACK
77	67	80	16	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME
78	75	63	14	LUKE FEATURING THE 2 LIVE CREW ● LUKE 91424/ATLANTIC (9.98)	BANNED IN THE U.S.A.
79	91	86	44	UB40 ● VIRGIN 91324 (9.98)	LABOUR OF LOVE II
80	71	60	26	BILLY IDOL ▲ CHRYSALIS 21735 (9.98)	CHARMED LIFE
81	78	61	59	AEROSMITH ▲ ³ GEFFEN 24254 (9.98)	PUMP
82	79	59	32	SINEAD O'CONNOR ▲ ² ENSIGN 21759/CHRYSALIS (9.98)	I DO NOT WANT WHAT I HAVEN'T GOT
83	70	69	11	KEITH WHITLEY RCA 52277* (9.98)	GREATEST HITS
84	83	83	56	AFTER 7 ● VIRGIN 91061 (9.98)	AFTER 7
85	80	88	8	KATHY MATTEA MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
86	85	100	33	ALAN JACKSON ● ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
87	82	71	29	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING
88	86	79	70	DON HENLEY ▲ ² GEFFEN 24217 (9.98)	THE END OF THE INNOCENCE
89	123	—	2	INFORMATION SOCIETY TOMMY BOY 26258/REPRISE (9.98)	HACK
90	97	112	11	TRIXTER MECHANIC 6389/MCA (9.98)	TRIXTER
91	92	94	25	VAN MORRISON ● MERCURY 841 970 1 (9.98 EQ)	THE BEST OF VAN MORRISON
92	95	129	16	ERIC JOHNSON CAPITOL 90517 (9.98)	AH VIA MUSICOM
93	90	98	24	GEORGE STRAIT ● MCA 6415 (9.98)	LIVIN' IT UP
94	98	95	17	STEVIE B LMR 2307/RCA (9.98)	LOVE & EMOTION
95	81	76	36	LISA STANSFIELD ▲ ARISTA 8554 (9.98)	AFFECTION
96	84	78	5	THE REPLACEMENTS SIRE 26298*/WARNER BROS. (9.98)	ALL SHOOK DOWN
97	89	77	12	BOOGIE DOWN PRODUCTIONS ● JIVE 1358/RCA (9.98)	EDUTAINMENT
98	96	82	10	DINO ISLAND 846481 (9.98)	SWINGIN'
99	93	87	52	TAYLOR DAYNE ▲ ARISTA 8581 (9.98)	CAN'T FIGHT FATE
100	88	73	7	BOB DYLAN COLUMBIA 46794 (9.98 EQ)	UNDER THE RED SKY
101	105	96	83	BONNIE RAITT ▲ ² CAPITOL 91268 (8.98)	NICK OF TIME
102	172	—	2	10,000 MANIACS ELEKTRA 60962* (9.98)	HOPE CHEST
103	106	125	12	URBAN DANCE SQUAD ARISTA 8640 (9.98)	MENTAL FLOSS FOR THE GLOBE
104	111	135	5	ROBERT JOHNSON COLUMBIA 46222 (11.98 EQ)	THE COMPLETE RECORDINGS
105	107	126	4	THE SOUP DRAGONS BIG LIFE 842 985/MERCURY (8.98 EQ)	LOVEGOD
106	109	104	116	NEW KIDS ON THE BLOCK ▲ ⁸ COLUMBIA 40985 (9.98 EQ)	HANGIN' TOUGH
107	103	97	75	BOB MARLEY AND THE WAILERS ▲ ² TUFF GONG 422-846-210/ISLAND (9.98 EQ)	LEGEND
108	104	92	20	BAD COMPANY ATCO 91371 (9.98)	HOLY WATER
109	87	72	8	RUSH MERCURY 838 936* (19.98 EQ)	CHRONICLES

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

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ROCK LOSING GRIP AS OTHER GENRES GAIN

(Continued from page 1)

a heavy metal band to get rock'n' roll acceptance."

Evidence that rock is in decline can be found by comparing Billboard's year-end Top Pop Albums charts during the past 10 years. In 1980, 68% of those albums in the year's top 50 were rock-based; by 1989, the number slipped to 56%. On average, the percentage of rock albums in the year-end top 50 each year during the 1980-84 period was 62%; from 1985-89, however, that figure dropped to 55.2%.

At the same time, rock—defined here as guitar-oriented music by self-contained bands with an album-rock base—is increasingly meeting its greatest sales success with heavy metal or hard-rock acts. The most popular rock acts in 1980 included Pink Floyd, the Eagles, Tom Petty & the Heartbreakers, and Bob Seger & the Silver Bullet Band; in 1989, Bon Jovi, Guns N' Roses, Def Leppard, and Skid Row defined rock for the masses. In short, 8.8% of the 34 rock records to reach the top 50 in 1980 were hard rock or heavy metal; by 1989, the number of rock records had declined to 28, and of those, a full 46% were either hard rock or metal.

"Rock music is losing ground because there's not an awful lot new that's happened to rock music since punk" in the late '70s, says Hugo Burnham, A&R director at Island Records and a punk survivor who once played drums with Gang Of Four. "Since then, what is generally seen as rock music has been so regenerative stylistically and musically to the point where it's generic. The whole pop metal scene is all form over content."

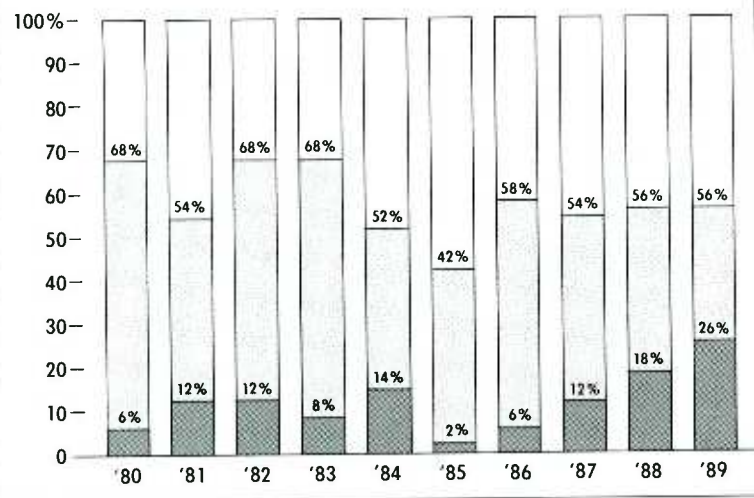
Burnham notes that cutting-edge rock in the '60s and punk in the '70s drew a certain passion from the political climate in which the music was created. He suggests that, while mainstream rock has largely abandoned its political stance, rap inflected with political and social comment has flourished. "It's the black youth who are finding a political voice through music, as 25 years ago [rock-favoring] young white kids were doing."

RADIO RESISTANCE

New rock'n'roll groups—what Arista A&R exec Mitchell Cohen calls "cool American bands with great songs"—continue to find label interest and deals, but often face resistance at album-rock or

ROCK ALBUMS IN THE YEAR-END TOP 50

Share Declines While Metal Rises



Light gray bars show the percentage of overall rock albums in the top 50 of the Billboard year-end pop albums charts for the years 1980-89. Dark gray bars show the percentage of metal or hard rock albums in the top 50 for the same period.

modern-rock radio.

"Every label has two or three of these bands that fall into that category," says Cohen. "We're talking about bands that don't really lean alternative but are not so rootsy that album-rock radio would embrace them. A&R people go around the country chasing bands that spark us. The problem is, the reality of the marketplace is that those bands are the toughest kind of band to sell."

While album-rock radio readily embraces the familiar, blues-roots style of an act like the Jeff Healey Band, says Cohen, it takes longer to support newcomers such as Michelle Malone & Drag The River or Every Mother's Nightmare, acts that may sound less conventional to album-rock programmers.

"Their definition of rock is really very narrow," says Cohen, "and the alternative [radio] definition of rock is very narrow. What we're seeing is that rock bands of all kinds take longer to break because they're not hit-driven, they're more impression-driven."

Cohen contrasts the reception for many rock acts with Arista's success with such nonrock talents as Lisa Stansfield, Milli Vanilli, and Snap. All top 40 breakthroughs, these acts were signed directly to Arista after having international

hits.

Many executives, however, feel the instant success of these artists is at odds with what has traditionally been the norm for most rock groups.

"My frustration is that years ago, people used to have the patience and understanding that it would take two, three, or four albums to establish a group," says Jordan Harris, co-managing director of Virgin Records. "Certainly, some of the biggest acts today—whether it be U2 or Bruce Springsteen or whoever—their first albums probably didn't sell more than 60,000 copies. But the curve of growth was fantastic, what you like to see for a long-term career. In the last few years, there's been so many Milli Vanillis and Lisa Stansfields—people who have multiplatinum success on their first record—that people's expectations are that to be a successful act, you've got to come out of the gate that way—and it's not about career development."

"Obviously, it takes longer for a rock act to take hold," agrees Don Rubin, senior VP of A&R at SBK Records. "Many rock acts take several albums to find their audience and for their audience to find them. On a pop act, it can happen almost overnight, as with Wilson Phillips or Vanilla Ice," says Rubin, referring to two of SBK's pop success stories.

MONEY COUNTS

The possibilities of artist development, naturally, are limited by the amount of funds available. And it costs more and more to record new rock artists, say label execs.

"When a band gets signed for [as much as] \$200,000, there's going to be no artist development," notes Wes Hein, executive VP at Hollywood Records. "It's too expensive. That means at the end of recording the second album, a band would conservatively be \$500,000-\$600,000 unrecovered. It's very difficult for even the most progressive record company executives to say at that point, 'That's OK—let's just keep working it and working it.' In general, I think, they're more likely to go in and say, 'Look, you guys—something better happen on this record.'"

At that point, says Hein, the band

faces the dilemma many '90s rock bands now face: constricting their creativity in order to record "radio-friendly" music that will keep their labels interested long enough to stay on the project longer than the typical six or eight weeks. "Maybe they'll go out and get a 'radio hit,' but it isn't necessarily the same kind of music that stimulates sales," Hein points out. "They get some of their fans, but a lot of people just go, 'Wow, sell-out,' and they're off to the new thing."

Troubled album-rock radio is commonly regarded as one of the chief factors in rock's apparent decline. "I think if AOR had been a bit more courageous in programming bands that were perhaps considered a bit too weird, or a bit too much on the alternative scene, they would have revived their own audiences and they would have revived their own popularity," says Paul Atkinson, executive VP of A&R at MCA. "But they played it safe—and instead of looking forward to some of these new exciting acts, they looked back and played Iron Maiden and Deep Purple and the dinosaurs."

Michael Barackman, VP of A&R at EMI Records, also cites the resistance of top 40 radio to rock music. "At [top 40 radio], there just has been more of an urban inflection, more dance orientation, that has really been coming on substantially. You are seeing fewer and fewer rock records going all the way. It seems that rock records are a tougher sell at [top 40] radio. And that's definitely apparent in the marketplace."

CYCLICAL TREND?

But Barackman, among others, believes the current lull in rock's dominance merely reflects the cyclical nature of the music business. He notes that the dominance of disco in the late '70s was followed by the rise of pop metal acts such as Quiet Riot and Def Leppard.

"I think, historically, rock has always had a place and will always have a place. It's a tougher sell now, but I believe in its power. I would argue that music is cyclical and that six months to a year from now, we're going to look at the chart and see a lot of hard rock records in the upper echelon of the chart," he says.

Despite the apparent tougher sell rock faces, CBS Records president Tommy Mottola notes that new bands such as Living Colour have managed to break through without the traditional help radio has provided—largely due to CBS branches, MTV, touring, and college radio. "We were at 400,000-500,000 albums [on Living Colour] before we thought of turning to top 40," he says.

Like others, Mottola insists rock music's appeal may be cyclical and that it isn't about to fade away entirely. "There's always going to be a desire for great rock'n'roll music, always—whether it's Midnight Oil, Living Colour, Warrant, or Suicidal Tendencies," he says. "There's a market for it: The public wants rock'n'roll music, and the responsibility is on us."

Nonetheless, the current domination of hard rock and metal in the rock field has led some A&R executives to wonder whether rock in the '90s will bear any resemblance to rock of the past two decades. "There are fewer bands this year that exhibit the middle-America, heartland

rock approach—say of Tom Petty or John Cougar—and are distinctive enough or original enough to make it in this competitive environment," says Tim Devine, senior director of A&R at Capitol. "I wish there were more. I would love to sign a great, unique, individual, heartland rock-er."

Geffen A&R executive John Kalodner similarly notes a qualitative difference out there in the field. "I've been looking very intensively for a Southern hard rock band—meaning a young, attractive band—now going on three or four years, and I haven't seen any," he says. "So that's a factor. I've also looked for a young, progressive band from the Midwest, such as a Kansas or a Styx or a Foreigner type band, and I haven't seen any."

Citing the cyclical nature of popular music, Kalodner says that the overexposure dance and rap are now getting will inevitably result in a decrease in their popularity. "I just think in popular art and culture, those things happen. I think people like to change what they're interested in—and if people keep repeating the same music, it loses interest."

The fundamental shift of taste from rock-oriented to dance-oriented music is even recognized by Atco Records president Derek Shulman, the man who signed the likes of Bon Jovi and Cinderella while A&R chief at PolyGram, and a former album-rock musician from his days with Gentle Giant. Shulman, in fact, offers "a real theory, almost a sociological theory" about why the musical shift has occurred.

"When [older rock fans] were growing up," he says, "the instrument of choice for a rock band was a guitar. Basically, the technology took over—and this is why dance music has become a factor. A kid can now walk into [an electronics store], buy a Casio keyboard, push a button and get a drum machine. Now that's become the instrument of choice. Kids understand the technology of what this is all about."

"Rock is always going to be around," declares Shulman, who has seen Atco albums by AC/DC, Bad Company, and others climb the chart in the past year. But the rise of dance-oriented pop "is not a quick fad, like disco. It's real. It's in your face."

The nature of pop in the '90s as hit-driven rather than artist-rooted, suggests Shulman, is a reflection of the rapid pace of pop culture in an age of information overload. He likens many pop hits to "sound bites" that must command the attention of listeners quickly. "If you don't grab them there and then, you won't grab them."

While Atco has had success with dance-oriented albums as well as those rooted in rock, Shulman echoes other label executives in stressing the need to develop artists' careers as well as pop hits. Artist loyalty, which rock-oriented bands traditionally enjoyed, has become harder to come by as rock's dominance fades.

"As a musician," says Shulman, "do I find it sad?" He pauses. "God, yes, I do. I have to say that. But this is reality and I have to look reality in its face."

Assistance in preparing this story was provided by Ken Terry in New York.

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Billboard® Top Pop Albums™ continued

FOR WEEK ENDING NOVEMBER 10, 1990

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
110	102	81	23	MADONNA ▲ ² SIRE 26209/WARNER BROS. (10.98)	I'M BREATHLESS
111	110	89	9	DON DOKKEN GEFEN 24301 (9.98)	UP FROM THE ASHES
112	100	90	8	ROGER WATERS MERCURY 846 611 (19.98 EQ)	THE WALL - LIVE IN BERLIN
113	114	107	68	THE 2 LIVE CREW ▲ LUKE 107 (9.98)	AS NASTY AS THEY WANNA BE
114	126	127	54	BILLY JOEL ▲ ³ COLUMBIA 44366 (9.98 EQ)	STORM FRONT
115	113	102	12	THE NEVILLE BROTHERS A&M 5312 (8.98)	BROTHER'S KEEPER
116	131	—	2	HANK WILLIAMS, JR. WARNER BROS. 26453* (9.98)	AMERICA (THE WAY I SEE IT)
117	120	122	6	JAMES INGRAM WARNER BROS. 25924 (9.98)	IT'S REAL
118	122	93	25	PAULA ABDUL ▲ VIRGIN 91362 (9.98)	SHUT UP AND DANCE
119	99	106	6	COCTEAU TWINS 4.A.D 93669/CAPITOL (9.98)	HEAVEN OR LAS VEGAS
120	125	121	18	GARY MOORE CHARISMA 91369* (9.98)	STILL GOT THE BLUES
121	112	85	22	THE JEFF HEALEY BAND ● ARISTA 8632 (9.98)	HELL TO PAY
122	117	111	8	LOS LOBOS SLASH 26132/WARNER BROS. (9.98)	THE NEIGHBORHOOD
123	118	109	13	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT
124	127	117	67	NEW KIDS ON THE BLOCK ▲ ² COLUMBIA 40475 (6.98 EQ)	NEW KIDS ON THE BLOCK
125	129	116	6	THE PARTY HOLLYWOOD 60980*/ELEKTRA (9.98)	THE PARTY
126	130	113	8	DAN FOGELBERG FULL MOON 45059*/EPIC (9.98 EQ)	THE WILD PLACES
127	136	144	6	ALIAS EMI 93908* (9.98)	ALIAS
128	119	108	12	BRANFORD MARSALIS QUARTET/T. BLANCHARD COLUMBIA 46792* (9.98 EQ)	MUSIC FROM "MO' BETTER BLUES"
129	141	165	5	VARIOUS ARTISTS NARADA 63095*/MCA (9.98)	THE NARADA WILDERNESS COLLECTION
130	115	103	12	EXTREME A&M 5313 (8.98)	EXTREME II PORNOGRAFFITTI
131	108	115	3	THE BOYS MOTOWN 6302 (9.98)	THE BOYS
132	NEW	1	1	DEEP PURPLE RCA 2421 (9.98)	SLAVES AND MASTERS
133	94	70	10	SOUNDTRACK MCA 8039 (10.98)	PUMP UP THE VOLUME
134	132	158	5	TEENA MARIE EPIC 45101 (9.98 EQ)	IVORY
135	138	157	4	HOUSE OF LORDS SIMMONS 2170/RCA (9.98)	SAHARA
136	124	110	24	ICE CUBE ● PRIORITY 57120 (9.98)	AMERIKKA'S MOST WANTED
137	149	159	95	SOUNDTRACK ▲ ² ATLANTIC 81933 (9.98)	BEACHES
138	157	—	2	DAVID CASSIDY ENIGMA 7-73554* (9.98)	DAVID CASSIDY
139	121	101	19	BRUCE HORNSBY & THE RANGE ● RCA 2041 (9.98)	A NIGHT ON THE TOWN
140	134	139	33	TRAVIS TRITT ● WARNER BROS. 126094 (9.98)	COUNTRY CLUB
141	116	128	8	BREATHE A&M 5320 (8.98)	PEACE OF MIND
142	133	162	3	CARON WHEELER EMI 93497 (9.98)	UK BLAK
143	135	120	49	KENNY G ▲ ARISTA 13-8613 (13.98)	LIVE
144	128	114	13	VIXEN EMI 92923* (9.98)	REV IT UP
145	140	164	3	VARIOUS ARTISTS ELEKTRA 60940* (19.98)	RUBAIYAT
146	145	148	68	GLORIA ESTEFAN ▲ ² EPIC 45217 (9.98 EQ)	CUTS BOTH WAYS
147	137	123	11	PIXIES 4.A.D 60963/ELEKTRA (9.98)	BOSSANOVA
148	147	132	23	STEVE VAI ● RELATIVITY 1037 (9.98)	PASSION AND WARFARE
149	153	130	7	THE JUDDS CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
150	143	134	16	IGGY POP VIRGIN 91381 (9.98)	BRICK BY BRICK
151	151	166	3	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME
152	148	131	121	PAULA ABDUL ▲ ⁷ VIRGIN 90943 (9.98)	FOREVER YOUR GIRL
153	175	160	37	BASIA ● EPIC 45472 (9.98 EQ)	LONDON WARSAW NEW YORK
154	162	156	24	X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98)	TO THE EAST, BLACKWARDS
155	170	171	8	STEEL HEART MCA 6368 (9.98)	STEEL HEART

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)*	TITLE
156	144	142	56	LINDA RONSTADT (FEA.A.NEVILLE) ▲ ELEKTRA 60872 (9.98)	CRY LIKE A RAINSTORM, HOWL LIKE THE WIND
157	167	153	13	GENE LOVES JEZEBEL BEGGAR'S BANQUET 24260/GEFFEN (9.98)	KISS OF LIFE
158	173	—	2	JASMINE GUY WARNER BROS. 26021 (9.98)	JASMINE GUY
159	163	167	36	ORIGINAL LONDON CAST POLYDOR 8315631 (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS
160	168	151	5	TODAY MOTOWN 6309 (9.98)	THE NEW FORMULA
161	NEW	1	1	DANA DANE PROFILE 1298 (9.98)	DANA DANE 4-EVER
162	139	138	39	RICKY VAN SHELTON ● COLUMBIA 45250 (8.98 EQ)	RVS III
163	160	145	9	BOB MOULD VIRGIN 91395 (9.98)	BLACK SHEETS OF RAIN
164	194	—	2	MARY-CHAPIN CARPENTER COLUMBIA 46102* (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK
165	NEW	1	1	THE CHARLTANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98)	SOME FRIENDLY
166	146	140	12	YANNI PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION
167	NEW	1	1	KING'S X MEGAFORCE 82145*/ATLANTIC (9.98)	FAITH HOPE LOVE BY KING'S X
168	183	193	143	ORIGINAL LONDON CAST ▲ POLYDOR 831 273 (17.98 EQ)	PHANTOM OF THE OPERA
169	161	179	3	DAVID BENOIT GRP 9621 (9.98)	INNER MOTION
170	178	180	9	SWEET F.A. MCA 6400 (9.98)	STICK TO YOUR GUNS
171	176	—	2	CHET ATKINS & MARK KNOPFLER COLUMBIA 45307* (8.98 EQ)	NECK & NECK
172	142	—	33	LORRIE MORGAN ● RCA 9594 (8.98)	LEAVE THE LIGHT ON
173	156	136	12	DREAD ZEPPELIN I.R.S. 82048*/MCA (9.98)	UN-LED-ED
174	154	124	47	STEVIE RAY VAUGHAN & DOUBLE TROUBLE ● EPIC 45024 (9.98 EQ)	IN STEP
175	155	147	15	CHEAP TRICK EPIC 46013 (9.98 EQ)	BUSTED
176	165	119	31	DIGITAL UNDERGROUND ▲ TOMMY BOY 1026 (9.98)	SEX PACKETS
177	150	118	16	THE TIME ● PAISLEY PARK 27490/REPRISE (9.98)	PANDEMONIUM
178	188	192	115	AC/DC ▲ ¹⁰ ATLANTIC 16018 (6.98)	BACK IN BLACK
179	158	163	19	DAVID BAERWALD A&M 5289 (8.98)	BEDTIME STORIES
180	182	184	3	THE WATERBOYS ENSIGN 21768*/CHRYSLIS (9.98)	ROOM TO ROAM
181	180	178	3	THE RIGHTEOUS BROTHERS RHINO 71488 (14.98)	THE ANTHOLOGY 1962 - 1974
182	164	150	13	SPECIAL ED PROFILE 1297 (9.98)	LEGAL
183	NEW	1	1	THE CONNELLS TVT 2580 (8.98)	ONE SIMPLE WORD
184	185	169	9	THE 2 LIVE JEWS KOSHER 3328/HOT (8.98)	AS KOSHER AS THEY WANNA BE
185	NEW	1	1	THE BYRDS COLUMBIA 46773* (29.98 EQ)	THE BYRDS
186	159	161	10	DURAN DURAN CAPITOL 94292 (9.98)	LIBERTY
187	179	175	4	KING TEE CAPITOL 92359 (9.98)	AT YOUR OWN RISK
188	NEW	1	1	CARL STALLING PROJECT WARNER BROS. 26027* (9.98)	MUSIC FROM WARNER BROS. CARTOONS 1936 - 1958
189	166	187	10	TEXAS TORNADOS REPRISE 26251* (9.98)	TEXAS TORNADOS
190	198	196	17	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME
191	171	200	4	THE GETO BOYS DEF AMERICAN 24306 (8.98)	THE GETO BOYS
192	191	152	51	ERIC CLAPTON ▲ DUCK 26074/REPRISE (9.98)	JOURNEYMAN
193	177	141	48	SOUNDTRACK ▲ WALT DISNEY 6403B* (8.98)	THE LITTLE MERMAID
194	NEW	1	1	HINDU LOVE GODS GIANT 24406/REPRISE (9.98)	HINDU LOVE GODS
195	196	195	22	POOR RIGHTEOUS TEACHERS PROFILE 1289 (9.98)	HOLY INTELLECT
196	152	133	10	STRYPER ENIGMA 73527* (9.98)	AGAINST THE LAW
197	NEW	1	1	JOHN DENVER WINOSTAR 53334*/AMERICAN GRAMAPHONE (10.98)	FLOWER THAT SHATTERED THE STONE
198	186	155	19	JOHN HIATT A&M 5310 (8.98)	STOLEN MOMENTS
199	187	188	58	MELISSA ETHERIDGE ● ISLAND 422 842 302 (9.98)	BRAVE AND CRAZY
200	174	183	11	OLETA ADAMS FONTANA 846-346/MERCURY (9.98)	CIRCLE OF ONE

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

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 Jane's Addiction 50
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 Robert Johnson 104
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 L.L. Cool J 20
 Led Zeppelin 40
 Living Colour 44

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 Winger 43
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'RED' AT \$99.95 DOESN'T SCARE DEALERS AWAY

(Continued from page 1)

Many of those acknowledgments are offered grudgingly, however, indicating that resentment over the \$63 distributor cost on the title still lingers in the industry (Billboard, July 21).

Moreover, some dealers and distributors fear that the magnitude of Paramount's success with "Red October" will encourage other suppliers to hike prices on future top A titles to the \$100 level.

"This represents the culmination of a lot of hard work on our distributors' part, as well as retailers being very supportive of a title that is going to be one of the most popular titles of the year," says Eric Doctorow, senior VP/GM for Paramount. "Clearly, retailers recognize that 'Red October' will be an extraordinary title, which, combined with our marketing, will do very well."

Doctorow also notes that the higher price on "Hunt," despite the controversy it generated, appears to have had little impact on dealers' orders.

"We never had a retailer say they didn't want to spend X on a title," he says. "Dealers said they didn't want to spend X unless they felt they could get a return on X. The question is: Is the price justified by the business the title will generate in the rental market. In the case of 'The Hunt For Red October,' I think the answer is yes."

"I don't think they would have sold any more at \$89.95," concurs one distributor. "There really does seem to be a ceiling out there around 400,000 pieces."

VIDEO CONFERENCE

(Continued from page 10)

ers will hand out awards in 21 categories.

The conferences also feature panels and seminars with professionals in the music video and special-interest fields. Among other conference highlights:

- Keynote Donna Mills of the Earth Communications Office will address the AVC attendees at 10 a.m. Thursday (8).

- MTV: Music Television and VH-1 will host an opening-night reception Thursday (8) at the Museum of Flying in Santa Monica.

- NARAS will host a music video breakfast roundtable at 8:30 a.m. Friday (9) at the Westwood Marquis.

- Just added to the schedule is a lunch session Thursday (8), hosted by the Carnegie Foundation on Adolescent Development. The topic of the luncheon is "Popular Music In Early Adolescence." Among the speakers are Donald F. Roberts, chairman, Department of Communications, Stanford Univ., and Peter G. Christenson, Department of Communication, Lewis & Clark College. Participation by the music community is encouraged; however, seating is limited. Call 213-856-7690 for reservations.

Walk-up registration for the two conferences is still open. Registration begins at noon Wednesday (7) at the Westwood Marquis, 930 Hilgard Ave., in Los Angeles. On Thursday and Friday (8-9), registration begins at 8 a.m. Cost is \$350.

Both award shows are sold out. Nominees who have not yet secured tickets and are interested in attending should call Peggy Dold at the Westwood Marquis, 213-208-8765.

Like many distributors, this source expresses some mild surprise at the number released by Paramount, but admits the title shipped strongly. "Clearly they did very well, certainly well enough to justify the [pricing] strategy," the source says.

Making the shipout number on "Hunt" even more impressive, other distributors say, are the desultory performances being posted recently by many retailers, which would normally make them reluctant to buy deeply on high-priced titles.

"Even if only 380,000 [copies] stick it's a good number," one distributor says. "Certainly it's a great number if it's over 400,000, especially now that retail is so soft."

Like many others, this distributor says the success of "Red October" was achieved, at least in part, at the expense of other titles. "There's no question it hurt other titles," the source says. "We took a big hit last week on titles we pre-booked but that didn't get bought. Retailers who came in for their pickups left a lot of product on the counter, but they took their 'Red Octobers.'"

Some of Paramount's earliest retail critics remain unrepentant, despite the strong numbers posted by "Hunt."

"We bought only half of what we would normally buy on an A-rental ti-

tle," reports Peter Margo, buyer for New Jersey-based Palmer Video. He contrasts this to the 6,000 copies of "Pretty Woman" and the 4,500 copies of "Total Recall" the chain bought for rental at its 30 corporate stores. "Pretty Woman" lists for \$19.95 and "Total Recall" for \$24.95.

"I think you'll see a lot of those [Red Octobers] won't stick," Margo says. "Paramount is just trying to make a point [by releasing a number] because of the price."

Another vocal early critic, Frank Lucca of Flagship Entertainment, has made an uneasy peace with Paramount. "Good for them," Lucca says of the studio. "But look at what Disney did with 'Pretty Woman.' I think it shows you can make money at \$19.95 and at \$99.95. Obviously, we prefer \$19.95... In the future, I think the studios will have to weigh 'Pretty Woman' against 'Red October.'"

Nonetheless, Lucca says Flagship has rescinded the sanctions it imposed on Paramount to protest the price on "Red October," such as dropping the studio from the marketing co-op's magazine and TV show. "Paramount has been very helpful on the generic ad campaign, and 'Another 48 HRS.' did not come out at \$99," Lucca notes. "We said if they did those things, we would drop the sanctions, and we did."

CMJ IMPORES COLLEGE RADIO TO UPHOLD FREE EXPRESSION

(Continued from page 12)

with others.

Bogosian, who has been active on the free-speech front, most recently in a New York concert with Sonic Youth for the National Campaign for Free Expression, suggested a less-recognized censorship threat lies in the increasingly concentrated ownership of entertainment outlets.

Entertainment industry leaders "create a coalition among themselves of power," said Bogosian, "and it's important to them to keep things going the way they want. And what they want is to make money. They are not artists."

Lemmy of Motorhead, in his Metal Marathon keynote, remarked, "If I talk myself into jail one night in Florida, or anywhere else, for obscenity, I shall be in good company: Alexander Solzhenitsyn, Oscar Wilde, Socrates, Plato, and the new presidents of Czechoslovakia and Poland are all old boys of that school."

During a panel discussion titled "Shhh... Big Brother's Listening," the right of those who take aim at explicit lyrics was defended by Brent Bozell, chairman of the Media Research Center and head of the Conservative Victory Committee. Calling for "censorship is freedom of expression," said Bozell. "If our beliefs are contrary to someone else's beliefs, we have the right to stand up and fight those beliefs. When an entertainer comes out with a song in which he says 'f-k John Paul II,' I as a Roman Catholic have a right to contact the record company and say I object. That's my freedom of speech, and anyone who dares to try to take it away from me is advocating censorship."

Jello Biafra, former leader of the Dead Kennedys, and manager and activist Jim Fouratt urged the panel audience not to let narrow debates over groups like 2 Live Crew distract them from larger issues, ranging from the erosion of government sup-

port for social programs to the military buildup in the Middle East.

"That's what needs to be talked about," said Fouratt. "The [greater] issue does not revolve around whether or not you play 2 Live Crew or Andrew Dice Clay. That's where they'd like to have the battle fought, because then you will all be playing product of major labels. Anyone can say what they want, but when a major label begins to make a profit off of it, we're all being manipulated."

Biafra echoed Bogosian's concern about the mass media's responsibility and willingness to fully inform the public. "When Rupert Murdoch and CBS and the New York Times won't report on [objectionable government activities], the only people left to report it are the artists, particularly hip-hop artists, which to me is the real reason this music is being harassed."

Jello Biafra said albums he has recorded since the split-up of the Dead Kennedys have been restricted by 18-to-buy stickers. He said an Ohio fan sent him a list of stickered albums, "and every single record with my name on it was blacklisted with a sticker, whether or not I'd said any of the seven words you can't say on television." The fan said a clerk explained

the stickering was an "upper echelon decision behind closed doors."

BREAKING METAL

While the Metal Marathon panels spotlighted the challenges of breaking metal acts, other CMJ panels looked at developments in specific musical genres, including rap, jazz, country, and folk music.

At the "Roots/Folk Music" panel, CMJ organizers had the wisdom to let four artists—Tish Hinojosa, Lach, Christine Lavin, and Peter Stampfel—perform one song apiece. This kept the session from bogging down in the sort of semantic issues that typically characterize such discussions, including the definitions of folk, "anti-folk" and so on.

At a panel titled "Retail And Distribution: The Bottom Line," moderator Adam Kaplan, Virgin Records' national alternative sales and marketing manager, noted that "alternative marketing and distribution, once a predominantly indie phenomenon, has switched over to the majors." The panel also explored the persistence of 7-inch and 12-inch vinyl at the indie store level.

The discussion became heated at the "College Radio In The '90s" panel when an audience member elicited

customers."

Doctorow downplays the prospects of any immediate, across-the-board increase in wholesale prices.

"When we announced the higher price point it was not meant as a signal of an across-the-board increase," he says. "It was a recognition that 'Red October' is an extraordinary title and that the higher marketing budget we're putting behind it caused us to raise the price. But pricing will still be evaluated on a title-by-title basis. We're trying not to have a cookie-cutter approach to how we market and price titles."

However, the potential, long-term significance of the success of "Red October" is not lost on the Paramount executive. "How high is up on pricing is determined more by how a title will perform in the marketplace than by how high we can count," he says.

"There is a distinct relationship between how much a retailer will pay for a title and how they perceive that title's value in their rental inventory. By the same token, we feel it is legitimate to charge a price that is appropriate for how a title is likely to perform."

Assistance in preparing this story was provided by Jim McCullough in Los Angeles.

BAND LEADER XAVIER CUGAT DEAD AT 90

(Continued from page 10)

the most glamorous stars of the time, including Ramon Novarro, Barbara Stanwyck, and Ricardo Cortez.

From the beginning, Cugat's style was a flashy combination of bright dresses, fast choreography, and music with a Latin tinge, which by the time he began to perform was based mostly on the tango. In 1933, he moved to New York to become the resident band leader at the Waldorf Astoria, the heart of the so-called "downtown scene," which catered

mainly to Anglo audiences, as opposed to the "uptown scene," based in El Barrio (Spanish Harlem).

He became the main figure in what is known as the Rumba Era, playing his particular blend of whatever popular trends of Latin music were in vogue. This combination of styles, the product of his instinctive sense for the public taste, became very popular in ballrooms, as well as in films and Broadway musicals.

In the '40s, during the musicians'

strike against ASCAP, Cugat drew from an extraordinary variety of non-ASCAP tunes to form the core of his repertoire. He performed in coast-to-coast radio shows and, later on, in his hallmark tropical-scened films. This made him one of the most popular band leaders of the time.

Cugat, who was always surrounded by beautiful women, married four of them, including Carmen Castillo, Abbe Lane, and Charo, his widow.

A&M, ISLAND LAY OFF 45 STAFFERS

(Continued from page 1)

middle-level management and secretarial staff in its Los Angeles home office and local sales reps in New York and Chicago.

The dismissal of 20 employees at Island Records Oct. 26 was announced as part of a reorganization of the label, which was purchased by PolyGram in August 1989 for a reported \$300 million.

According to Island president Mike Bone, sales and marketing functions for Island will largely be assumed by the staff of the new PolyGram label headed by Rick Dobbis, which will also serve as the umbrella for the Polydor, London, and Smash labels. Island sales VP Joe Wallace and publicity director Cindy Gray will continue to oversee their respective areas, and Island's A&R structure will remain fully independent. The reorganization does not affect Island Records outside the U.S.

"On a personal level, this decision was painful," Bone said in a statement. "The present economic environment and the resources provided

by PolyGram lead us to this revision of Island's strategy for 1991."

Despite rumors to the contrary, Bone said no further layoffs are planned.

Island's changes come as its parent company proceeds quietly with plans to launch an associated label under Dobbis—whose position has not yet been formally announced despite his move to PolyGram from RCA Records several weeks ago. The name of Dobbis' label reportedly will be Alliance Records, and top staffers reportedly will include Johnny Barbis as senior VP, Dennis Fine as communications VP, and Denis McNamara, PD of WDRE, as head of international A&R for Polydor.

PolyGram publicity VP Dawn Bridges says a label name has not yet been confirmed. She admits Barbis and Fine will be joining the company but cannot confirm their positions or McNamara's move into the A&R slot.

Although A&M Records also was purchased by PolyGram for a reported \$500 million last October, its layoff

announcement does not portend any merger of operations with PolyGram or associated labels under Dobbis, says A&M senior VP/GM Al Cafaro.

Cafaro also says that, unlike the situation at Island, there will be no sharing of internal functions between A&M and PolyGram. He adds that there have been no discussions about A&M joining an umbrella label under Dobbis at PolyGram.

A&M will remain "a free-standing record company, if you will," states Cafaro. "[PolyGram has] a belief that the existing roster and existing personnel at A&M have an opportunity to be successful."

Cafaro denies that A&M was under any pressure from PolyGram to make the staff cuts: "Our hand was not forced in this. I have viewed this all along as something we needed to do to make us competitive. This is the last stage of a transition that has taken all of 1990 to accomplish."

Noting that close to 50 label employees have left the company since the beginning of the year, Cafaro

says, "It was an attrition that needed to take place. This company had grown to an unnatural size in relation to the business we were doing."

A&M has had limited commercial success this year, with Janet Jackson's quadruple-platinum "Rhythm Nation 1814" the company's sole major sales story.

This year the label has seen an exodus of veteran executives. Gil Friesen, president of A&M for 25 years, left in April (Billboard, April 14); other departures included senior VP of sales David Steffen, senior VP of creative services Jeff Gold, senior VP of A&R Steve Ralbovsky, and VP of East Coast operations Michael Leon. Most of these execs were replaced by middle-management personnel.

SEES OPPORTUNITY

Citing its new relationship with PolyGram, Bone says, "Island no longer needs the level of staffing it had. One of the principal benefits of our association with PolyGram is that we can utilize many of their facilities while

retaining our creative autonomy."

The cutbacks, however, also reflect Island's limited commercial success in the past year, during which its largest act—the supergroup U2—was not active in the U.S. market. Island currently has two releases on the Billboard Top Pop Albums chart—Anthrax's "Persistence of Time" and Dino's "Swingin'."

"Before we did this [reorganization], we spoke with a number of artist managers and let them know what would happen," says Bone.

Anthrax manager Jon Zazula, head of Megaforce Records and Crazed Management, expresses confidence in Island's ability to meet the needs of his act. He notes he has contracted for outside services from Network Marketing for his acts but says that move preceded Island's layoffs.

But Zazula also suggests that artist representatives should confirm that their acts remain a priority after any label reorganization. "Any manager should have been on the phone with PolyGram within 30 seconds, up to see Dobbis, see where they stand and what the commitment is."

The 20 dismissals at Island included marketing VP Michael Stotter, sales director Dave Yeskel, and national publicity director Sandy Sawotka.

At A&M, laid-off staffers include Rob Gold, director of advertising; Jon Konjayan, national AC promotion director; Steve Macon, director of video; Amy Stanton, director of video production; Randall Kennedy, director of classical/jazz marketing; Curtis Hawkins, Chicago director of sales and distribution rep; and Donnie Sellers, East Coast R&B promotion national director.

Cafaro emphasizes that the terminated employees—many of them long-term staffers—have not been left in the lurch: The outplacement service of Drake, Beam & Morin Inc. has been retained to offer job placement counseling, and veteran employees have been offered four months of one-to-one job counseling.

At Island, employees received accrued vacation pay, one week's severance for each year with the company, and company-paid health insurance for the next six months.

STUDY: COPYRIGHTS MEAN BIG BUCKS FOR U.S.

(Continued from page 12)

share of total U.S. employment.

By comparing figures from 1977, 1987, and 1989, the IIPA study also shows that the real annual growth of U.S. copyright industries was more than twice that of the U.S. economy overall (6.9% vs. 2.9%). The government figures are adjusted for inflation.

Further, a selected sample of core copyright industries (movies, videos, records, and tapes, as well as computer software, periodicals, books, and newspapers) generated foreign sales of \$22.3 billion in 1989—a number larger than foreign sales for the aircraft and space industries.

Despite the upbeat news about

the copyright industries' growth, however, the Uruguay round of the ongoing General Agreement on Tariffs and Trade negotiations is not going too well from the viewpoint of copyright industry leaders.

"The prospects, at this point, are bleak," says Berman, who pointed out that other parties interested in the negotiations, such as agricultural companies, are making greater headway than the intellectual property interests.

One of the most difficult issues for U.S. copyright industry leaders is the so-called cultural exemption. The exemption was originally designed to protect areas of the

nation's cultural heritage but, according to Berman, has become "a masquerade" or shield used by entertainment businesses in other countries to be able to restrict U.S. product access.

Valenti, clearly exasperated by the impasse in the current round of trade talks, which ends Dec. 5, says that at this stage, "GATT and

liberalized trade is an oxymoron."

IIPA spokesman Eric Smith says that, even if the GATT talks produce little results in this round, "we have made great progress up till now [in gaining U.S. government trade protection] over the last few years, and we can continue to use those new laws as levers."

TRADE GROUPS MAY FILE AGAINST THAILAND

(Continued from page 12)

probably accept the complaint.

Organized record and tape pirates in Thailand are estimated to sell thousands of dollars of bogus recordings daily. They have also threatened physical violence against record and video industry officials in Thailand.

"The Thai government has simply refused to prosecute these criminals," says Jay Berman, president of RIAA. "We gave fair warning back in June we would file if no action was taken (Billboard, June 23). We have reached a point where the gloves have to come off."

The industries are frustrated that four years of negotiations with the Thai government have produced few results. Jack Valenti, chairman of MPEAA, calls Thailand "the worst offender of intellectual property rights in Asia."

Says the RIAA's Berman: "The situation is even worse since other countries such as Indonesia have cleaned up their act. It's not a question of needing new laws; they just need to enforce the ones they've got."

Under Section 301, after a year of further intensive negotiation, the Administration's USTR can retaliate by denying entry into the U.S. of key Thai goods such as jewelry, silk, rare woods, and agricultural products.

One key source suggests that Thailand will have to be dragged into confrontation before action is taken: "It looks like they won't move on this until the last minute, when they see the trade restriction list right under their noses."

BILL HOLLAND

Eastern Acts For Euro Meet Int'l Trade Gathers In Budapest

LONDON—Fifteen Eastern European acts, ranging from heavy metal merchants to singer/songwriters, will be showcased at this month's Looking East & West conference in Budapest, Hungary. They include leading bands from Poland and Yugoslavia, and nine artists from the host nation.

The conference takes place Nov. 23-26 at the Budapest Convention Centre. Organized by Tribute Productions and jointly sponsored by Billboard and Music & Media magazines, it is intended to facilitate investment and trade between the music and broadcasting industries of Western and Eastern Europe.

There is an intensive business schedule of 18 panels, seminars, and workshops, chaired by industry executives, covering all aspects of international entertainment. The showcase entertainment will take place during the evenings. Among those set to perform:

- Lead Fog, a band from the Soviet Union that recently performed several dates in the U.K. via a music college exchange program. Its lyrics are Russian trans-

lations of Shakespeare and Byron.

- The Yugoslavian band Bajaga & the Instructors, whose leader previously fronted the country's top '80s band, Fish Soup. The band is signed to RTB Records and sells an average of 200,000 copies per album.

- Bohemian Heart, from Czechoslovakia, currently recording a first album for Supraphon Records. It has successfully toured France, Belgium, and the Netherlands in recent months.

- Polish act Lombard, which has sold approximately 700,000 albums in its homeland in the last decade and has toured in several countries.

Czech hard-rockers Kreyson and Polish balladeer Gosia are also due to perform; so are such Hungarian acts as Zoltan Erika, East, Bikini, Dora, and Napoleon Boulevard.

Registration and conference information is available from Tribute Productions, Suite F, The Maples Business Centre, 144 Liverpool Road, London N1 1LA; telephone 71-700-4515, fax 71-700-0854.

SCOTTI BROS. INKS P&D PACT WITH BMG

(Continued from page 9)

been involved with "Eye Of The Tiger" (not to be confused with Survivor's big hit), "He's My Girl," "Lady Beware," "Eddie & The Cruisers II," and "Iron Triangle." In television, the company is best known for "America's Top 10."

After its merger with All American Television, Scotti Bros. Entertainment Industries will operate as a wholly owned subsidiary.

In the transaction, All American will issue 14.17 million shares of common stock to shareholders of the privately held Scotti Brothers. Holders of 1.925 million shares of All American

will receive a cash dividend of \$2.50 a share and will retain their stock.

In addition, All American will issue 4.67 million shares of common stock and 10,000 shares of convertible preferred stock to an unnamed "investor" who will invest \$17 million in the company. The preferred stock may be converted into 4.33 million common shares.

All American also says it will retire stock options held by its employees, paying out \$440,000 and 175,000 shares of common stock for those options.

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INVASION

Management: Invasion Group, Ltd.

INSIDE TRACK



Edited by Irv Lichtman

EMI RECORDS in the U.K. is being split into two companies, just as WEA was two years ago. Current managing director **Rupert Perry** will head the combined operation with current marketing director **Andrew Pryor** taking executive control of one of the new companies. The other will be run by **Clive Swan**, who returns to EMI after a 10-year absence during which he was managing director of **PolyGram** operations in the U.K. and, more recently, head of **Audio Merchandisers**. Swan sold Audio Merchandisers to **Parkfield**—and was paid by and large with that group's now-worthless shares.

THE SIGNING of **Queen** for the U.S. and Canada is believed to have cost **Hollywood Records** \$10 million. Informed sources in Los Angeles also say that the Disney offshoot has paid \$1 million to compensate **Capitol Records** for the loss of Queen product in North America. A strong attraction for Hollywood in the deal is that it will be able to release Queen's catalog on compact disc in the U.S. for the first time.

FLAGGING ANTI-PIRACY: Record company members of **Artists Against Counterfeit Taping** have started putting anti-piracy warnings on their product, declaring that "Tapes not purchased from legitimate retailers may be counterfeit and of poor quality. Artists receive no money from counterfeit tapes." First to make such statements on cassette covers is **Profile Records**, with just-released albums by **Special Ed**, **King Sun**, and **Dana Dane**. A new **Run-DMC** album is due on Profile Nov. 19. Other label members of AACT are **Tommy Boy**, **Next Plateau**, **Priority**, **Jive**, **Wild Pitch**, **Fantasy**, **Nasty Mix**, **Warlock**, and **Sleeping Bag**.

MR. HIT MEN: **Fredric Dannen**, who has created an industry stir with his best-selling book, "Hit Men," will talk of "The Making Of 'Hit Men': Confessions Of A Journalist" at the monthly meeting in New York of the **B'nai B'rith Music and Performing Arts Unit**. It'll take place at 6 p.m. Nov. 12 at the Sutton Place Synagogue, 225 E. 51st St.

PG-NO FAIR? The **Motion Picture Assn. of America** got a temporary restraining order Oct. 23 in U.S. federal court in Los Angeles that prohibits the distribution of an album by **Quality Records** rap group **PG-13** under the title of "Rollin' With PG." "PG" and "PG-13" are rating designations registered as trademarks of the MPAA. A show-cause hearing is scheduled for Tuesday (6) before Judge J. Spencer Letts. Quality plans to challenge the order, according to **Russ Regan**, label VP/GM.

AIDS ACTION: Industry executives and trade press representatives met Oct. 24 in New York to try to organize an East Coast affiliate to the L.A.-based **Video Industry AIDS Action Coalition**. While in New York for the meeting, hosted by **Lois Whitman** of **HWH Enterprises**, VIAAC board member **Jeff Jenest** of **Playboy** presented a check for \$16,000 raised by the group to the **American Federation for AIDS Research**. A second New York meeting, to discuss fund-raising activities, was set for Nov. 15 at the HWH offices; 212-355-5049.

PBS' GREATEST HIT was the recently telecast series "The Civil War." **Elektra Nonesuch** is releasing soundtrack music and narration on a 30-track CD. Album will no doubt get further assistance from a rebroadcast of the five-part series starting in mid-December.

MEANWHILE, **Pacific Arts Video** has confirmed that it will offer "The Civil War" on its **PBS Home Video** label. Only 10,000 limited-edition sets will be made available, and only until Jan. 1, 1991. Video wholesalers and retail accounts will get more details shortly.

ADDED ALLIANCE: **Fred Tushinsky** has been named chairman and CEO of **Video Alliance Group Inc.**, the new video software buying group being organized by former **American Video Assn.** president **Michael Weiss**. Tushinsky, along with his three brothers, was a founder of **Superscope**. VAG will be based in Phoenix, with offices in Los Angeles.

ALMOST DONE: **LIVE Entertainment** and **Vestron** have reached a formal agreement for LIVE to acquire substantially all assets and liabilities of Vestron in exchange for LIVE securities. Holders of Vestron's \$115 million in subordinated debt will receive LIVE convertible preferred stock with a liquidation value of \$21 million, plus their unpaid interest that was due Sept. 1. The deal also calls for additional payments of stock or cash to Vestron note holders if the Vestron program rights acquired by LIVE exceed certain performance levels. The deal is contingent upon a confirmed reorganization plan under Chapter 11 bankruptcy laws. Vestron was scheduled to file a negotiated plan by Nov. 2. Closing the deal will provide LIVE with distribution rights to some 1,200 titles in the Vestron catalog.

2 LIVE CREW PPV NIXED: A 2 Live Crew pay-per-view special scheduled to air Thursday (8) from Hollywood's Palace theater was canceled by distributor **Choice Entertainment** because of the group's failure to attend an Oct. 29 press conference related to the event, according to **Lisa Phillips**, head of the Los Angeles-based company. She says, "We didn't cancel for economic reasons. We canceled because we couldn't assure our subscribers that they were going to have a show."

PATHE COMMUNICATIONS CORP.'S protracted bid to buy **MGM/UA Communications Co.** has been dealt further delays. In its last statement, Culver City, Calif.-based MGM/UA said the deadline for the closing of the \$1.36 billion acquisition had been moved to Nov. 1. But no word had leaked out by press time. What was holding up the deal? According to MGM: "completion of the closing documentation, arrangements for the payment of certain MGM/UA obligations in connection with the merger, and receipt of the solvency opinion." If the deal goes through, **Warner Home Video** wins expanded worldwide home video rights to all MGM, United Artists, and Pathé films, in exchange for a \$125 million advance to Pathé (Billboard, Nov. 3).

FORMER Island Records national sales director **Dave Yeskel**, one of the 20 staffers let go by the label (see story, page 1), can be reached at 212-260-5810. Also, **Mike Kelly**, formerly GM with **Music Merchants** in Cranston, R.I., has left the one-stop; 603-429-2241.

GOING CROSS COUNTRY: **John Newcomer**, head of the U.S. Attorney's Organized Crime Strike Force in Los Angeles, is leaving his post to join the U.S. Attorney's criminal division in Tampa, Fla. Newcomer, who headed the Strike Force since October 1987, was in charge of two highly controversial investigations into alleged payola activities of independent promoter **Joe Isgro** and alleged mobster **Sal Pisello's** ties to MCA. The indictment of Isgro and two others was dismissed in September for reasons of "outrageous government misconduct" (Billboard, Sept. 15), while allegations that the Justice Department failed to adequately probe links between the mob and MCA arose in the wake of Pisello's conviction on tax charges in 1988 (Billboard, June 4, 1988). A news report last week stated that Newcomer said he is making the transfer to Florida at his own request.

TALK SHOW: **The Music Network**, a 2-year-old organization that enables folks from all levels of the industry to talk and network, will meet from 6-9 p.m. Nov. 12 at The Central in Los Angeles. For more details, call **Tess Taylor** at 818-980-2911.

THE BOULEVARD OF BROKEN VINYL: **Tower Records'** famed outlet on Sunset Boulevard has pulled vinyl albums out of the store. Store manager **Joel Abramson** says, "For us, it's the end of an era. The sales weren't there for vinyl anymore. On an average day, we sold a total of \$150 in vinyl albums compared to \$14,000-\$28,000 for CDs. In a sense, for a long time we have been stocking vinyl for nostalgic purposes, not business reasons." The store will maintain 12-inch singles and 7-inch oldies.

EXIT: **Fred Caughran**, senior buyer at **Handleman Co.**, has left the firm.

A CLOSER LOOK: **Fran Richards**, director, symphony and concert department, **ASCAP**, and **Rosalie Calabrese**, executive director, **American Composers Alliance**, are misidentified on the photo page at right. Calabrese is pictured fifth from left and Richards is seventh from left. Also, **Ed Cramer** is the president of the B'nai B'rith Music and Performing Arts Unit.



Nomads, Indians, Saints, And Indigo Girls. Members of recording duo Indigo Girls stop by Epic Records in New York to discuss the label's plans for the Girls' new album, "Nomads*Indians*Saints," the follow-up to the duo's gold Epic debut. The album features the single "Hammer And A Nail." Shown, from left, are Dave Glew, president, Epic Records; Emily Saliers and Amy Ray, Indigo Girls; John Doelp, front, director of product management, Epic Records; and Russell Carter, manager of Indigo Girls.



Back To The Future. Composers and record executives chat after their panel discussion, "Is There A Future For Contemporary Classical Music?" The discussion was held at a meeting of the B'nai B'rith Music and Performing Arts Unit in New York. Shown, from left, are Jim Cohn, composer/musicologist; Jesse Rosen, executive director, American Composers Orchestra; Nancy Zannini, VP, Philips Classics; Is Horowitz, classical music columnist, Billboard; Fran Richards, director, symphony and concert department, ASCAP; David Rothfeld, moderator; Rosalie Calabrese, executive director, American Composers Alliance; and Ed Kramer, president, B'nai B'rith Music and Performing Arts Unit.



A Reunion For Geffen. After signing an exclusive long-term distribution pact with Geffen Records, Reunion Records executives introduce one of their artists, Grammy-winning singer/songwriter Michael W. Smith, to the Geffen staff in Los Angeles. Smith's new album, "Go West Young Man," is set to launch the distribution deal in January. Shown, from left, are Robert Smith, marketing, Geffen; Terry Hemmings, president/CEO/co-owner, Reunion; Eddie Gilreath, sales, Geffen; Ed Rosenblatt, president, Geffen; Michael W. Smith; Al Coury, GM, Geffen; and Michael Blanton, co-owner, senior VP of A&R, Reunion.



The Composer And The Conductor. BMI executives congratulate the recipients of the first Lionel Newman Conducting Scholarship and the Second Annual Pete Carpenter Composing Fellowship at a reception in Los Angeles. Shown, from left, are Christopher Tyng, recipient of the Pete Carpenter Composing Fellowship; composer John Williams; Doreen Ringer, senior director, film/TV relations, BMI; Rick Riccobono, VP, writer/publisher relations, BMI; and Daniel Hege, recipient of the Lionel Newman Conducting Scholarship.



Salute To A Bluesman. Performers relax backstage at an all-star concert tribute to blues performer John Lee Hooker at New York's Madison Square Garden. The concert, which was sponsored by Benson & Hedges Blues, was a benefit for the Delta Blues Museum. Shown, from left, are Gregg Allman, Hooker; Bonnie Raitt; Joe Cocker; and Willie Dixon.



He's The Boss. Boss Man Records president Mark Gordon, center, signs a distribution deal with Independent National Distributors Inc. Boss Man's current releases include the single "Wild Side"/"Nice And Easy" by MC Jr. Cas, and "I Need Your Love"/"Put Cho Tongue On It" by Sleeze Boyz. Other groups on Boss Man include Rappin' Steve and Simply Raw. Shown, from left, are George Hocutt, chief operating officer, INDI; Gordon; and Dick Kline, executive VP, INDI.



Winners Circle. Rock impresario Don Kirshner, center, congratulates Bill White Acre & Big Planet, winners of the Don Kirshner Tanqueray Rocks Talent Contest, a national search for up-and-coming rock bands. The competition was held at the Ritz in New York. Shown, from left, are Rana Ross; Bill White Acre; Kirshner; Matthew Steer; and Dee Dee Funk.

CBS FOUNDER WILLIAM PALEY DEAD AT 89

(Continued from page 5)

tion of American radio and television from their very beginnings."

Today, the CBS Radio Network includes 440 affiliates. The CBS Radio Division owns and operates 19 stations, including 11 FMs, in all of the top 10 markets and 12 of the top 25 markets.

ESTABLISHED RECORD DIVISION

In 1938, a decade after Paley had become the president of the broadcasting entity that would evolve into the CBS radio and TV network, he acquired the assets of the American Record Corp. for \$700,000. Incorporating the Columbia Phonograph Co., formed in 1887, the ARC/Columbia catalog contained a treasure-trove of '20s and early '30s seminal jazz and blues performers, among them blues singer/writer Robert Johnson, whose few recordings are now being celebrated anew via a strong-selling Columbia compact disc/cassette release. Further signings, representing the best of the already-hot swing sound, were brought in by John Hammond, who had been a talent scout for ARC/Columbia. Benny Goodman, Artie Shaw, Ethel Waters, Count Basie, Billie Holiday, Bessie Smith, and Duke Ellington were among Ham-

mond's initial signings.

In recent years, that early catalog of jazz and blues has been a core part of the massive Jazz Masterpiece Series that was developed after the introduction of the compact disc in 1983.

From the late-'30s through the '40s and '50s, Columbia also created an enviable catalog of music covering the pop mainstream, the Broadway cast album, and the classical Columbia Masterworks logo.

Paley basically left supervision of the label in the hands of capable music men such as Edward Wallenstein, brought over from RCA Victor by Paley as his first recording chief, Goddard Lieberson, Clive Davis, and Walter Yetnikoff, among others.

Yetnikoff recently settled his remaining contractual obligations to Sony Corp., which, with Yetnikoff's full support, acquired the label in 1987 for \$2 billion. The sale, spearheaded by current CBS Inc. chief Larry Tisch, followed years in which the label's parent was going through a trying period of TV ratings losses and takeover bids, including a costly battle with cable mogul Ted Turner. Earlier, Tisch had agreed to the sale of CBS' music publishing holdings,

which included a big stake in The Big Three (Robbins-Feist-Miller) to Stephen Swid, Charles Koppelman, and Marty Bandier.

In a dramatic Paley involvement in the management of the label, he agreed to the dismissal of Davis as the label's president by then day-to-

day CBS Inc. chief Arthur Taylor. Davis—credited with accelerating with marked success the label's involvement in contemporary music—was accused of spending label funds for his personal use, a charge he denied.

Paley is survived by four children,

two stepchildren, and eight grandchildren.

A memorial service for Paley is scheduled for 11 a.m. Nov. 12 at Temple Emanuel in New York. Donations can be made to the Museum of Broadcasting in New York, which Paley founded in 1976.

RUMORS RISE OF NEW ROCK HALL SITE

(Continued from page 5)

Army Corps of Engineers. Oakar added that the rock hall will be part of a "whole museum center" on the 172-acre site.

The property is one of several sites the hall's board considered in 1987 before settling on one in Tower City Center, a \$300 million commercial complex in the heart of downtown.

Larry R. Thompson, executive director of the hall, would say only that three sites remain under consideration: the original at Tower City Center on Public Square, the North Coast Harbor site, and Gateway, a site east of Public Square on which an outdoor baseball stadium is to be built.

"We are continuing our site exploration," Thompson said during a news conference at the Palace Theatre in Playhouse Square. "It is taking a little longer than expected." Thompson also said the architect will still be I.M. Pei and ground will be broken in 1991. Pei had hoped to break ground early this month.

Nearly six months ago, hall officials in Cleveland and New York said they were reconsidering the Tower City Center site because of possible retail competition from a Record Town store within Tower City. Other reasons they cited were a need to expand the facility from its proposed

75,000 square feet.

Thompson promised the site will be announced by the end of the year, adding that \$10 million in city tax increment financing, which is supported by tax payments made by Tower City Center, can be used at any of the three sites under consideration.

Robert Broadbent, who co-chairs the board of trustees of the hall of fame and museum with Atlantic Records president Ahmet Ertegun, said it has been difficult to nail down a

site because of the various agencies involved.

Broadbent also said the hall will be bigger than originally proposed and so will probably cost more than the \$48 million earmarked for it. About \$43 million has been raised locally.

While Broadbent could not say how much the final price tag might be, he did say that any money over the \$48 million will come from national sponsors.

Radio Man Expands 'Horizons' Via Post At Reborn A&M Label

BY CHRIS MORRIS

LOS ANGELES—Tom Schnabel, former music director of National Public Radio outlet KCRW Los Angeles, has been named VP of A&M's reactivated Horizon Records division, as anticipated (Billboard, Oct. 13).

Schnabel, who until recently hosted KCRW's popular "Morning Becomes Eclectic," will begin work Monday (5).

In May, Schnabel was contacted by A&M co-founder Herb Alpert, who regularly listened to his morning show, after Schnabel penned a piece in the Los Angeles Times about the

burgeoning world-beat market. He was ultimately brought in to spearhead Horizon's reactivation as a world-music-oriented operation.

Horizon, which was founded in the '70s, originally had an eclectic, jazz-skewed roster that included Ornette Coleman, Don Cherry, Paul Desmond, and Jim Hall. However, Schnabel, who as a DJ emphasized a variety of Third World musics, says that the label's orientation will change.

"I see it as being different—a little bit more in touch with what's coming out today," Schnabel says. "I see it operating in the realm of international music."

Schnabel says that Horizon will sign new acts and license material from within and outside the PolyGram catalog. He adds that "there are a few gems in the A&M catalog" that may be rereleased.

Regarding Horizon's potential roster, Schnabel says, "The door is wide open. There are some amazing groups in Brazil. There are some interesting African musicians I would like to pair with American musicians. There are some very interesting musicians coming out of North Africa."

He says that Horizon will issue between six and 10 albums in its first year, with an initial multiple-album release coming in late spring or early summer of 1991.

The staff will be small at first: Schnabel is seeking to hire an assistant who will be engaged in marketing and label management, and an A&R assistant.

While Schnabel has resigned as KCRW music director and ended his much-lauded work on "Morning Becomes Eclectic," he will continue as an announcer at the station: His first "Sunday Brunch" show will air at 11 a.m. Sunday (4).

"After 11 years [at the station], there's a sort of attachment that takes place that's really neat," Schnabel says.

U.K. RECORD BIZ TESTS MUSCLE OF EC RULING

(Continued from page 5)

ings against the other company will be heard in a London court next month.

The BPI says its case is founded on a European Court decision, handed down in January 1989, that copyright law in individual countries is sovereign over European Community legislation on the free movement of goods. That decision came after EMI, on behalf of the BPI, sued Danish record company Patricia. Patricia had been reproducing Cliff Richard records in Denmark, where they were in the public domain, and exporting them to West Germany, where they were still subject to national copyright restrictions.

BPI anti-piracy coordinator Tim Dabin believes this is the first time a court has been asked to consider the implications of the European Court's judgment. He argues that British law means that anybody releasing a live recording here needs the permission of the artists and/or the record company to which they are contracted before that product can be put on the market. No BPI member has given such permission, he states.

Dabin says that the labels of most concern to the BPI are aware of the contentious nature of their activities and, he says, are deliberately vague when dealing with distributors and in identifying the product's origins. Dabin cites compact discs on which mechanical royalties appear to have been paid in France; mastered in Austria, they were pressed in Germany and released on a label whose regis-

tered office is in Luxembourg.

"These labels have reps going around to distributors in the U.K., and some of the distributors are simply not sure of what the rights are in these cases," he says. "I have to say, though, that some distributors and

retailers have been very vigilant and it was their phone calls which first alerted us to this problem."

Despite the convoluted nature of the production of the albums in question, Dabin believes most of the material originates in Germany and Italy.

EMI Opens Taiwan Division Company's 6th Unit In S.E. Asia

TAIPEI, Taiwan—The opening of EMI Taiwan here gives EMI Music its sixth operating company in Southeast Asia. Headquartered in Taipei, the new division is headed by managing director Hung Tik and launches with a work force of 60.

EMI Taiwan was created through the acquisition of the artist roster, production team, and other assets of Red Studio, a local production house owned by noted Taiwanese artist/producer Chyi Chin, who continues with the new setup as creative director.

The new operating company will be strongly involved in the marketing of international repertoire and will also put heavy emphasis on promoting regional Mandarin product, which now accounts for approximately 70% of total Taiwan recorded music sales.

EMI has other Southeast Asian

companies in Hong Kong, Singapore, Malaysia, and Thailand, along with the joint venture EMI-Kemongsa in South Korea. In association with its parent company, Thorn-EMI, EMI Music has also established a liaison office in Peking to develop increased business in China.

EMI Taiwan is the group's 38th company worldwide.

Jim Fifield, president and CEO of EMI Music Worldwide, says Southeast Asia "offers vigorous growth opportunities for us."

"Setting up a base in Taiwan further reflects our commitment to increasing our presence and strength in this part of the world," he adds. "We're confident we'll find fast success with international product here as well as with domestic music. EMI Taiwan underscores our expansionist aims in this region."

Acclaim Up As LJN Acquisition Begins To Pay

NEW YORK—Acclaim Entertainment Inc., marketer and distributor of home entertainment software, reports strong gains in revenues and profits in its recently completed fiscal year.

The company says that its acquisition of LJN Toys from MCA Inc. for an estimated \$30 million has begun to pay off. Acclaim and LJN are both licensors of Nintendo game cartridges.

For the fiscal year ended Aug. 31, Oyster Bay, N.Y.-based Acclaim reports that net income rose 56% to \$9.13 million on a 105% jump in revenues to \$141.4 million. Earnings per share were up to 54 cents from 18 cents.

Acclaim's stock, which has traded as high as \$16 a share over the counter, closed recently at \$5.375.

DON JEFFREY

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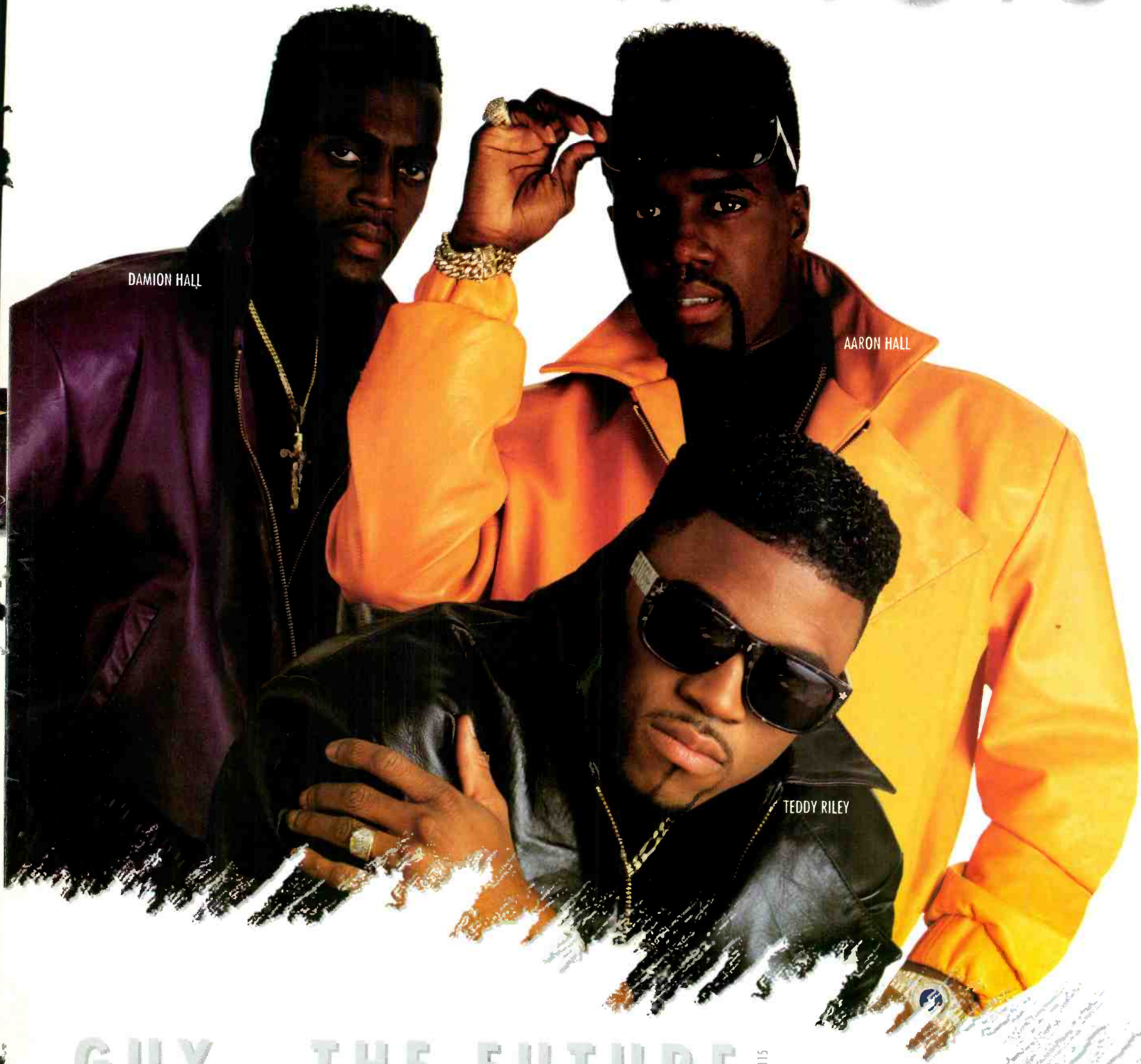
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You'd Be So Easy To Love
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The Last Dance
The Second Time Around
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It Started All Over Again
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All Alone
What'll I Do
Don'Cha Go 'Way Mad
A Garden In The Rain
A Nightingale Sang In Berkeley Square
The Coffee Song
Please Be Kind
Pennies From Heaven
Me And My Shadow
I Have Dreamed
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Here's To The Losers
The Way You Look Tonight
This Is All I Ask
I'll Only Miss Her When I Think Of Her
Moonlight Serenade
I Wished On The Moon
Oh, You Crazy Moon
I've Got You Under My Skin
Street Of Dreams
You Make Me Feel So Young
All Or Nothing At All
I Concentrate On You
Dindi
Once I Loved
How Insensitive
Drinking Again
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My Shining Hour
More Than You Know
The Song Is You
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It Never Entered My Mind
A Long Night
Here's To The Band
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