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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

JANUARY 12, 1991

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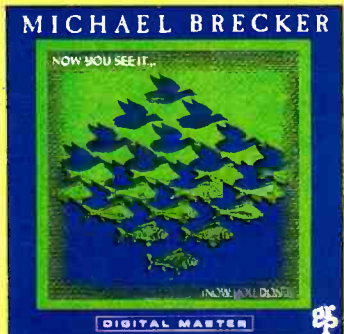
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For Early '91 Debuts

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ADVERTISEMENTS



The breakthrough story of 1991 continues. "Deeper Shade of Soul," the new single from UDS is exploding at Top 40. The video is on MTV an average of 5X a day. Catch them on tour with Living Colour beginning January 20th. ARISTA.



For years, a major force in jazz, world class tenor saxophonist Michael Brecker has never been hotter. Currently featured on the Paul Simon tour, he continues to enjoy a strong sellthrough with his GRP release "Now You See It... (Now You Don't)" GRP/9622.



Here's to the miles traveled and the journey to come! Billboard wishes all of our friends a happy, healthy and prosperous 1991.



Recording Studios Feel Budget Pinch Up To \$50,000 Less Spent Per Album

BY SUSAN NUNZIATA

NEW YORK—Recording studios—already pressured by high overhead and financing costs and increased competition—also are feeling the pinch of declining recording budgets, which they say were cut \$25,000-\$50,000 per album in 1990, particularly for medium-level and startup acts.

Record company A&R executives note that determining budgets is still a highly individual process, and that the days of a \$400,000 recording project are not gone forever. But one studio owner says, "In the past, [acts] could probably expend \$225,000-\$250,000. That is now cut to \$175,000-\$185,000. Beginning artists have \$100,000 and less, instead of the \$125,000 they may have gotten a year or two ago."

While recording budgets have not decreased across the board, there have been no dramatic increases, ei-

ther, and the static level of some budgets means they have not kept pace with rising studio overhead and producer/engineer fees.

Several factors have allowed recording budgets to be reduced or maintained at the same level. To begin with, home recording technology has grown and become less expensive over the past three years. That

has allowed many producers or artists to set up personal recording studios, ranging from basic workshops to full-fledged facilities. This has reduced the amount of time some acts spend in traditional recording studios, according to industry observers.

Further, acts without access to home recording equipment also have

(Continued on page 69)

Aussie Govt. Report Angers Industry

BY GLENN A. BAKER

SYDNEY, Australia—The \$450 million record business Down Under is hot under the collar, but not because of the country's traditional summer heat in January.

What is raising industry temperatures is a new report to the government by the Prices Surveillance Authority, which contends that prerecorded music is overpriced in Australia. Among the controversial recommendations contained in the 192-page document:

- That the country's copyright laws be changed to abolish all import controls on nonpirated recordings in order to encourage a more open and price-competitive market;

- That a 2% levy on record sales be introduced to fund the development of local artists and repertoire;

- That a performer's copyright be created, comparable with that provided to the makers of sound recordings.

The country's sales tax on prerecorded music is 20%, reduced from 32.5% in 1983. But the report does not recommend reducing that tax further as a method of bringing down record prices.

Major labels and important independents see the PSA report as a disaster. Says Emmanuel Candi, executive director of the Australian Record Industry Assn., "It has confirmed our long-held view that the price of records has little to do with this en-

quiry. The PSA has been selective in its interpretation of evidence to support a seemingly preconceived theory lacking in any commercial reality."

Less diplomatic is Mushroom Records' chief, Michael Gudinski. "The music industry [has] survived for so long without any help from the government," he says. "Now, all of a sudden, the government is going to do something for the music industry that is really going to fuck it up."

A highly influential figure in local talent, touring, management, and merchandising, Gudinski is one who says he will sell his record company and stop recording Australian artists if the government accepts the PSA recommendations. He has already met with Simon Crean, federal minister for science and technology. "I said to him, 'You let this go through and I'm selling Mushroom Records—I'm out,'" says Gudinski. During the PSA hearings, senior executives of the local affiliates of multinational record companies similarly warned of

(Continued on page 68)

Success Likely To Breed High-Priced Vid Rental Titles

BY JIM McCULLAUGH and PAUL SWEETING

LOS ANGELES—The lesson some studio executives are drawing from the success of "Dick Tracy" and "The Hunt For Red October"—both relatively high-priced A rental titles that prebooked more than 400,000 units each—is that price is no barrier to sales on the most desirable titles. Consequently, the video trade expects to see more rental videos priced in the \$93-\$100 range this year.

While Paramount Home Video is still alone at the \$100 list equivalent on "Red October," suppliers, distributors, and retailers indicate that they

(Continued on page 76)

Radio Running With Imports Before U.S. Labels Join Party

BY SEAN ROSS

NEW YORK—With many top 40 PDs bemoaning a shortage of appropriate records, a number of stations are becoming more aggressive in their use of import singles, even by lesser-known acts. The burgeoning practice has led one major label to send out the sort of cease-and-desist letters that usually go to stations that jump the gun on new superstar product.

This week, "I've Been Thinking About You" by the British group Londonbeat—which is not commercially available in the U.S.—debuts at

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No. 1 IN BILLBOARD

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

FRONT 242

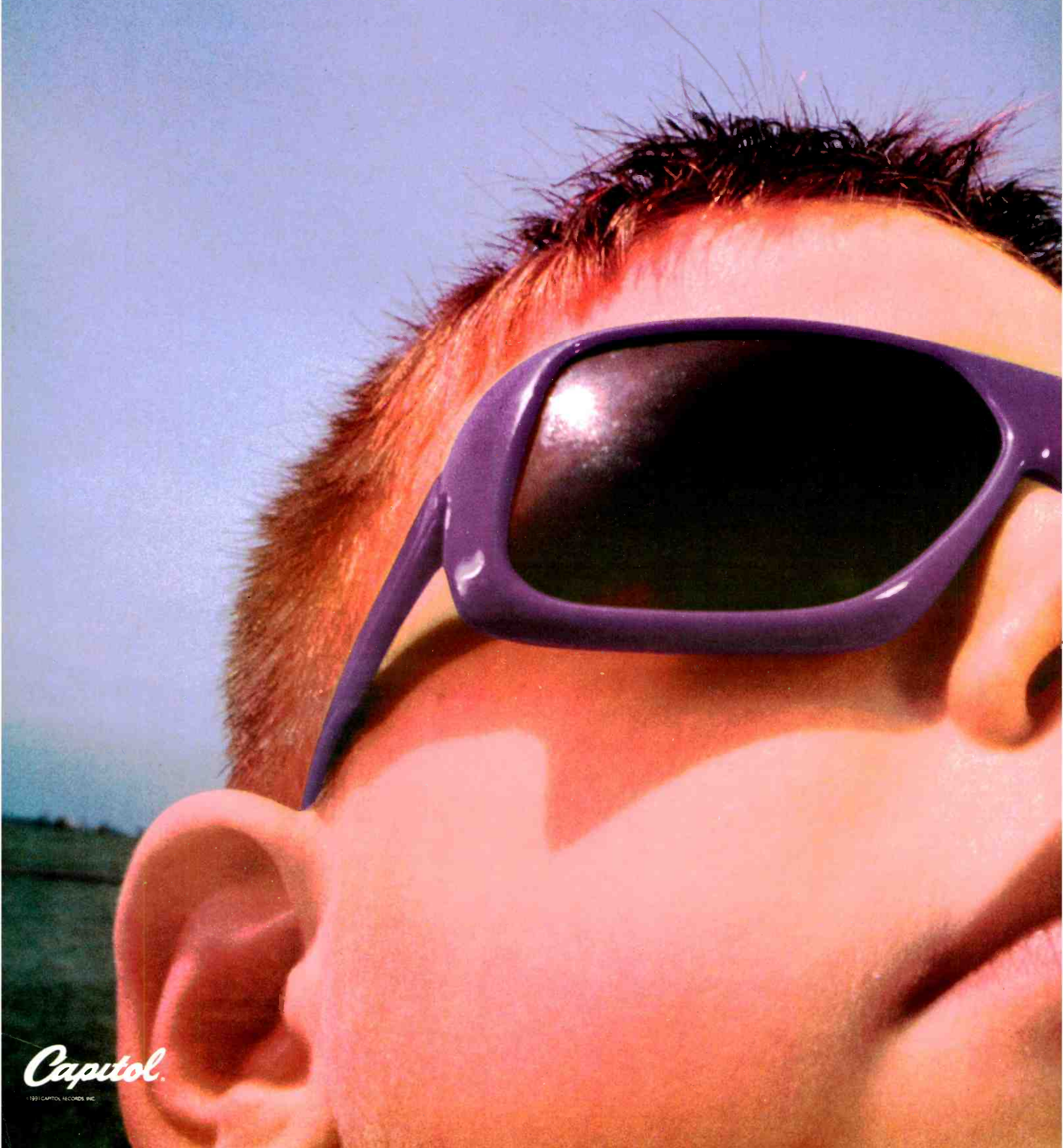
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Megadeth
RUST IN PEACE
Over 600,000



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THE MOVIE Over 200,000
HAMMER TIME! Over 200,000



Poison
FLESH & BLOOD
Over 3 Million



Heart
BRIGADE
Over 2.5 Million



Bonnie Raitt
NICK OF TIME
Over 2.8 Million



Freddie Jackson
DO ME AGAIN
Over 500,000



The Smithereens
11
Over 600,000



Paul McCartney
TRIPPING THE LIVE FANTASTIC
Over 800,000



Whispers
MORE OF THE NIGHT
Over 500,000

CAPITOL.

Fall Arbs Show Top 40 At Crossroads

N.Y. Stations In Genre Off, KIIS Inches Up

BY CRAIG ROSEN
and PHYLLIS STARK

LOS ANGELES—Is top 40's decline continuing? Judging from the first handful of fall Arbitron results, the answer is yes in New York and San Diego and no in Los Angeles as the races in each market become tighter.

In New York, urban WRKS was up 5.5-5.6 to nab its second consecutive book as market leader. AC KOST Los Angeles continued its reign over Southern California but lost more than a share, going 6.6-5.5.

In New York, all three top 40 stations were off, at least slightly: WHTZ (Z100) slipped 4.8-4.7, top 40/dance WQHT went 4.2-4.1, and WPLJ was down 2.5-2.2. In L.A. however, KIIS-AM-FM inched up 5.0-5.1 and held on to second place. Top 40/dance KPWR rebounded slightly (4.3-4.5), but rock 40 KQLZ (Pirate Radio) continued to slide (3.5-2.7).

In San Diego, top 40 KKLQ (Q106) remains king, but with a much lower 12-plus number than usual, 9.1-7.7. That means that country KSON-AM-FM, which went 6.5-7.5, was within a breath of No. 1 for the first time in recent memory.

"Despite the fact we are No. 1, we aren't satisfied with these numbers," says KKLQ VP of programming Garry Wall. He admits top 40 is at a crossroads. "We sense major changes in the wind," he says. As for the format's problems, Wall says, "it's too simplistic to say it's a dance backlash. When good music resurfaces, that's

when top 40 will flourish."

In Los Angeles, album rock KLOS—sparked by the Mark & Brian morning show—continued its surge (4.1-4.6), passing KPWR and sister N/T KABC for third in the market, and knocking AC KOST from its long run at the top of the 25-54 demographic.

"Their morning show is on fire," admits KOST PD Jhani Kaye of

KLOS. "There's no stopping it." Mark & Brian continued to dominate mornings, up 7.3-8.1.

KLOS PD Carey Curelop attributes the station's gains to a "very concerted effort to capitalize on the huge [morning] cume and hold it." He also points to the decline of two key rivals. "We were able to capitalize on the burnout of classic rock

(Continued on page 78)

Simpsons' TV Power Has Everyone Doing The 'Bartman'

This story was prepared by Chris Morris in Los Angeles and Melinda Newman and Ed Christman in New York.

LOS ANGELES—Ay, carumba! The Simpsons are a musical mega-hit, man.

Already a ubiquitous media sensation, Fox Broadcasting Co.'s bug-eyed, combative cartoon family has now landed in the top 10 of Billboard's Top Pop Albums chart with the spinoff set "The Simpsons Sing The Blues."

The Geffen release, which features the TV series' voice artists performing with such musicians as Joe Walsh, Buster Poindexter, B.B. King, D.J. Jazzy Jeff, and Dr. John,

made a startling entry at No. 42 on the album chart in December; this week, its third on the chart, it climbs three slots to No. 7 with a bullet.

Benefiting from a major marketing campaign that included the Dec. 6 world premiere of the all-animated "Do The Bartman" video on Fox Broadcasting Co. stations and MTV, the album became one of the biggest hits of the Christmas selling season.

"We're pushing 2 million [units ordered]," says Geffen's head of marketing, Robert Smith. "We did over a million between the in-store day [Dec. 4] and the Christmas holidays ... We became very used to

(Continued on page 77)



Peace In The Universe, Good Will To All Life Forms. E.T., star of the movie of the same name, joins country and pop artists at a Christmas party at Fort Campbell, Ky., to spread a message of world peace and holiday cheer to more than 5,000 children whose parents have been deployed to the Middle East in Operation Desert Shield. Shown in front, from left, are recording artists Gary Chapman, Vince Gill, Amy Grant, Tiffany, and Paulette Carson.

EXECUTIVE TURNTABLE

RECORD COMPANIES. BMG International in New York appoints **Christoph Ruecker** VP of international marketing, **Steve Pedo** director of finance and administration, and **Jeff LeSueur** manager of finance and administration. They were, respectively, marketing director for WEA Austria, manager of finance and administration for the Latin and Asia/Pacific regions for BMG International, and manager of worldwide consolidations of the BMG Financial Reporting Group.

Joanne Feltman is named manager of business affairs for Sony Music in New York. She was legal assistant at the firm of Levine, Thall & Plotkin.

Columbia Records in Boulder, Colo., appoints **Sandy Thompson** local pro-



RUECKER



FELTMAN



THOMPSON



ANNALA

Retailers Floating On Holiday Buying Surge

Exceptionally Strong CD Sales A Sign Of Promise

BY ED CHRISTMAN
and EDWARD MORRIS

NEW YORK—The year ended with a bang as music retailers continued to experience a holiday sales surge in the waning days of 1990.

Retailers say they are exceptionally pleased with the strong showing of CD sales during the week between Christmas and New Year's Day, which indicates that CD players were

a big gift item for the holidays.

At 280-unit, N. Canton, Ohio-based Camelot Music, senior VP of retail operations Larry Mundorf says the chain experienced a strong finish, which apparently was spurred by consumers purchasing replacement CDs. In Pittsburgh, George Balicky, VP of advertising for National Record Mart, says that, during the holiday period, his chain enjoyed greater dollar sales in CDs than it did on cas-

settes for the first time. He attributes this change to new CD owners and a web policy of aggressively promoting budget CDs.

Balicky says that sales in the year's last week "were phenomenal." Total chain sales increased 50% over the same period the previous year, and half of that was from comp-store sales. For the month of December, comparable-store sales gained 12%, he notes.

"After Christmas, it went wild," says Leonard Silver, president of the 15-unit, Buffalo, N.Y.-based Record Theatre chain. "Business was sensational. We ran some sales and doubled last year's numbers. Comp-store sales increased 40%. It was unbelievable."

In Chicago, Carl Rosenbaum, president of 21-unit Flip Side, says that, for the closing week of December, his chain also beat out last year's sales numbers for comparable stores. "For the month, we ended 25.1% up," he adds. Jeff Abrams, merchandise manager at 57-unit, Bloomington, Minn.-based Best Buy, also reports a hefty overall increase for December, saying that when his chain's numbers are compiled, it will show CD same-store sales up more than 40% over the previous year, with cassettes in the 30% range.

NEITHER SNOW, NOR RAIN...

Even bad weather would not deter customers from coming into music stores, reports Peter Bamford, president of 85-unit, Philadelphia-based

(Continued on page 76)

motion manager for the Denver/Phoenix area. He was local promotion manager in Cincinnati for the label.

RCA Records in New York names both **Tim Leffel** and **Greg Linn** managers of national product development. They were, respectively, manager of product development for RCA/Nashville, and marketing manager for BMG's Boston branch.

Lisa Annala is promoted to director of A&R administration for I.R.S. Records in Los Angeles. She was assistant to the president of the company.



VARVITSIOTIS



ROBINSON



ROSS



FLAHERTY

Connie Varvitsiotis is named A&R director for Smash Records in Chicago. She was programming assistant at WBBM-FM.

PUBLISHING. ASCAP names **Alonzo Robinson** associate director of repertory, West Coast, in Los Angeles, **Bill Thomas** assistant director of public affairs in New York, **Dana Goldstein** public relations coordinator of special projects in New York, and **Wanda Lebron** membership representative in New York. They were, respectively, West Coast membership intern for the Society, founder of Bill Thomas Management, VP of artist development for management company Absolute Direction Inc., and assistant to the senior VP of business development at A&M Records.

DISTRIBUTION. Steve Ross is appointed chief financial officer of Independent National Distributors Inc. (INDI) in Los Angeles. He was chief financial officer of Triax Entertainment Film Distribution.

Uni Distribution Corp. in Los Angeles appoints **Diana Flaherty** director of merchandising and **Mavis Takemoto** director of advertising. They were, respectively, senior marketing coordinator at CEMA Distribution and national marketing manager for MCA Records.

RELATED FIELDS. Christopher Emery is named national sales manager, professional tape division, of Sony Magnetic Products Group of America in Park Ridge, N.J. He was national marketing manager of AGFA Corp.

Vid Stores Are Merry Over Post-Christmas Activity

BY PAUL VERNA
and EARL PAIGE

NEW YORK—Video retailers report that sell-through and rental business continued their modest upswing during the week between Christmas and New Year's Day, yielding a better fourth-quarter picture than had been expected earlier in December.

While most retailers surveyed by Billboard say it is too early to provide specific figures comparing the week in question with the same period from the previous year, many say their business held the moderate growth pattern established in the second half of December.

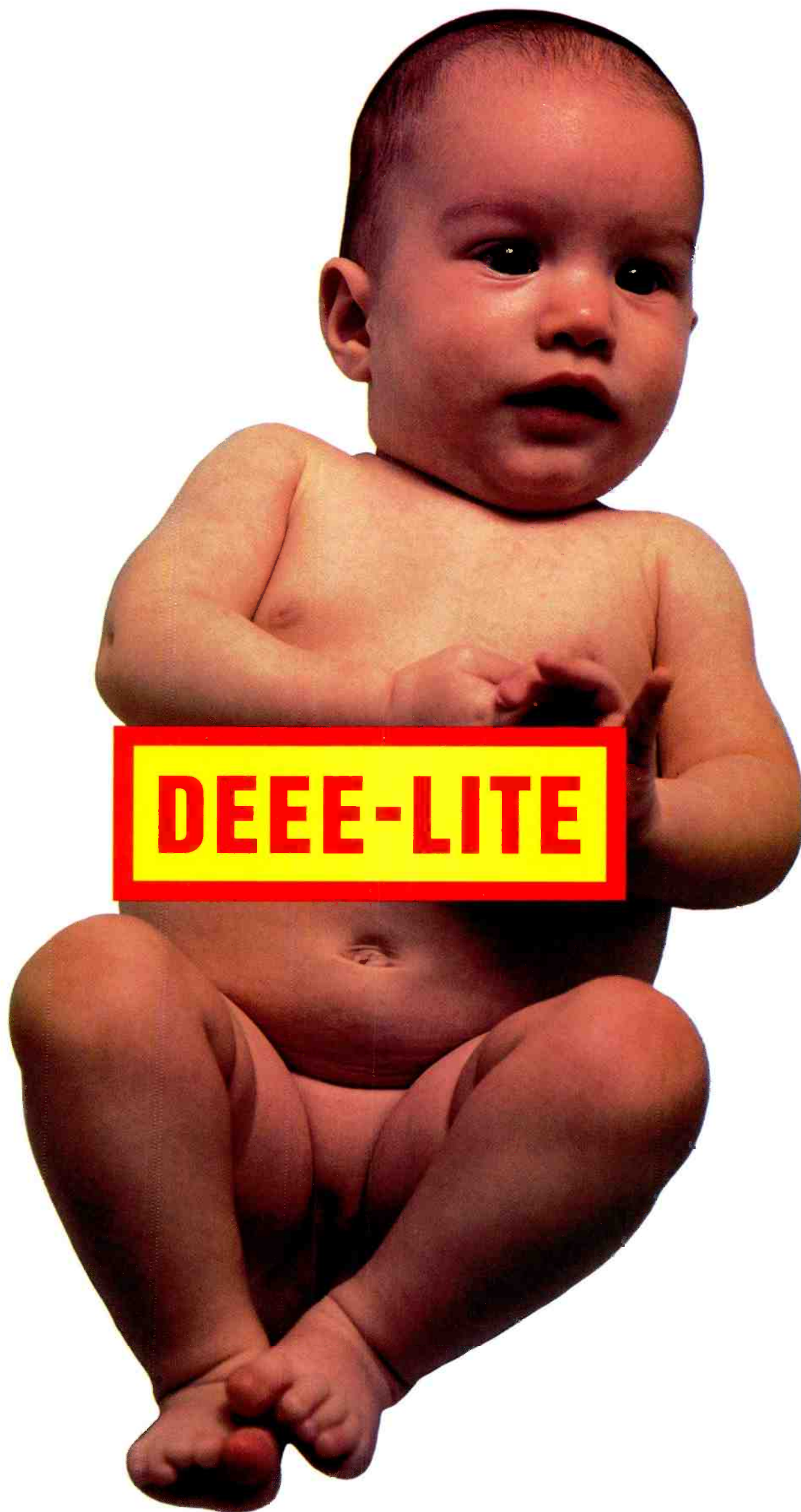
Referring to the post-Christmas

week, Peter Balner, president of 130-store Palmer Video, based in Union, N.J., says, "It's going to wind up being the best week of the year. Rental and sell-through are going real nicely."

However, he says, because of unusually slow business during October and November, "this year we're going to have an average or below-average fourth quarter, whereas last year we had an exceptionally good fourth quarter."

Balner indicates that last year several factors, including the television writers' strike, the resultant paucity of quality TV programming, and a strong slate of sell-through releases led by the phe-

(Continued on page 76)



DEEE-LITE

A photograph of a vast field of cabbages. The cabbages are large and have broad, dark green leaves with prominent veins. In the center of the image, there is a bright yellow rectangular box with a red border containing the text "DEEE-LITE" in bold, red, sans-serif capital letters. The background shows a flat landscape under a clear sky, with some distant structures and utility poles visible on the horizon.

DEEE-LITE

POWER
OF
LOVE:
THE
2ND
SINGLE



"AN
ELOQUENT
TABLEAU *OF*

90'S

POSSIBILITIES.

IT'S FABULOUS."

STEVEN DALY

SPIN



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JDK RECORDS OFF AND RUNNING

Joseph Simmons, aka Run, and Darryl McDaniels, aka D.M.C., have a new rap. With the help of longtime associate Kijana, they've formed a label, JDK Records, to be distributed by MCA. Richard Torres has the story. **Page 23**

NASHVILLE SINGING A NEW TUNE

The Nashville Extravaganza is out to change Music City's image—or embellish it, that is. This event gives the industry a glimpse of the non-country side of Nashville and showcases regional acts performing everything from folk to heavy metal. Jim Bessman reports. **Page 32**

SIGHT & SOUND JOURNEYS TO MOSCOW

In the true spirit of perestroika, Sight & Sound Distributors and Family Video Centers will begin developing rental stores and duplication and distribution facilities in the U.S.S.R. Paul Sweeting has details. **Page 49**

GOSPEL'S PAST, PRESENT, AND FUTURE

In this week's Gospel Lectern column, Bob Darden reviews a stellar year in gospel music, which saw the groundwork laid for the new distribution pact between the Word and Epic labels. And Lisa Collins looks at what's ahead for the genre in In The Spirit. **Pages 58, 59**

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CLASSIFIED/REAL ESTATE

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DCC Is Hot Topic For Winter CES Public Demo For Philips' Digital System

BY SUSAN NUNZIATA

NEW YORK—Philips' Digital Compact Cassette (DCC) is expected to be a major topic of conversation at this year's Winter Consumer Electronics Show in Las Vegas, Jan. 10-13.

Sponsored by the Electronics Industries Assn., this year's CES will be the largest in the organization's 24-year history, with more than 1,500 exhibitors filling 835,000 square feet of exhibit space in the Las Vegas Convention Center and various hotels.

Philips is slated to give the first public demonstration of its DCC system and present technical information at CES. The system, which includes a new recording unit designed to play and record digital and analog cassettes, has already garnered support from four major record labels (Billboard, Oct. 20, 1990).

Other notable products at the show will be in the home theater and digital domains, according to Alan Haber, an EIA spokesman, who promises new developments in digital signal processing, loudspeakers, and laserdiscs.

Several DAT manufacturers will show their wares at the winter CES as they push on through the product's first year in the marketplace. Sony will present its portable and autosound units, which began shipping in late December, as well as its home DAT machines.

No dramatic price changes are expected to be announced for DAT, which has been shipping since June for \$900-\$1,200 suggested list price, although the Sony portable has an \$850 price point.

DAT manufacturers have mixed reactions to the format's early market development. While most agree that early sales of the technology are meeting expectations, the extent of those expectations seems to differ from manufactur-

er to manufacturer, with predictions for industrywide sales ranging from 35,000 to 100,000 units in the first 12 months.

Paul Foschino, assistant GM at Technics, which introduced its DAT recorder to the marketplace in September, reports varying responses from different areas of the country, with more sales on the east and west coasts than in the Midwest.

(Continued on page 79)

P'Gram Breaks '3 Tenors' Out Of Traditional Market

BY THOM DUFFY

NEW YORK—By breaking out of traditional marketing channels, London/PolyGram Records has achieved a significant pop-classical crossover success with the rise of "Carreras-Domingo-Pavarotti In Concert" on the Top Pop Albums chart.

The partly classical album, recorded live by renowned tenors Jose Carreras, Placido Domingo, and Luciano Pavarotti with conductor Zubin Mehta at the Baths of Caracalla in Rome on July 7, 1990, the eve of the World Cup games, was certified gold weeks

after its Sept. 11 U.S. release and is approaching platinum, according to PolyGram executives. At press time, the disc had spent 13 weeks at No. 1 on the Top Classical Albums chart and cracked the top 50 on the Top Pop Albums chart.

A video of the event, released in VHS and laserdisc formats, has achieved platinum status with sales in excess of 50,000.

"'Carreras-Domingo-Pavarotti In Concert' has proved to be a fully unique phenomenon in the modern history of classical music," says David Weyner, senior (Continued on page 79)

Mergers, Acquisitions Boom Amid Gloom But Soft Market Shelved Plans For Stock Offerings

BY DON JEFFREY

NEW YORK—Despite slumping stock prices and the economy's slide into recession, mergers and acquisitions were the big financial story again last year in the entertainment business.

Two of the biggest buyouts of the year, as well as two of the most important international joint ventures, involved MCA Inc.

In home video, consolidation continued, as industry leaders such as

LIVE Entertainment Inc., Super Club N.A., and Blockbuster Entertainment Corp. acquired smaller chains and distributors.

1990
IN REVIEW

Retailers, meanwhile, were hurt by a decline in consumer spending as the economy weakened, and by a softness in music sales. Two big music retailers that planned to make public stock offerings—Trans World

Music Corp. and Musicland Stores Corp.—were forced to shelve their plans after the stock market slumped.

In radio, the acquisitions binge of the '80s ended as debt-strapped station owners concentrated on boosting cash flow to meet high interest payments. Banks were generally unwilling to lend money for new acquisitions. But they were willing to refinance the debt of radio companies that were hoping to avoid the fate of Olympia Broadcasting Corp., which filed for bankruptcy protection. At year's end, Jacor Communications Inc. had finally come to terms with its lenders on debt restructuring.

The biggest financial story of the year was Matsushita's agreement to purchase MCA Inc. for \$6.13 billion. Following Sony Corp.'s lead in buying CBS Records and Columbia Pictures in previous years, Matsushita is apparently trying to create a synergy of hardware and software by controlling the production of records and videos that fuel sales of its compact disc players, videocassette recorders, and other consumer electronics equipment.

MCA also made news when it acquired Geffen Records for stock valued at \$545 million. There had been rumors that David Geffen was being wooed by many major entertainment companies.

Later in the year, MCA formed a Japanese record company in a joint venture with a Matsushita subsidiary, JVC, and entered a three-year (Continued on page 57)

'Play It, Say It' Campaign: Was It A Hit Or A Miss?

BY CRAIG ROSEN

LOS ANGELES—Nearly two years after it was launched, there is still some debate over whether the record-industry-sponsored "When You Play It, Say It" campaign did any good. The campaign asked radio stations to front- or back-announce songs they broadcast.

At a pair of National Academy of Recording Arts and Sciences meetings held here and in New York in early December, some record company heads contended that the campaign had failed, says NARAS president Mike Greene.

The Recording Industry Assn. of

America, however, differs. "We don't view the campaign as a failure," says Trish Heimers, RIAA's VP of public relations. "Just the fact that the logo is still recognizable, that record companies use it on packages, on promos, and in ads, and the fact that there is still a buzz in the radio industry is an indication that it is not a failure."

While Heimers admits that not all radio stations have been responsive to the campaign, she says that the drive "most certainly raised awareness."

"We never truly expected we would be able to change radio if ra- (Continued on page 79)

It Was Feast Or Famine In '90 Certs Platinum Ranks Thin, But Smashes Soar

BY PAUL GREIN

LOS ANGELES—It was a good year for blockbusters, but a s-l-o-w one for bread-and-butter hits. There was a 22% drop in the number of platinum albums in 1990, but a 67% increase in the number of triple-platinum albums.

Ten albums sold 3 million copies or more during 1990, based on a review of Recording Industry Assn. of America certifications. Six albums achieved the feat in 1989. But the number of albums to reach the million-sales plateau dropped to 58 from 74 the previous year. It was the lowest yearly tally since 1987, when there were 53 platinum albums. The

1988 total was 67.

The situation with rap dramatizes the 1990 sales picture. Two rap blockbusters—M.C. Hammer's "Please Hammer Don't Hurt 'Em" and Vanilla Ice's "To The Extreme"—collectively sold more than 14 million copies in the U.S. But only two other rap albums went platinum last year: Public Enemy's "Fear Of A Black Planet" and Digital Underground's "Sex Packets."

In 1989, by contrast, 12 rap albums went platinum, though only one—Tone Loc's "Loc-Ed After Dark"—went beyond platinum. It sold 2 million copies in the U.S. Because of the gargantuan sales registered by the Hammer and Ice albums, the four

1990 albums may have outsold the 12 albums from 1989. But most in the industry (except, perhaps, Hammer's accountant) would agree that it is healthier to have the sales distributed among a greater number of acts.

In 1990, however, the hot got hotter.

"Please Hammer Don't Hurt 'Em" was the first album to be certified for U.S. sales of 8 million copies in one calendar year since Prince's "Purple Rain" in 1984. And Ice's "To The Extreme" is the fastest-selling album since "Purple Rain." Ice's debut smash sold 6 million copies in three months and four days.

After Ice's album, the year's top debut releases were Paula Abdul's "Forever Your Girl," "Wilson Phillips," and Bell Biv DeVoe's "Poison." Each sold 3 million copies in 1990. Abdul's album was certified for an additional 4 million copies in 1989.

After Hammer's album, the year's
(Continued on page 70)



Among His Souvenirs. Frank Sinatra, second from right, receives a commemorative gift called a Trapezoid from New Jersey Sports and Exposition Authority chairman Peter Levine. Fashioned in glass by Tiffany's, it contains a list of 40 of the singer's most memorable hit recordings. The presentation was made backstage at Sinatra's Dec. 12 concert and 75th birthday celebration at the Meadowlands Arena in East Rutherford, N.J. In honor of the occasion, New Jersey Governor Jim Florio proclaimed Frank Sinatra Day in New Jersey. Shown, from left, are Levine; John Scher, chairman of Metropolitan Entertainment Inc., promoter of the Sinatra shows Dec. 11 and 12; New Jersey Secretary of State Joan Haberle; Sinatra; and Michael Rowe, executive VP and GM of the Meadowlands and its related facility, Giants Stadium.

Rappers Pile On The Metal; Zep, CCR Also Score In Dec.

LOS ANGELES—M.C. Hammer and Vanilla Ice last month clinched their standings as the artists with the best-selling albums of 1990.

Hammer's "Please Hammer Don't Hurt 'Em" became the first album to be certified for U.S. sales of 8 million copies in one calendar year since Prince's "Purple Rain" in 1984. Ice's "To The Extreme," the fastest-selling album since "Purple Rain," was certified for sales of 5 million Dec. 1 and 6 million Dec. 14. The album took just three months and four days to reach the 6-million plateau (see story, this page).

But the red-hot rappers were all but overshadowed in the December Recording Industry Assn. of America certifications by an avalanche of back catalog from two of the premier bands of the rock era, Led Zeppelin and Creedence Clearwater Revival.

Zeppelin's fourth album, which yielded the rock anthem "Stairway To Heaven," was certified for sales of 10 million copies. That puts it in a

tie with Def Leppard's "Hysteria" as the top-certified metal or hard rock album in history. Three other Zep albums were certified for sales of 5 million: "Led Zeppelin II," "Houses Of The Holy," and "In Through The Out Door." The British band's 1969 debut album and its 1975 smash, "Physical Graffiti," both topped the 4-million mark. "Led Zeppelin III" and the 1976 hit "Presence" both topped the 2-million mark. Led Zep's 10-album catalog has now been certified for cumulative U.S. sales exceeding 39 million copies.

The submission of the Zeppelin catalog to RIAA auditors coincided with the release of the band's eponymous boxed set, which was certified gold and platinum simultaneously Dec. 11. It is the first boxed set to go platinum out of the box since Bruce Springsteen & the E Street Band's "Live/1975-85" four years ago.

Zeppelin label mates Bad Company also received three belated multipla-
(Continued on page 70)

European Vid Industry Plans Attack On New Copyright Bill

BY JEFF CLARK-MEADS

PARIS—The home-video industry is preparing to fight new European copyright legislation that would give actors, directors, producers, and screenwriters the right to veto the rental of feature-film videos.

The film producers' organization says the copyright upgrade, which would also apply to record rental, is unwanted and would create chaos in the home video business.

The Paris-based International Federation of Film Producers' Associations (FIAPF) is leading the fight to persuade the European Commission to amend draft legislation it announced in December.

FIAPF managing director Andre Chaubeau says the move is as disappointing to his industry as it is exciting to the record business.

"What we want to see is a clear separation between the audio industry and the audio/visual industry, and so far, the commission has not made one," he says.

If the rental right is granted across the board, it will clear many films from the shelves of video stores and will make the release of new titles complex and difficult, he argues.

"For the record industry, rental is parasitical, but for us it is an established means of exploiting titles. We don't really need this rental right and we certainly haven't asked for it. The video-rental industry has grown up without these controls and there is no argument for introducing them now.

"These proposals show a total lack of understanding of how this industry functions. The commission has just completely ignored what we have said to them."

Chaubeau says his organization will continue its fight as the draft legislation passes through deliberations by the EC's Council of Ministers and the European Parliament.

Asked whether he believes the campaign will be successful, he states, "I have to be optimistic because the text is so unacceptable. It is insane."

Jackson's 'Rhythm' Yields 7th Top 5 Hit; Yankees, Crowes Albums Climb Chart

JANET JACKSON's "Love Will Never Do (Without You)" jumps to No. 4 on the Hot 100, becoming the seventh top five hit from her smash album, "Rhythm Nation 1814." It's the first album in pop history to generate seven top five singles. George Michael's "Faith" contained six.

Jackson's previous album, "Control," yielded five top five hits. Jackson has thus amassed a total of 12 top five hits from just two albums. This surpasses brother Michael Jackson's achievement of amassing a total of 10 top five hits from "Thriller" and "Bad."

"Rhythm Nation 1814" rebounds from No. 16 to No. 14 on the Top Pop Albums chart. It's the album's highest ranking since June.

VANILLA ICE's "To The Extreme" logs its 10th straight week at No. 1 on the pop albums chart. This ties Paula Abdul's "Forever Your Girl" as the longest-running No. 1 debut album since "Whitney Houston" spent 14 weeks on top five years ago.

And M.C. Hammer's "Please Hammer Don't Hurt 'Em" holds tight at No. 2 for the 10th straight week. The album has appeared at No. 1 or No. 2 for 36 consecutive weeks. It has remained in the top two longer than any album since Michael Jackson's "Thriller," which spent 54 weeks at No. 1 or No. 2 in 1983-84.

The Ice and Hammer albums are clearly singles-driven, but eight of the albums in the top 20 on this week's pop chart have yet to spawn a top 40 hit. And five of these albums have prospered without generating so much as a Hot 100 hit.

Paul Simon's "The Rhythm Of The Saints" has been listed in the top 10 for nine weeks, even though its lead-off single, "The Obvious Child," stalled at No. 92 on the Hot 100. AC/DC's "The Razors Edge" and Garth Brooks' "No Fences" have been fixtures in the top 20 since October without receiving significant pop airplay.

Other albums in the top 20 that have yet to produce a top 40 hit: "The Simpsons Sing The Blues," ZZ Top's "Recycler," Traveling Wilburys' "Vol. 3," Clint Black's "Put Yourself In My Shoes," and the Black Crowes' "Shake Your Money Maker."

Our thanks to William Simpson of Los Angeles for the suggestion.

TWO SLEEPER albums that have been riding the pop

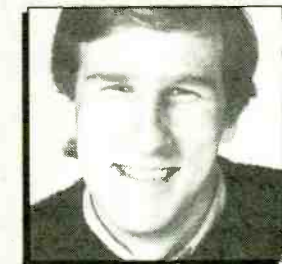
chart since March break through to their highest rankings to date. The Black Crowes' "Shake Your Money Maker" jumps from No. 22 to No. 18; "Damn Yankees" climbs from No. 34 to No. 26.

The Black Crowes' album rode the chart for 32 weeks before it finally broke into the top 50 in November. It has been gaining steadily for the past two months and this week cracks the top 20 for the first time.

"Damn Yankees" took a different path to success. It took just nine weeks to reach the top 30 last May, but by

October it had dropped as low as No. 79. It got its second wind because of the surprise hit single, "High Enough," which jumps to No. 3 on this week's Hot 100.

FAST FACTS: Women account for half of the top 10 on both the Hot 100 and the pop albums chart. On the albums chart, Madonna



holds at No. 3, Mariah Carey jumps to No. 4, Whitney Houston dips to No. 5, Bette Midler holds at No. 6, and Wilson Phillips holds at No. 8. Madonna, Midler, and Wilson Phillips are also listed in the top 10 on the Hot 100, along with Janet Jackson and DNA featuring Suzanne Vega.

New Kids On The Block's "No More Games/Remix Album" dips to No. 21 after reaching 19 last week. We don't want to say the Kids are starting to run out of gas, but the Cure climbed higher with its recent remix album, "Mixed Up," which hit No. 14 in November.

"Led Zeppelin" has been a very steady seller during the most competitive sales season of the year. The album has hovered between No. 18 and No. 26 for nine straight weeks, a phenomenal achievement for a \$54.98-list boxed set.

Ice Cube's "Kill At Will" leaps from No. 94 to No. 54 in its second week. The \$6.98-list title is off to an even faster start than Ice Cube's 1989 solo debut, "AmeriKK-Ka's Most Wanted," which hit the top 20 in July.

WE GET LETTERS: William Simpson of Los Angeles notes that Jimmy Jam & Terry Lewis have two songs in the top 10 on the Hot 100 for the second time in less than six months. The Grammy-winning team wrote and produced Janet Jackson's "Love Will Never Do (Without You)" and Ralph Tresvant's "Sensitivity." The team last enjoyed this double play in August with Jackson's "Come Back To Me" and Johnny Gill's "Rub You The Right Way."

CHART
BEAT

by Paul Grein

New Labels Primed To Join Crowded Field In '91

■ BY DAVE DIMARTINO

LOS ANGELES—With two No. 1 singles and a respectable showing on the Top Pop Albums chart as evidence, last year's four new big-name labels—Geffen's DGC, Virgin's Charisma, Irving Azoff's Giant, and Disney's

Hollywood—already have made their presence felt.

But as the new year rolls in, those rookie labels face additional competition from at least five similar start-up ventures: East West America, Interscope, Zoo, Imago, and Morgan Creek. Each has plans for its first releases in the coming months.

How will these new labels fare? If the track record of 1990's rookie labels is any indication, those new labels that have been spun off from existing labels—such as last year's DGC and Charisma—may stand the greatest chance of immediate success. Of 1991's new crop, only East West America—which is taking much of its initial roster with it from Atlantic—fits that description. In contrast, Zoo, Interscope, Imago, and Morgan Creek—like Giant and Hollywood in 1990—are starting from scratch in building their artist and executive rosters.

Here is a rundown of the new labels the industry will be watching closely:

- East West America, headed by former Atlantic executives Sylvia Rhone, president/CEO, and Vince Faraci, president/chief operating officer. Atlantic's new venture will formally bow Jan. 29 with the release of an album by rockers Blue Rodeo, and within the following weeks will issue works by U.K. dance artist Harriet, R&B act the Family Stand, pop act Big Dish, and rap act Yo-Yo.

Other artists on the East West

America roster include Simply Red, Bill Withers, Chuckii Booker, the System's Mic Murphy, Gerald Levert, the Subdudes, and heavy metal acts Baton Rouge and Kix.

Further staffing at the New York-based label includes Merlin Bobb, senior VP of A&R; Charley Lake, VP of national promotion; Lisa Velasquez, senior director of CHR promotion; Kevin Sutter, senior director of AOR promotion; Rick Nuhn, national director of R&B promotion; Jodi Williams, national director of marketing/promotion; Mike Carden, national director of sales/marketing; and Lisa Barbaris, national director of publicity.

- Interscope Records, a joint-venture partner of Atlantic Records, set to be distributed through the label's new East West America division. Headed by film and television producer Ted Field and producer Jimmy Io-

vine, the Los Angeles-based label will also issue its first album Jan. 29. That set, by Ecuadorean rapper Gerardo, will be followed in the spring by new albums from rockers Primus and Neverland, as well as R&B act U.S. Male.

Staff at Interscope includes Tom Whalley and John McClain, both doing A&R; producer Beau Hill; Marc Benesch, head of national promotion; Michael Papale, overseeing promotion, marketing, sales, and video packaging; David Cohen, business affairs; Claudia Stanten, doing A&R in New York; Tony Ferguson and Chuck Reed, doing A&R and artist development; and Lori Earl, publicity.

- Zoo, BMG's new West Coast-based label headed by former Island chief Lou Maglia, formally bows in February with the debut album by

Latin rock/dance band Rhythm Tribe. Due from the label in March are sets by black/pop female vocalist Lazet Michaels, former Rose Tattoo guitarist Peter Wells, and former RCA singer/songwriter Mark Germino with his band, the Sluggers.

Zoo further has five joint-venture deals expected to bear fruit, with partners including Gamble and Huff (which will result in a Phyllis Hyman album in April or May); Nashville management company Praxis; Rhino (for two of the label's new acts, which will not conflict with that label's distribution deal with CEMA); and the indie Mammoth and Sedona labels.

Among executives now based at the Zoo are George Gerrity, GM; Jayne Simon, VP of marketing and sales; Jesus Garber, VP of R&B promotion; George Daly, VP of A&R; and Bud Scoppa, VP of artist devel-

opment.

- Imago, BMG's new joint-venture label with Terry Ellis, co-founder of Chrysalis Records. To be headquartered in New York, the label will issue its first release in April, by U.K. band King Of Fools, and follow in June with a set by Australian band Baby Animals. At press time, a spokesperson for the label said staffing announcements would be coming within the next few weeks.

- Morgan Creek Music Group, the new West Coast-based label headed by Jim Mazza and David Kershenbaum and distributed by PolyGram Group Distribution (see story, this page).

Looking back at the first-year chart performance of these labels' predecessors, there is an obvious disparity between the spinoff labels and

(Continued on page 68)

Morgan Creek Music Goes With P'Gram Group Dist.

■ BY CHRIS MORRIS

LOS ANGELES—Morgan Creek Music Group, the new record-label arm of the L.A.-based film company Morgan Creek Productions (Billboard, Sept. 15), will be exclusively distributed domestically by PolyGram Group Distribution, the companies announced this week.

The pact, which became effective Jan. 1, makes Morgan Creek Music Group the only major independently owned record company to be directly distributed by PolyGram in the U.S. PGD also distributes the wholly owned A&M and Island labels.

"PolyGram showed the greatest degree of interest in Morgan Creek," says Jim Mazza, who shares the label's presidency with noted producer David Kershenbaum.

Mazza is a former Capitol and EMI executive. The new label's chairman/CEO is Morgan Creek Productions chief James G. Robinson.

Mazza says PolyGram Group Distribution president Gary Rockhold was "excited by the prospect of working with David Kershenbaum and myself, and also with the prospect of future soundtrack releases."

He notes that his company is a "freestanding independent [that goes] to PolyGram with our own marketing, promotion, and video structure... From that standpoint it is attractive to them."

In a prepared statement, Rockhold says, "[Morgan Creek Music Group] certainly has a top-notch group of proven executives who have made a financial and personal commitment to be an important part

of the music industry's future."

Morgan Creek and PolyGram have already enjoyed a mutual success: "Blaze Of Glory/Young Guns II," the Jon Bon Jovi soundtrack for the summer 1990 hit produced by Morgan Creek, has sold more than 2 million copies on Mercury.

"The film did very well because of the music, and vice versa," Mazza says.

Kershenbaum says that the Morgan Creek label expects to release 12 albums during 1991. The label's first signing, the San Francisco-based band Voice Farm, is currently in the studio, with an album targeted for release in the first quarter. Kershenbaum says the company is in negotiations with three other acts.

"We believe there's a niche for us out there musically," Mazza says of

Morgan Creek's A&R orientation. "We don't want to come out there and do things like the other major labels... We believe we're an outlet for acts that might not otherwise get signed. We want to give artists an opportunity they may not have had a year ago."

A likely second-quarter release will be the soundtrack album for the Morgan Creek movie production "Robin Hood, Prince Of Thieves," starring Kevin Costner.

Morgan Creek Music Group has made additional executive appointments since its formation last fall: Colin Stewart has been named VP of marketing and sales, and Mark Berger has been installed as VP of business affairs. Stewart says a VP of promotion will be announced imminently.

Epic To Spread The Word Through Licensing Deal

NASHVILLE—Epic Records will take selected Word Records gospel product into the secular marketplace under a new licensing deal that gives Epic manufacturing, marketing, and distributing rights. The agreement is for three years with renewal options, according to Roland Lundy, president of Word.

Lundy says that not all Word albums will go into the Epic system: "It's going to be on a case-by-case basis. We realize that there's product that doesn't need that kind of distribution right now. What we try to do is set down minimums and then [proceed] on an artist-by-artist, product-by-product basis."

Until recently, Word was distributed in the non-Christian market by A&M Records.

Excluded from Epic distribution, Lundy confirms, is the Amy Grant catalog, now distributed through Geffen Records. Nor will the deal affect the Paul Overstreet country albums, which Word distributes in Christian bookstores under license from RCA Records.



Executives from Word Records and Epic Records announce their new marketing and distribution pact. Shown, from left, are Larry Stessel, senior VP of marketing, Epic; Paul Smith, president, Sony Music Distribution; Dave Glew, president, Epic; Tom Willett, executive director of marketing and sales, Word; Tom Ramsey, executive VP of records, Word; Pete Anderson, VP of sales, Epic; James Bullard, executive director, gospel division, Word; Dan Beck, VP of product development, Epic; and Don Grierson, senior VP of A&R, Epic.

Except for Europe, where Word uses independent distributors, the agreement is worldwide. It includes Word's catalog of nearly 700 albums, new product, and videos.

Marketing strategy will be overseen by Dan Beck, Epic's VP of product development; Pete Anderson, Epic's VP of sales; Tom Willett, Word's executive director of marketing and sales; and James Bullard, executive director of Word's gospel music division.

Under the Word umbrella are the Myrrh, Word, DaySpring, and Canaan labels and a roster of acts that includes Sandi Patti, Al Green, Russ Taff, Petra, Shirley Caesar, the Mighty Clouds Of Joy, and Philip Bailey.

The former CBS Records, of which Epic was a division, tried its hand at producing and selling Christian music in the early '80s via the short-lived Priority label.

EDWARD MORRIS

Hammer Nails 7 American Music Awards Nominations

■ BY PAUL GREIN

LOS ANGELES—It's Hammer time! M.C. Hammer leads the pack of candidates for the 18th annual American Music Awards with seven nominations. Janet Jackson is second with five nominations, followed by Madonna, Vanilla Ice, and Bell Biv DeVoe with four each.

The awards will be presented Jan. 28 on ABC-TV. Keenen Ivory Wayans, host of the Emmy-winning TV series "In Living Color," will host the three-hour show.

Hammer's "Please Hammer Don't Hurt 'Em," a best seller last year, is vying for favorite album in three fields—pop/rock, soul/R&B, and rap. Hammer is also nominated as favorite male artist or favorite artist in all three fields. And "U Can't Touch This" is a finalist for favorite soul single.

Jackson's "Rhythm Nation 1814" is going head to head with "Please Hammer" in the contests for favorite pop and soul albums. And Jackson is nominated for favorite female artist or favorite artist in the pop, soul, and dance categories.

Phil Collins' "... But Seriously" is

the third finalist for favorite pop album. The Englishman is also nominated for favorite male pop artist.

Quincy Jones' "Back On The Block" rounds out the field of favorite-soul-album nominees. Jones is also nominated for favorite male soul artist.

Madonna's "Vogue" is a finalist for favorite single in both pop and dance. In addition, she is in the running for favorite female pop artist—an award she has yet to win—and favorite dance artist.

Ice's "To The Extreme," the fastest-selling album since Prince's "Purple Rain," is a finalist for favorite rap album. In addition, Ice is vying for favorite rap artist and for favorite new artist in both pop and rap.

Bell Biv DeVoe is nominated for favorite pop and soul group and for favorite new artist in soul and dance.

Battling "Vogue" in the favorite-pop-single race are Jon Bon Jovi's "Blaze Of Glory" and Wilson Phillips' "Hold On." The Madonna smash will compete in the favorite-dance-single category with En Vogue's "Hold On" and Snap's "The Power."

Mariah Carey is nominated for fa-

(Continued on page 77)

A black and white portrait of Luther Vandross, looking directly at the camera with a slight smile. He is wearing a dark, high-collared sweater.

His best year in

a platinum career.

LUTHER VANDROSS 1990

1990

His seventh consecutive platinum album,
"THE BEST OF LUTHER VANDROSS...
THE BEST OF LOVE"

1990

His first two double platinum albums:
"THE NIGHT I FELL IN LOVE"
"GIVE ME THE REASON"

1990

His first platinum home video,
"LUTHER VANDROSS LIVE
AT WEMBLEY"

1990

His first Top-10 cross-over hit,
"HERE AND NOW"

...And the best is yet to come.

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COMMENTARY

Even 'Top 40' Misses Many Mass-Appeal Hits

'NO RAP' SLOGANS REFLECT RADIO'S POVERTY

BY ROBERT A. GEORGE

If one had any remaining doubts concerning the bland poverty that has befallen most mainstream radio, Sean Ross' article on "no rap" slogans in the Oct. 13 issue of Billboard provided the final proof.

In one sense, it is ironic. All of these stations—the black ACs as well as the more pop-oriented top 40s—are going out of their way to avoid putting rap on their playlists, but their positioning seems to pick up on rap attitude (i.e., "dissing" the competition for playing "too much" or "all" rap, whether that is the competition's approach or not).

Aside from that, nothing in this situation is cause for humor or celebration. Instead, I think it is cause for sadness. While the "no rap" attitude may be a good quick fix for some stations, it bodes ill for radio in the long run.

As in the late '70s, radio has become completely diffuse. Even so-called contemporary-hits radio (also known as top 40) rarely plays all the biggest hits for fear of offending someone's musical sensibilities. Reflecting this, the airplay and sales charts that accompany the Billboard Hot 100 are becoming more and more disparate. And there is a greater proliferation of charts and subcharts than ever before. Aside from the Hot 100, Hot R&B Singles, and Hot Adult Contemporary, we have a further breakdown of songs on the Hot Rap Singles and Modern Rock Tracks charts.

Radio used to be a coming-together place; now it's a segregating place (and I mean that in all senses of the word). Instead of introducing new and exciting music to the audience, programmers prefer to shore up prejudices. Rather than sifting through new product to make determinations on quality material that deserves airplay, program directors now reject songs out-of-hand as "rap" (offensive to one group) or "hard rock" (offensive to others). One might make the argument that this is sound business sense, but I have another

word for it: cowardice.

Radio programmers are not merely listening to music consultants; they are also taking a tone similar to that espoused by consultants to political campaigns. If this seems too much of an overstatement, consider the "no rap" stand or the "here's another song you won't hear on [the] All-Rap [station]" slogan. Aren't those statements quite similar to what passes for the "negative advertising" so predominant in the political world?

The absurd thing is that at least

should we care about anything other than bottom-line advertising dollars?"

The answer to this is simple: The bland, homogeneous quality of radio is rearing an entire generation of people for whom radio is unimportant. The black AC stations, burned by the disco glut of the late '70s, are playing it safe; they don't want to be hit by a backlash (or should I say "backlash"?). The pop stations don't want to turn off their suburban listeners who think of the 2 Live Crew when they think of

rap is "beat-heavy," there is no universal "feel" to it. Rap has grown diverse, spawning subgenres such as "pop," "political," "hardcore," "house," and even "heavy metal" rap.

My point is not to sound like rap's great apologist, but to try to get people to realize that alternatives exist to dismissing rap out of hand and smugly adopting a "no rap" attitude. It insults potential listeners who are out there purchasing an exciting new/old musical form, while doing a disservice to its audience by refusing to expose it to new sounds.

What is radio's purpose now? Years ago, it abandoned the development of new artists to MTV and other video outlets. It now almost wants to go out of its way to turn off a large section of the music-buying public (a section that has a whole lot of disposable income). Will mainstream radio be little more than talk five years down the line?

Perhaps a lesson can be derived from clubs. I work at a small Maryland bar/nightclub where I am fortunate enough to have a broad latitude in programming. Depeche Mode, Madonna, Jane's Addiction, Young M.C., and Bob Marley can all be heard in a given night (but not necessarily consecutively). Yes, you take risks in this approach, and it's not for everybody. But it has been my experience that, if people hear a certain amount of "their" kind of music, they are patient when exposed to something different. Instead of sneering at people's individual tastes, is it not better to realize that diversity does exist and that listeners are willing to be introduced to new and challenging sounds?

I have no assurances that this tack would be effective; yet I still feel that, down the line, the negative programming exemplified by "no rap/hard rock" sloganeering is not only unproductive, but, in the long term, will further erode any influence radio has in the music industry.

'Radio programmers prefer to shore up prejudices'



Robert A. George is DJ/music director for Mum's Grill, a small club, and a DJ for WYRE-AM, both in Annapolis, Md.

one program director, Steve Perun of Baltimore's B104, admits that his station's anti-rap campaign is intentionally alienating "a lot of [our] core" and that "people aren't going to come in to replace them as quickly." And thus B104 and other stations embark on obnoxious campaigns that may or may not have the results they desire, but in the meantime, the stations proudly boast that they *don't* play many popular songs.

Radio stations have become so cynical that, rather than spend time to educate their audience, they depend on surveys, polls, and consultants in the hope that their listeners will remain docile and ignorant. The "no rap" slogans attempt to keep these people happy and foster a narcotic elitism in listeners.

Programmers argue that people have been whining about the conservatism of radio for years. "We're doing OK," they say. "Why

"rap." Understandable. But all those kids, black and white, who are buying all of those rap (and, to a lesser extent, heavy metal) tunes, what are they going to be listening to five years from now? Certainly not radio; it wasn't their "friend" when they were growing up, so why should they bother with it when they become adults? We are at a point where the medium that thrived in its formative years because of youth music now proudly proclaims: "The young may not apply. Come back when you outgrow your 'childish' tastes." The question remains: Why should they?

Get the message, people: Rap is not like disco; it is not going to just "go away." Come to think of it, neither did disco, but that's another story.

The disdain for rap is so intense in some areas that program/music directors hardly even examine it. Many fail to realize that, while all



MORALS ARE SLIPPING

Since I am cursed with being Jack Thompson, I read the Dec. 8 Billboard commentaries by Richard Pachter and Bob Guccione Jr. about my efforts against the criminal activities of my fellow Miami-ans, 2 Live Crew.

Pachter makes sadly clear his expertise only in Christian-bashing. Guccione's comments do interest me, though, because he is a highly intelligent man of good will whose incisive points I have seven times heard in our college debates on obscenity. We have become friends, and Bob will be the first to confirm our friendship.

I should like to respond to his closing prediction: "When all is said and done, [Thompson] is fighting windmills he thinks are dragons. Finally, his campaign will have no more impact than that."

My campaign resulted in an 11-month national media firestorm, which educated parents about the fact that obscenity is sold to their children. Huge record chains pulled 2 Live Crew's product completely or limited its sale to adults only. That's why "As Nasty As They Wanna Be," which sold 1.3 million copies before I even heard of it, was followed by diminished sales of "Banned In The U.S.A.," which shipped platinum but came back gold. Most kids couldn't get it.

Similarly, Crew's pay-per-view

national TV concert was canceled because cable operators wouldn't touch it. Crew's dwindling concert dates in tiny, half-filled halls are picketed by African-Americans, and Luther Campbell now won't perform his explicit lyrics. Law enforcement and I put 2 Live Crew's career back into the toilet where it began.

Nietzsche wrote: "If you see something slipping, push it." Morals are slipping and the record industry is pushing obscenity to accelerate the slide. At nearly every one of the 30 campuses on which I debated this fall, at least one female student told me of the role obscenity played in the life of the man who raped her. Those who commercially promote those rapes are not windmills. Closer to drag-

ons, I should think.

My hero is Winston Churchill because he took an unpopular stand against evil. Bob Guccione's accent and winsome humor are as delightfully British as my hero's, but I remind Bob and others that Churchill counseled schoolboys, after he had won that war that he alone had predicted: "Never, never, never give in." I shan't.

Jack Thompson
 Coral Gables, Fla.

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

Modern Rockers Ponder Absence Of Black Acts

BY PHYLLIS STARK

NEW YORK—Is modern-rock radio racist?

That longstanding debate is again being played out as some label and radio critics complain about the absence of rap and black acts on modern-rock charts. The critics are pitted against programmers who maintain that those genres do not fit the format and that their audiences will not accept them.

The racism charge has long dogged album rock, a format not known for playing current black artists either, save an occasional Living Colour record. But that debate has lessened in intensity in recent years because the absence of black artists has become the status quo, and because format critics are now upset with the tightness of album radio overall.

In college and commercial modern-rock radio, however, there have been a number of rap and dance acts actively worked by major labels, usually with a little more success at college than commercial outlets, but often with negligible results overall. Among the exceptions are Living Colour, Arista's Urban Dance Squad, and Tommy Boy's De La Soul. Other acts, like Warner Bros.' Ice-T and Columbia's Public Enemy, faced more resistance to label pushes.

Critics charge that "alternative" formats should be more flexible than mainstream ones. And with many modern-rock acts being dance-based, critics also say that playing, say, the rap on Nine Inch Nails' industrial "Down In It" is a double standard for stations that do not play black rap.

CONFERENCE CALL

At two conferences last fall, the CMJ Music Marathon and the National Assn. of College Broadcasters convention, racism was cited as a problem by label and station reps at several panels. At a CMJ session on college radio in the '90s, WUSC Columbia, S.C., MD Will Kahler said college radio "is in a position to open people's eyes, but it doesn't do a very good job. There are a lot of white middle-class people here, and if you look at the [CMJ] charts, there is a lot of white, middle-class appealing music."

At another CMJ panel on the future of alternative commercial radio, WFNX Boston jock Duane Bruce cited a research study done for the station by parent company the Boston Phoenix that indicated that the audience "hates black rap, but we can play the Beastie Boys." This, he says, proves that "racism in rock still exists."

Some format observers are slightly less critical, blaming the absence of rap and dance not on racism, per se, but on "ignorance and conformity." "I think racism definitely does exist," says KCMU Seattle MD Kathy Fennessy. "[But] it's not a conscious thing. I think a lot of people are really ignorant."

Chris Harford, director of marketing and promotion at Hannibal/Carthage Records, says, "Although there is difficulty in getting the music played, it's not flat-out racism but more ignorance and a sort of sameness on the part of [alternative] radio. [It's] the white middle-class garage-punk sound. In college, sometimes the kids are a little afraid. They don't know how to pronounce [the band's name] or what country it's from, or where that country is. I say, I don't care how you pronounce it, just play it."

Similarly, Alex Miller, national promotion director/developing artists at Virgin Records, says "we recognize [racism] as a problem, but it's not any more of a problem than [discrimination against] any other genre that programmers are closed-minded about. The same is true of industrial music. It's not a blatant thing that programmers are out to make [black music] not profitable."

"The crux of the problem is that programmers are sometimes a little fearful about playing rap or world music because they haven't done it before and so much of what they do is determined by the ratings book

and turning a profit. It's easier to put something on the air that people have a knowledge of."

Miller says Virgin and other labels are fighting "the mentality that white people don't listen to R&B radio and black people don't listen to anything but Levert."

NO PROBLEM?

On the other side, one major-market modern-rock PD denies outright

'Our listeners are not interested; they don't think it fits'

that there is a problem. Bruce's boss, WFNX PD Max Tolkoff says modern rock radio has "room for R.E.M. and Public Enemy, New Order and De La Soul."

Other format observers say that the resistance to black music lies not with PDs but with progressive radio's audience. Steve Tipp, Columbia's VP of alternative music, says that research frequently spells bad news for rap at the commercial

modern-rock stations that do call out.

"My experience with working the 3rd Bass and Public Enemy records is that a lot of [stations] don't want to play it because their listeners don't want to hear rap," he says. "Is it wrong? Well, they're commercial alternative radio stations and playing a lot of other things that very few stations are playing. God bless them."

Although he does not do callout, KEDGE Dallas PD Larry Nielsen says "the feedback that we get from our listeners is that they're not interested in hearing rap music on this radio station. They just don't think it fits." As for other forms of black music, Nielsen says "it is true that there is not a terrific amount of black music [in this format], but how many black artists do you hear on AOR? How many are on country? Black artists aren't really making the kind of music that fits those formats."

XETRA-FM (91X) San Diego PD Kevin Stapleford, who does do callout, says that "there don't seem to be a lot of rap records that capture the imagination of non-rap listen-

ers." He also notes that the success of some rap acts on alternative radio "has a lot to do with exposure. For example, the Public Enemy song '911 Is A Joke,' became a hit for 91X because "it was all over MTV and people got to know it."

Bruce says getting the alternative crowd to listen to and appreciate some forms of music is difficult. "It seems like I'm up against a wall sometimes as far as getting black music played," he says. When Bruce is spinning in clubs, "people come up and complain during the rap. [They] roll rap into something horrible the way crotch-rock video was five years ago."

Dave Whitney, GM of Brown Univ's commercial outlet WBRU Providence, R.I., says that although the station does considerable R&B block programming—as do many college outlets—during the weekend, "black music doesn't fit into the format, which is audience driven." But Whitney also notes that there is not much black alternative product available. "The content of that format is industry driven," he says. "We play what's there."

(Continued on page 22)

Some Top 40s Taking Early Liking To Import Singles

(Continued from page 1)

No. 60 on Billboard's Top 40 Radio Monitor chart. This is quite an achievement, considering that the group's domestic label, MCA, has been trying to discourage stations from playing the single before its release date later this month.

"I've Been Thinking," a poppy, up-tempo record with more than a passing resemblance to the Fine Young Cannibals, peaked at No. 2 in the U.K. and No. 1 on Music & Media's Eurochart in October and began receiving import airplay at such major-market outlets as KRBE Houston and KKLQ (Q106) San Diego about a

month later. By Thanksgiving, MCA had sent C&D letters to some of those stations. Other PDs say the label verbally asked them to stop playing Londonbeat, although one medium-market PD claims he has not been asked to drop the record.

At press time, there were approximately 15 stations still playing the Londonbeat single, although only one, KRBE, defies MCA by continuing to report it to the trade charts. Many of those stations are major-market outlets, giving "I've Been Thinking" enough points to debut at No. 60 on the Top 40 Radio Monitor chart, which does not depend on sta-

tion reports.

Although it has prompted the most extreme label reaction, "Thinking" is not the only import to receive significant top 40 airplay in recent months. Vanilla Ice's remake of "Satisfaction," available only on the import version of his current album, is receiving top 40 airplay in the wake of his "Ice Ice Baby" smash. Rod Stewart & Tina Turner's remake of "It Takes Two" has also received some import play. Soho's "Hippychick" broke out of Houston as an import. And Pat & Mick's "Use It Up, Wear It Out" received exposure in several major markets and on the nationally syndicated "Open House Party" before being picked up by Charisma.

Import airplay has always existed at top 40 to some extent. Milli Vanilli's "Girl You Know It's True" was played by some top 40s for several weeks before its release here. So was Neneh Cherry's "Buffalo Stance." The difference now is that multiple records are breaking simultaneously in this manner.

That change parallels the rise of imports at the dance clubs (Billboard, Nov. 17). "Hippychick," "I've Been Thinking," and "Use It Up" all received widespread exposure at clubs here first. WDJX Louisville, Ky., PD Chris Shebel and WAPW Atlanta MD Lee Chesnut, both of whom were early on the Pat & Mick single, say club play in their markets brought "Use It Up" to their attention.

The import boom also reflects PDs' concern about a product shortage, especially during the holiday lull. "We're at the mercy of what the labels release, so whenever we can find something to augment what we've got, we're going to jump at it," says

KRBE PD Steve Wyrostok. "More people are recognizing that it's not taboo to play things other than what the record companies [are working]."

KKLQ PD Kevin Weatherly says Londonbeat "fills a void right now for up-tempo pop/dance music. The fact that we have it and you can't buy it is a reason for people to listen to us." And, in a statement that sounds remarkably similar to those made about 1988-89's revival boom, he cites "all the music directors who are networking. There's a certain amount of pride involved with music people who are out there looking for the next hit record."

THE TIMING GAME

Not all import radio hits have an easy time once they are released here. Candy Flip's "Strawberry Fields Forever," a hit at many of the stations that broke "Hippychick," had the same problems on radio that it had in the clubs after Atlantic picked it up. And while it went top 10 at some stations that picked it up as an import, "Use It Up" has faced radio resistance since its U.S. release. It was unbulleted last week at No. 83 on the Hot 100.

As Charisma VP of promotion Bob Catania puts it, "This was the buzz record of all buzz records. People were calling here begging and pleading with us to Federal Express it to them. I thought I could sit back and watch it fly . . . but once the mystique of the record was over with, it became a struggle."

But Catania says he never considered asking stations to back off their import play of "Use It Up." Import play was only a problem, he says, in

(Continued on page 15)



Strutting With Stuff. AC WMGF (Magic 107.7) Orlando, Fla., news director Arlene Ross struts with Orlando Magic mascot "Stuff" during Magic Family Fun Night at the Orlando Arena.

FCC Says Yes. WRCN Protests; Cox Takes AC; Houston Gets Jazz

OF ALL THE MARKETS that have seen "marriage of convenience" simulcasts between non-co-owned stations, West Plains/Willow Springs, Mo., may not seem particularly pivotal. But the FCC has given its official blessing to an arrangement involving four of the market's six stations. As soon as the equipment is in place, country KUKU-FM will replace its own format with the country format of rival KWPM and become KGAR. KWPM's FM, KSPQ, will remain block programmed. KUKU-AM will go country oldies. KWPM/KSPQ PD Fred Clift will oversee both stations.

In a ruling issued before the holiday break, the FCC "found that the commission's rules would not prohibit" KWPM from "entering into a 'network affiliation' agreement whereby KWPM, Inc., will provide KUKU-FM with between 12 and 24 hours of KWPM's programming per day."

That would seem like another pretty clear endorsement of the current slew of simulcasting arrangements—some of which have been cleared with the FCC and some of which have not. But WRCN Riverhead, N.Y., is still filing a formal request with the FCC that the commission investigate the simulcast agreement between its rival, WWHB Hampton Bays, N.Y., and WNEW-FM New York.

Among WRCN's claims: That the arrangement allows WNEW-FM owner Group W to circumvent the group-ownership limit of 12 stations, thus rendering the multiple-ownership limit "meaningless"; and that under its Dec. 4 tightening of translator rules that WNEW-FM would not be allowed to have a translator outside its primary service area.

In other FCC news, the Chicago Sun-Times reports that the commission has closed its investigation of a 1989 incident at country WUSN in which station employees were used in pre-arranged contest bits.

PROGRAMMING: COX STAYS AC

After much speculation, Cox has announced that its recently acquired soft AC KKWM Dallas will remain soft AC. But by the time you read this, it will have switched calls to KLRX (Lite 97.9) and will be marketing itself as a new station. A search for a PD is still under way. GM Gregg Lindahl says that in three research projects Cox conducted "it was clear that people still wanted a station like this. They just didn't know one existed." Elsewhere in town, Jim Stanton is out as GM of urban KJMJ (100.3 Jamz). Former PD Elroy Smith, who had stayed on for several weeks, is officially gone; Tom Casey is now acting PD.

U.S. Radio's Houston outlets KJOJ and KGLF have ended their religious simulcast. KJOJ has picked up the KJOJ calls and remains religious. KGLF, meanwhile, is now "Smooth Jazz" KJZS under OM Mike Ryan (Billboard, Aug. 25) and VP/GM Don Peterson from WSTF Orlando, Fla. Staffers thus far include morning man Trevor Lay from Satellite Music Network, Sandy Edwards from WHFS Washington, D.C., in middays, and Thomas Henderson from crosstown KTSU in

nights. Ryan will do afternoons for now; other staffers will be added later. Meanwhile, WSTF's PD also heads for a top 10 market this week. Barry James is the new PD of AC WAXY Miami, replacing Bruce Buchanan. WSTF's new GM is Chris Ackerman from WSHH Pittsburgh ... Jon Robbins is out as PD of album KGON Portland, Ore. ... WXTR Washington, D.C., GSM Pam Somers is the new station manager at WWIN Baltimore.

At press time, the sale of WYHY (Y107) Nashville and WMJI Cleveland to Legacy was set to close either last Friday or this Monday (7). When



by Sean Ross with
Craig Rosen & Phyllis Stark

it does, consultant and former WMMS/WNCX Cleveland PD John Gorman will indeed be OM/PD, replacing Joel Lind (Billboard, Dec. 22). And J.R. Nelson will be Legacy's group production director, based at WMJI.

Elsewhere on the North Coast, Keith Clark is the new PD of top 40/dance WJMO-FM (Jammin' 92), replacing Steve Harris. Clark was PD of urban WHJX (Hot 101.5) Jacksonville, Fla. And after weeks of rumors, soft AC WQAL has completed its switch to a brighter AC format, retaining its call letters but becoming Q104 under PD Dave Erven.

After 20 years as either top 40 or album rock or both, WLRS Louisville, Ky., dropped its album format on New Year's Day to become bright AC Mix 102. New call letters are being applied for. Peter Smith remains PD. WLRS' jocks stay on board, but the station is running jockless.

N/T KXOK St. Louis will switch to gold-based urban/AC in the next few weeks. No PD has been named to replace OM Jeff Long, who is leaving to enroll in a seminary. Co-owned top 40 KHTK (Hot 97) taps Chuck Nasty, last with KBEQ Kansas City, Mo., for mornings.

At album WNOR Norfolk, Va., Bryan Jeffries has resigned as PD. No replacement has been named. Elsewhere in Tidewater, oldies WPEX Norfolk, Va., is now programming "classic country." Frank Turner remains PD. And top 40 WNVZ (Z104) is now leaning more dance; PD Chris Bailey compares the station with WBBM-FM Chicago or WLOL Minneapolis. Comedian Ralph The Mouth, who has been doing bits for Z104 for several years, is now officially part of the morning show. And at AC WJQI, morning man Tom Graye and p.m. driver Alex O'Neal switch shifts.

At N/T WMAQ Chicago, ND Jim Frank is upped to executive editor—that station's equivalent of PD—re-

placing Scott Herman, now with KYW-TV Philadelphia. Frank, who has been with the station since its switch to all-news in March 1988, will continue as ND ... Keith Conners, currently the morning producer at AC WSB-FM Atlanta, is the new PD/morning man at country WSUN Tampa, Fla., replacing Stonewall Jackson, who goes to country KSON San Diego for mornings.

Amid rumors that further changes are coming, WZAZ-FM Jacksonville, Fla., has dropped its mainstream urban format and is now simulcasting WZAZ-AM's urban/AC format. Gone are staffers Downtown Hank Brown (middays), Coco B. Nuts (p.m. drive), Will Power (nights), and Champagne (overnights). GM/morning man Mark Picus, aka Jack "Have Mercy" Bellboy, now does mornings on the combined stations as Nat Jackson goes to afternoons. Gareth Schappert, aka Hollywood Swingin', is now PD for the stations.

Former WYCB Washington, D.C., GSM Gene Harley—most recently with Avis in a corporate sales post—takes the new station-manager post at crosstown business news outlet WPGC-AM ... Former N/T KSDO San Diego night host John Crist is the new OM at similarly formatted WERC Birmingham, Ala. ... Album KWIC Beaumont, Texas, is making preparations to go on the same stick as rivals KHYS and KYKR, which will also give it a signal into Houston.

Jay Albright, whose consultancy arrangement with Burkhart/Douglas & Associates ended quietly several months ago, is now a GM/broadcast consultant with Seattle-based Broadcast Programming Inc. Albright had already consulted several of the program supplier's syndicated country formats. Also, former KOMO Seattle PD Mike Bettelli joins as digital systems manager.

Charlotte/Winston-Salem, N.C.-area "beach music" outlet WRDX (X106) is adjusting its format slightly, adding some more '70s/'80s AC material to its R&B/oldies mix and becoming "Beach 106." In addition, weekender and local beach music godfather John Hook is now working afternoons at the station. OM Phil Kehr goes on the air for middays. P.M. driver Mike Wayne goes to nights. Curtis Carpenter moves middays to overnights. Lana and J.P. are out.

Urban WEBB Baltimore has dropped its rap product and is now leaning more adult. P.M. driver Bill Weaver and night jock Chris "Hit Man" Thomas have switched shifts ... Simulcast AC WPNT-AM Chicago is off the air following the expiration of its transmitter site lease.

Mobile, Ala., gets another country FM this week as WKKY, formerly an urban station serving Pascagoula, Miss., becomes "Bay Country 104.9" WZBA. Bill Milam returns to the market as GM. Paul Schultz, formerly with KNIX Phoenix, is the new PD. Moon Mullins of Pollack-Mullins Nashville will consult.

By the time you read this, soft AC WCEZ Columbia, S.C., will be spectrum AC Star 93.5. Jim & Joanne Crosson will do mornings. Doug Kel-

newsline...

ROB HASSON is promoted to VP/director of sales for TK Communications, assuming duties from company president Bob Reich. He remains VP/GM of TK's KLUV Dallas.

JERRY GERSON is out as GM of Shamrock's WGRX Baltimore. Dwight Dingle, GM of sister AM WTTR is now handling those duties.

CHARLES SMITHGALL, manager of WCNN Atlanta, is again GM of co-owned WALR, replacing Tamiko Jones.

GARY STARR is now managing WFAS-AM-FM White Plains, N.Y., in advance of his acquisition of the stations from CRB Broadcasting. He replaces Rich White. At Starr's WRCN Long Island, N.Y., David Feinblatt has been upped from station manager to GM.

ly from crosstown WOMG does middays. Lynn Scott from WPCV Lakeland, Fla., joins for afternoons. Ben Scott, p.m. talk host on co-owned WVOC, will do nights as Ben Casey. Steve Varholly from WERZ Exeter, N.H., does overnights.

Fresno, Calif., had another Christmas-week surprise Dec. 28 when Spanish-language KOQO-FM became top 40/dance KQPW (Power 102) under consultants Don Kelly & Bob Perry. Ed Prince, from crosstown churban KBOS (B95), is president/GM, replacing Ed Distell. B95 PD Jeff Davis has also jumped over, as has station manager/GSM Ron Flores, morning man Rick McNeil, and weekender Victor Vargas. KOQO-AM will remain Spanish. Back at B95, NSM Duane Murray is now GM.

Longtime top 40 WTHZ (Z103) Tallahassee, Fla., should be adult top 40 as WUMX (Mix 103.1) by the time you read this. Kevin Gossett remains PD/morning man. MD/night man Jimmy Jam is now MD/nights at top 40 WHXT (Hot 99.9) Allentown, Pa., replacing Eric Stryker. Gossett becomes MD. Morning news anchor Courtney Collins moves to nights as Laura Monroe. Weekender Gene Square moves to overnights.

After five years as a top 40, WGGZ (Z98) Baton Rouge, La., is now Oldies 98.1 under consultant E. Alvin Davis. PD J.J. Stone and his staff will remain, as do the call letters ... Unistar AC outlet KWKS Wichita, Kan., went to Satellite Music Network's Pure Gold format over Christmas.

Tim Roberts is the new PD at country KHAK Cedar Rapids, Iowa, replacing Tim Closson—now with WUBE Cincinnati. Roberts was APD/p.m. driver at country WTDR Charlotte, N.C. ... Oldies WAYY Eau Claire, Wis., will go N/T Monday (7). Jim Ross is OM/afternoons.

After 15 months off the air, WNUE Fort Walton Beach, Fla., is back on the air as N/T. PD Larry White and ND Don Mooring join from those duties at country rival WMMK (K92). Deborah Watson from WCOA Pensacola, Fla., is doing mornings; first-jobber Deana Langley is in afternoons.

PEOPLE: NEW ZOU REVIEW

At top 40 WZOU Boston, Ron Engelman and Bill Rossi are out of the station's Morning Zoo. That show will now be anchored by J.R., who joined several weeks ago from KROY Sacramento, Calif., and Trudy Z, who was previously his partner there. Although nothing had been signed at

press time, another former WZOU morning man, Scott Mackenzie, who exited several weeks ago, was expected to show up in mornings at top 40 WOMX (Mix 105.1) Orlando, Fla.

At top 40 WFLZ (Power Pig 93) Tampa, Fla., Tim & Tom make their long-anticipated move from nights to p.m. drive. Their night shift is now being handled by Hawk Harrison, previously the night rocker at WYHY (Y107) Nashville. APD B.J. Harris goes back to his midday shift. Weekender Gator McClusky is now doing late nights.

This sets off an equal and opposite list of changes in Nashville. Harrison's brother, Tony "Gator" Harrison, from WSMT Sparta, Tenn., is the new night jock. John "Rock & Roll" Smelley goes from overnights to late nights. Part-timer Spyder Barker is now handling overnights. Marty Shannon exits.

WYST Baltimore midday host Jennifer Steele is the new morning person at WJZE (Jazzy 100) Washington, D.C., as PD Beej Johnson comes off the air. Also, Keith Antone from WBBY Columbus, Ohio, is the new morning man at "Jazz 100" KATZ-FM St. Louis ... Dan Hanson is out of mornings at WQFM Milwaukee.

Cliff Smith is the new MD/p.m. driver at adult alternative WCDJ Boston. Smith, who remains host of the nationally syndicated program "Jazz Spectrum," was PD at WNND Raleigh, N.C. Also, WCDJ night jock Anne Williams is out.

Former WNYP Ithaca, N.Y., PD Curt Monday is now production director/nights at oldies WKLX Rochester, N.Y. Paul Jason goes to late nights; Jim Edwards exits ... Margo Johnson of WDOK Cleveland takes middays at AC WLIT Chicago, replacing Steve Schy. Also out is night jock/production ace George Briggs (312-201-0919.)

Former WLUM (Hot 102) Milwaukee morning man Arnie Wheeler is now officially the overnighter at crosstown AC WMYX ... P.M. driver Hollywood Heffelfinger is upped to the new APD slot at top 40 WNNK Harrisburg, Pa. Midday jock Scott Shaw is named MD, replacing Ed August ... Former KKZR Houston OM Fred Klokonos is looking for an APD or MD job in top 40 or album rock; call 713-783-6981.

At top 40 WQID Biloxi, Miss., Kevin "Crash" Davis joins from KCIZ Fayetteville, Ark., as MD/nights, replacing Rick Lovett. Also, Shae Matthews, who had been handling many assistant PD/MD duties in the interim, is named programming assistant.

Album Rock Tracks

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

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

RADIO

Recession Good For Satellite Programmers; MJI Broadcasting Goes To The Grammys

LOS ANGELES—There is no doubt that the recession is hitting some radio stations hard. But this isn't necessarily bad news for everyone in the business. The current economic crunch has been a blessing for companies that deliver full-service formats via satellite.

According to chairman John Tyler, the Satellite Music Network had its best year yet in 1990 and is predicting every bigger things for 1991. "It is primarily because of the economic situation," says SMN GSM Roy Simpson. "More and more group operators that are faced with increasing debt service and decreasing ad and market shares are coming to us and looking for ways to cut costs."

Drake Chenault VP/GM T.J. Lambert concurs. "Forty percent of the stations out there are losing money and a lot are going to look at [satellite-delivered programming] as a cost-cutting venture," he says. "Satellite guys don't call in sick or require health insurance [from stations]. They say what you want when you want them to say it."

Unistar co-chair C.T. Robinson says that there is "a whole new group of broadcasters who are opening up their minds to satellite programming." Robinson also admits that "some segment of that group is probably opening their minds because of their 'financial situation,'" but he says the financial crunch isn't the sole reason why satellite-delivered formats are more successful than ever.

"A segment of the satellite-network business has become legitimized through performance," he says. "Our affiliations of stations continue to grow, and we see no let-up in 1991."

MJI'S GRAMMY WHAMMY

For the sixth straight year, MJI Broadcasting will offer a slew of Grammy programming, beginning Thursday (10) with live coverage of the Grammy nomination announcements from Los Angeles, New York, and Nashville.

MJI will also offer a series of two-hour Grammy-related specials designed for album rock, top 40, country, AC, urban, classical, and jazz stations.

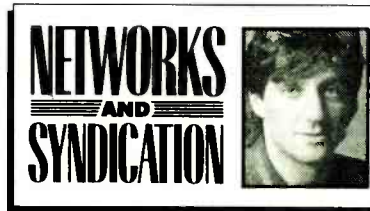
In addition to its live backstage coverage of the event and Grammy Moments shortform programming, MJI will hold "Live! From Grammy Week," a multistation remote, from Feb. 19 to 22. Stations will be offered four hours of satellite time a day to broadcast live from the Hilton Hotel in New York, where they will be able to interview stars visiting for the award show.

Howard Stern's morning show, heard on WXRK New York, WYSP Philadelphia, and WJFK Washington, D.C., has already signed on, as have KLSX Los Angeles and KRQR San Francisco.

Also, MJI has also signed a deal with VH-1 to co-produce the cable network's Grammy special, which MJI will offer as a simulcast to AC stations. The special, tentatively titled "Countdown To The Grammy Awards," will use the format MJI uses for its Grammy radio specials. MJI president Joshua Feigenbaum says the network is "trying to do as

many tie-ins as possible so we can add some reverberations to the programming."

AROUND THE INDUSTRY



by Craig Rosen

SMN plans to offer several of the specials featured on its satellite formats as syndicated weekly programs in the U.K. ... RPM Productions' Bob Meyowitz was so pleased with the reaction to "The Radio Free Walsh Pre-Christmas Special," he hopes to run a series of specials with

Joe Walsh during 1991.

In February, MediaAmerica and Neer Perfect Productions will offer "The Robert Johnson Rock Special," a one-hour show hosted by Rolling Stones guitarist Ron Wood and featuring interviews with Eric Clapton, Gregg Allman, Dicky Betts, Robert Plant, Jimmy Page, and Keith Richards. Also, MediaAmerica has promoted research director Susan Garone to the VP/research position.

Westwood One's "Rockin' America Top 30 Countdown With Scott Shannon" has undergone a face lift. The program is now known as "All-Request Top 30." According to producer Dana Miller, the show's chart is now based not only on the Radio & Records chart but also on listener calls to an 800 number. "It makes it more format-friendly." With the request tabulations, Miller says, records (Continued on page 22)

Modern Rock Tracks

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

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

Radio Well-Suited For Success In Merchandising Arena

NEW YORK—Although money is tight everywhere, some stations have discovered that they can earn significant amounts of cash, particularly during the holidays, by selling sweatshirts, stuffed mascot dolls, and even station condoms in station stores or through merchandising arrangements with other retail outlets.

Estimated holiday earnings at oldies KOOL-AM-FM Phoenix's "KOOL Radio Store," for example, total \$18,000. Album KSHE St. Louis reports gross holiday earnings of more than \$10,000 at its store. And album WBCN Boston's "Rock Stop" earned \$8,700 in pre-Christmas sales, including \$1,300 Dec. 24 alone.

KOOL's store has been in operation for a year and a half and, unlike other station stores, it offers more than just station merchandise. Other items for sale include jukeboxes, radios, hard-to-find oldies, and items from the oldies era including vintage Coke bottles, signs, magazines, and posters.

And of course there is the clothing. KOOL VP/GM Jim Seemiller notes that the store sells "about 250 clothing items, just about anything you can wear except underwear and bras." Seemiller says the sweatshirts are the most popular winter item, replaced by shorts and tops in the summer. Surprisingly, Seemiller says, T-shirts do not do particularly well. "T-shirts are something you give away at remotes," he says. "[People] expect them to be free. They won't buy an \$8 T-shirt but they'll turn around and buy a \$30 polo shirt."

Seemiller estimates the store grosses \$80,000-\$100,000 annually. This figure is doubled by a lucrative mail-order business promoted by the 40 station affiliates that broadcast the KOOL Gold Network. The store is run as a business separate from the station and actually trades its 10 weekly on-air mentions for merchandise that the station can give away.

In addition to the financial rewards of the store, there are two other advantages. Seemiller says his sales people have learned a lot about merchants' concerns by having their own retail business. He also cites the "warm fuzzies. We

get to touch our listeners. Other stations have no contact with listeners."

KSHE's "Schtuff Store" (oddly named after an impersonation of Humphrey Bogart saying the word "stuff") has been in business for at least 20 years, according to promotion director **Abigail Pollay**. It is located in a compact disc store, and the store's owner takes care of all prize distribution in exchange for promotional mentions. KSHE's call letters are licensed to a manufacturer, although the station has the final say on designs, and the manufacturer sells the merchandise to 100 additional retail locations. KSHE gets a percentage of sales. Pollay estimates that merchandise sold at all of the retailer locations brings in \$1 million a year from which his station takes an undisclosed percentage.

To keep interest high, a new KSHE item is introduced every month and a half. Among the big sellers are stuffed versions of the stations' pig mascot, "Sweetmeat," and T-shirts in infant and children's sizes, Pollay says. The station suggests retail prices for the merchandise, but has no control over the prices at any store outside its own.

Pollay is careful to listen to the needs of the retailers, "because they know what people want." She initially resisted the suggestion that KSHE capitalize on the popular "Bo [Jackson] knows" Nike spots with a "Sweetmeat knows" sweatshirt, but when she changed her mind, "it was a huge seller for us this Christmas."

The job of merchandising can be daunting. Pollay says "If I didn't have an outside company handling it, I'd probably need four-to-five people on staff just to handle merchandising." But, she adds, "it is definitely lucrative for the station. [It] is extra profits on top of the ad sales. But the biggest advantage is getting our call letters out there."

Album WMMR Philadelphia creative services director **Jeannie Levine** agrees that "the visibility you get in the market is amazing because people are like walking billboards." But Levine notes that in merchandising, "you have to design from a retailer perspective. Stuff people would want to buy is differ-

ent from what you would give away. People will take anything as a giveaway, but to spend \$20 on a shirt it has to jump off the rack."

WMMR, which had "rock shops" at various retail locations until mid-1990, plans to go back into business by March and is currently looking for one or two major, multilocation retailers to tie in with, according to Levine.

WBCN's store, started about a year ago and located at the station



by Phyllis Stark

in a space formerly used for storage, contains a display case filled with memorabilia including old bumper stickers and afternoon jock **Mark Parenteau's** groovy boots from the '70s. It is staffed by a full-time manager and an assistant. The manager is responsible for working with artists to design new products.

Promotion director **Larry Loprete** says the store is mentioned about four times a day all during the hours it is open. During the holidays, it was mentioned once a shift. It has also been promoted with ticket-giveaway incentives, where entry blanks had to be filled out at the store, and newspaper ads with coupons for discounts on merchandise. A Ticketron outlet will open shortly within the store and is expected to increase traffic.

Another store-traffic builder is the vouchers sent to T-shirt winners, who must come to the store to redeem them. Among the items on sale in the store are mugs (\$6.99), T-shirts (\$8-\$23), baseball caps (\$14), and WBCN condoms, which sell for \$1.50 each. Loprete says there is a "reasonable mark-up" on these items.

Based on the success of those that have done it, other stations are entering the merchandising business. Top 40 **KKBQ (93Q)** Houston director of marketing and promotions **Jim Marchyshyn** says his station will "definitely" begin merchandising in 1991, and he is considering the option of having a station store. But Marchyshyn notes that it

will have to be presented and marketed differently than the heritage album stations. "Major AORs build loyalty," he says, "whereas with CHR it's 'what have you done for me lately?' That will have an impact on how we sell clothes. We'll have to be constantly changing and keeping in touch with the trends."

KQLZ (Pirate Radio) Los Angeles kicked off a merchandising campaign Dec. 5. Promotions director **Rob Tonkin** estimates that it can earn \$600,000 in its first year.

IDEA MILL: POLAR PLUNGE

Top 40 **KUBE** Seattle morning men **Charlie Brown** and **Ty Flint** invited listeners to join the "polar bear club" by plunging into Lake Washington's icy waters last month. The first five people who jumped in the lake with Brown and Flint won \$50.

Top 40 **KCAQ (Q105)** Oxnard, Calif., promoted safe driving during the holiday season by co-sponsoring a mall display of a car that had been involved in a drunk-driving accident. Representatives of Mothers Against Drunk Driving answered questions and handed out pamphlets at the display.

Broadcast Promotion and Marketing Executives has announced a call for entries in the 1991 Gold Medallion Awards competition. Awards for spots and campaigns will be given for video, audio, print, sales presentations, sales promotion kits, specialty promotions, and special projects at the June conference in Baltimore. Entries are due March 8 and can be mailed to BPME, Suite 624, 6255 Sunset Blvd., Los Angeles, Calif. 90028. There is a \$55 per entry fee for BPME members and a \$100 fee for nonmembers.

PRO-MOTIONS

Larry Miller has been named promotion director at adult alternative **WQCD (CD101.9)** New York. He was previously with **Don Kirshner's Mediators**... **Joy Schroeder** is the new promotion director at top 40 **KLUC** Las Vegas. She was publicity coordinator for the Las Vegas Symphony... **Rob Potter** has been named promotions manager at album **KAZY** Denver. He was assistant of marketing and promotion at top 40 **KZZU** Spokane, Wash.



Next, The Purple Socks! During a recent visit to WHTZ (Z100) New York, Donny Osmond, left, gives afternoon jock Elvis Duran some hair styling tips.

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The RADIO HOTLINE

Rumors, News, Jobs, Airchecks

24 Hours A Day

two dollars a minute

Hot Hits in Tokio

Week of December 23, 1990

- 1 Sensitivity Ralph Tresvant
- 2 Love Will Never Do Jeet Jackson
- 3 Because I Love You Stevie Nicks
- 4 Justify My Love Madonna
- 5 Ice Ice Baby Vanilla Ice
- 6 Sweet As Your Feeling Shota
- 7 I'm Your Baby Tonight Whitney Houston
- 8 I Wanna Get With U Guy
- 9 Fairweather Friend Johnny Gill
- 10 Impulsive Wilson Phillips
- 11 More Than Words Can Say Alias
- 12 Freedom George Michael
- 13 The First Time Surface
- 14 Anything Is Possible Debbie Gibson
- 15 From A Distance Bette Midler
- 16 Love Takes Time Mariah Carey
- 17 Step Back In Time Kylie Minogue
- 18 After The Rain Nelson
- 19 Special Kind Of Fool Basic Black
- 20 Miracle Jon Bon Jovi
- 21 I'm Not In Love Will To Power
- 22 Grown Up Christmas List David Foster
- 23 Feels Good Tony! Toni! Toné!
- 24 Wiggle It 2 In A Room
- 25 Heaven Knows Cool Down Zone
- 26 Shaking The Tree Peter Gabriel
- 27 Crying In The Rain A-ha
- 28 I Don't Want To Say Goodbye Planet 3
- 29 I'm Not Satisfied Fine Young Cannibals
- 30 I'll Do 4 You Father M.C.
- 31 Love Me Tender Lou Rawls
- 32 Groove Is In The Heart Deee-Lite
- 33 Little Brother Blue Pearl
- 34 Mangata No Fortune Yumi Matsutoyu
- 35 Serious Duran Duran
- 36 Without You Debbie Gibson
- 37 Love The Dream Academy
- 38 Now Power Generation Prince
- 39 So Close Daryl Hall & John Oates
- 40 One And Only Man Steve Winwood
- 41 B.B.D. II Thought It Was Me? Bell Biv DeVoe
- 42 You're Amazin' Robert Palmer
- 43 Disappear Inyx
- 44 Le Temps Passé Christian Legrand
- 45 Chacun De Son Cote L'Affair Louis Trio
- 46 The Matter Of Fact Innocence
- 47 I Don't Have The Heart James Ingram
- 48 Channel J Al B. Sure!
- 49 Missing You Soul II Soul
- 50 Misunderstanding Al B. Sure!

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

POWERPLAYISTS

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

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

PLATINUM

Z100 New York P.D.: Steve Kingston

- 1 Madonna, Justify My Love
2 DNA Featuring Suzanne Vega, Tom's Din
3 Janet Jackson, Love Will Never Do (Wi)
4 Steve B, Because I Love You (The Pos)

95.5 WPLJ New York P.D.: Tom Cuddy

- 1 Steve B, Because I Love You (The Pos)
2 Bette Midler, From A Distance
3 Madonna, Justify My Love
4 Wilson Phillips, Impulsive

KISFM 102.7 Los Angeles P.D.: Bill Richards

- 1 Steve B, Because I Love You (The Pos)
2 Bette Midler, From A Distance
3 Surface, The First Time
4 Madonna, Justify My Love

108 FM Boston P.D.: Sunny Joe White

- 1 Pat & Mick, Use It Up And Wear It Out
2 Madonna, Justify My Love
3 C&C Music Factory Feat. Freedom Willi

MIX 107.3

Washington P.D.: Lorrin Palagi

- 1 Mariah Carey, Love Takes Time
2 Whitney Houston, I'm Your Baby Tonigh
3 Wilson Phillips, Impulsive

WZLW 94.5 FM Boston P.D.: Steve Rivers

- 1 Steve B, Because I Love You (The Pos)
2 Madonna, Justify My Love
3 Deee-Lite, Groove Is In The Heart

B94 FM Pittsburgh P.D.: Danny Clayton

- 1 Damn Yankees, High Enough
2 Steve B, Because I Love You (The Pos)
3 Winger, Mies Away

EAGLE 106 Philadelphia P.D.: Todd Fisher

- 1 Alias, More Than Words Can Say
2 Tony! Toni! Tonet!, Feels Good
3 Steve B, Because I Love You (The Pos)

MIX 107.3

Washington P.D.: Chuck Beck

- 1 Bette Midler, From A Distance
2 Steve B, Because I Love You (The Pos)
3 Candyman, Knockin' Boots

POWER 99 FM Atlanta P.D.: Rick Stacy

- 1 Damn Yankees, High Enough
2 Will To Power, I'm Not In Love
3 Bette Midler, From A Distance

THE NEW 95 FM Detroit P.D.: Gary Berkowitz

- 1 Rod Stewart, I Don't Want To Talk Ab
2 Steve Winwood, One And Only Man

POWER 93 FM Tampa P.D.: Marc Chase

- 1 Bart Simpson, Do The Bartman
2 Janet Jackson, Love Will Never Do (Wi)
3 Madonna, Justify My Love

FOZ

Detroit P.D.: John McFadden

- 1 Steve B, Because I Love You (The Pos)
2 Mariah Carey, Love Takes Time
3 Janet Jackson, Love Will Never Do (Wi)

96.3 FM RADIO WHY? Detroit P.D.: Rick Gillette

- 1 Madonna, Justify My Love
2 Steve B, Because I Love You (The Pos)
3 Janet Jackson, Love Will Never Do (Wi)

THE NEW 95 FM Dallas P.D.: Randy Kabrich

- 1 Steve B, Because I Love You (The Pos)
2 Whitney Houston, I'm Your Baby Tonigh
3 After 7, Can't Stop

99.5 WLOL Minneapolis P.D.: Greg Strassel

- 1 Steve B, Because I Love You (The Pos)
2 Whitney Houston, I'm Your Baby Tonigh
3 Janet Jackson, Love Will Never Do (Wi)

KDWB 101.3

Minneapolis P.D.: Brian Philips

- 1 Steve B, Because I Love You (The Pos)
2 Elisa Fiorillo, On The Way Up
3 Poison, Something To Believe In

295 FM CHICAGO'S HIT MUSIC STATION Chicago P.D.: Rick Lippincott

- 1 Bette Midler, From A Distance
2 DNA Featuring Suzanne Vega, Tom's Din
3 Whitney Houston, I'm Your Baby Tonigh

99.5 FM Dallas P.D.: Randy Kabrich

- 1 Steve B, Because I Love You (The Pos)
2 Whitney Houston, I'm Your Baby Tonigh
3 After 7, Can't Stop

93Q Houston P.D.: Dene Hallam

- 1 Steve B, Because I Love You (The Pos)
2 Madonna, Justify My Love
3 Deee-Lite, Groove Is In The Heart

POWER 104 KRBE

Houston P.D.: Steve Wyrostock

- 1 Madonna, Justify My Love
2 Steve B, Because I Love You (The Pos)
3 Wilson Phillips, Impulsive

92PRO FM PROVIDENCE P.D.: Paul Cannon

- 1 Bette Midler, From A Distance
2 Will To Power, I'm Not In Love
3 Madonna, Justify My Love

96 TIC FM Hartford P.D.: Tom Mitchell

- 1 Madonna, Justify My Love
2 In A Room, Wiggle It
3 Whitney Houston, I'm Your Baby Tonigh

93Q Houston P.D.: Dene Hallam

- 1 Steve B, Because I Love You (The Pos)
2 Madonna, Justify My Love
3 Deee-Lite, Groove Is In The Heart



YOU CAN TELL A LOT ABOUT ASCAP BOARD MEMBERS BY THEIR DESKS.

ASCAP is America's only performing right organization whose Board of Directors is made up exclusively of composers, lyricists and music publishers. Which means we have a unique understanding of the needs of all music creators.

In 1914, ASCAP pioneered the concept of protecting and securing the rights of the creative community. And since that time ASCAP has helped our members receive the compensation they deserve. We have always believed that no one should get preferential treatment, so everyone gets a fair deal.

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A S C A P
AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

IS MODERN ROCK RACIST?

(Continued from page 13)

KEEP ON PUSHING

Julia Tirado, Arista Records' coordinator of national black college and jazz promotion, says most programmers are "doing what works for their market and station. Most will say their listeners don't ask for much [black] product. I can't argue with them there."

Tirado is a little luckier than most of her counterparts because she has had some success with Urban Dance Squad, but the success was hard won. Although she says "a good number of college stations are playing 'Deeper Shade Of Soul,'" she complains that "stations aren't delving into [the album] as much as they should."

And getting the stations to play the single in the first place was difficult. Tirado says the label "just kept pushing [and] convincing people to play it." They also centered "wacky promotions" around the song starting as early as last summer. Like Tirado, most reps have no advice for breaking black music at alternative radio beyond sheer persistence.

Paul Vitagliano, Warner Bros.' national promotion manager/modern music, notes that "there are so many labels and so many artists out there [promoting alternative] that rap sometimes gets the bum rap because there is not as much room for it. That's not an excuse. It's the reality."

Vitagliano has met with resistance from commercial radio on a number of his records including Ice-T's "The Girl Tried To Kill Me," which, he says, "sounds like a rock'n'roll record with a rap. I wonder, if Living Colour were rapping instead of singing, would they get played?"

Carolyn Allen of the National Assn. of College Broadcasters disagrees that there is no audience for black music in college radio. "Black programs always seem to get the worst slots," she says. "[But] it's not because there is less desire for black music." Allen points to the popularity of the MTV program Yo! MTV Raps, which has aired in the afternoon, as proof that rap has a wide appeal.

NETWORKS AND SYNDICATION

(Continued from page 16)

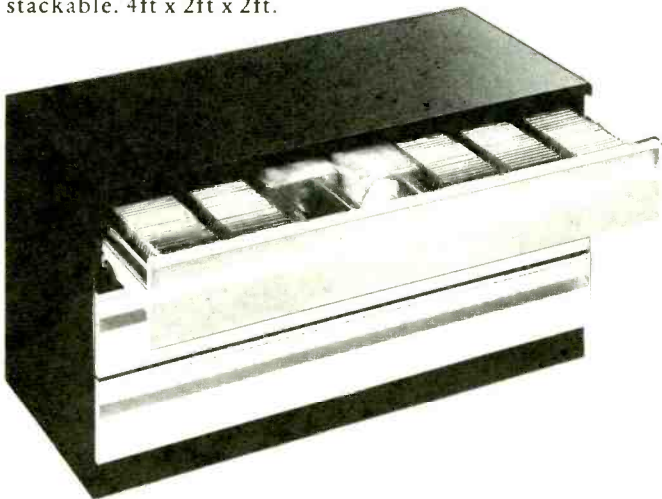
that peak in the lower portion of the chart won't be included on the show.

WFYR Chicago is no longer an affiliate for WW1's "Dick Bartley's Rock & Roll Oldies Show." The irony is that WFYR is the station where Bartley began hosting the weekly oldies show that eventually became "Solid Gold Saturday Night." Bartley was with WFYR through 1982. Music Unlimited's nationally syndicated "Blues Deluxe" is set to begin its fourth year with a third-anniversary show scheduled to run Sunday (6) to Saturday (12).

WW1's Mutual Broadcasting

System has unveiled its 1991 country calendar. "New Faces," hosted by Restless Heart, will run the week of May 21. "Dynamic Duos" will be available June 11-17. "The Lone Star State: A Salute To Texas Country Superstars" will be available July 1-7. "Farwell To The Judds" runs from Aug. 5-11. "A Labor Of Love: Fans And Country Music" is set for Aug. 27-Sep. 2. "The CMA Awards" will be broadcast live Oct. 7, with the "CMA Winners' Circle" Nov. 25-Dec. 1. "Christmas Holiday" will air Dec. 11-24.

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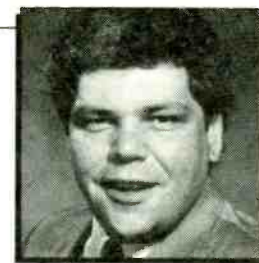
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Billboard's

PD

of the week

Cary Pall
WMMO Orlando, Fla.



MOST OF THE new male AC stations resemble the soft rock stations of the '70s primarily in terms of their core artists—Crosby, Stills & Nash, Eagles, Steely Dan, etc. Otherwise, their playlists are shorter, their personalities are tighter, their focus is much more hit-oriented. Stations like KRVK Kansas City or KDBK San Francisco have negligible current lists.

WMMO Orlando, Fla., on the other hand, does play currents. Some of them are what you'd expect—Steve Winwood's "One And Only Man" or Styx's "Show Me The Way." Others are more unusual—the Beautiful South's "A Little Time," Duane Eddy's "The Trembler" (from the "Nobody's Child" compilation), or even, as an occasional spike, "Cold Night For Alligators" by Southern Pacific from the Roky Erikson tribute album.

"I wouldn't want people to think that this is all we play, but there are some curveballs," says WMMO PD Cary Pall. "People are conditioned to expect the unexpected." At the time of this interview, WMMO had just wrapped up a "Lost '70s Weekend" in which it played everything from "Little Green Bag" by the George Baker Selection to "Games" by Redeye.

"A new radio station has to define itself quickly. The currents certainly make us different. We package them in a way that they're always surrounded by solid product that's been fully researched and it makes a statement that we're not the same old radio station. You can say you're not playing the same five songs over and over, but unless people hear something to back that up, they see through you."

WMMO is the most direct link yet between the softer classic rock and classic hits stations and the new crop of male ACs. And barring any surprises in the last measurement cycle, WMMO has a good fall Arbitron to look forward to this month. In the second Arbitron, WMMO was up 2.9-5.4 from the first month. It was fifth in 25-54 with nearly a seven share. In the third Birch monthly, it was up 5.7-7.3 12-plus.

Pall, a 17-year radio veteran, began at WMMO on August 13, several days before the station—a new start-up—went on the air. He most recently programmed AC WMYI (My 102) Greenville, S.C., and worked at a number of stations whose trace elements are audible in WMMO, among them KWK St. Louis, WKTQ (13Q) Pittsburgh, and WNOE New Orleans.

When Pall arrived at WMMO, he says, "Most of the research had been done. One of the interesting things they found was that 40% of the AC listeners here had absolutely no loyalty to anyone. They were pushing buttons between [AC WSTF] Star 101 and [top 40 WOMX] Mix 105 and [oldies WOCL] Cool and the two AORs [WHTQ and WDIZ] and nobody was really satisfied with any of them."

Pall also "found there was discontent that nobody played more than one cut off an album, discontent about the amount that stations talked over records, discontent about stations bragging about being better than other stations. There was discontent with not only the product but the attitude of people delivering the product."

In other words, some of the civilian complaints you can find in a lot of markets, but not things that always lend themselves to mainstream radio stations. Pall allows that "we saw some of the same things in Greenville, although not to the same extremes. People were much friendlier toward radio than in other places I'd been. But by then, WMYI had long positioned itself as the station that listened to the listeners."

To that end, WMMO, whose main slogan is "soft rock and roll," uses additional slogans such as "We respect the music on WMMO, that's why we'll always give you the title and artist," or "We love the music as much as you do, that's why you'll never hear us talk over a song," or "Fewer distractions to get in the way of the music."

WMMO's announcers are usually given a list of positioning statements and product benefits to mix and match so that the liners change from break to break. That makes the liners a little less stylized than those used by KRVK or quasi-male AC WFLC Miami, although many of the selling propositions are the same.

"The first time I heard WFLC was last weekend and my jaw dropped because they were saying the same things we were saying, but in a different way: no contests, no silly games, no loud DJs. Their core records seem to be the same as ours: 'Do It Again,' 'Takin' It To The Streets' and that mid-to-late-'70s AOR sound. But where they hang a right and play Gloria Estefan or Lionel Richie, we'll hang a left and play something more classic rock since there is no classic rock station in Orlando."

Most of what WMMO plays has rock credentials, although there are some exceptions—"My Maria" by B.W. Stevenson and "Magic" by Pilot among them. KRVK won't play Led Zeppelin or Jimi Hendrix or other hard-rock image artists. WMMO will play their softer songs: "All My Love"; "Going To California"; "Fool In The Rain"; "The Wind Cries Mary"; "Up From The Skies"; etc. It will play "I'm Free" by the Who, but "Won't Get Fooled Again" is too hard.

"Up From The Skies," incidentally, is on WMMO at least partially because it was a big Burkhart/Abrams Superstars record in the '70s, and because mainstream rock competitor WDIZ was a Superstars client at the time. Overall, however, it's hard to find records that Orlando people remember because of the market's transient nature. "Fully 70% of the people in our last auditorium test were not natives. They came from the Northeast or the Upper Midwest."

This is WMMO in mid-days: Neville Bros., "Bird On A Wire"; Quarterflash, "Harden My Heart"; Alphaville, "Forever Young"; Christopher Cross, "Sailing"; Van Morrison, "Caravan"; Doobie Bros., "China Grove"; Maria McKee, "Show Me Heaven"; Jay Ferguson, "Thunder Island"; Bob Seger, "We've Got Tonight"; Bruce Hornsby, "The Way It Is"; and Procol Harum, "Whiter Shade Of Pale."

In the first three months, WMMO was sharing equally with Star 101, which Pall expected, and WOCL, which he didn't. Despite its classic rock leanings, WMMO seems to be having more initial impact on the ACs than WDIZ and WHTQ. For the fall, it was running a series of "very low key" TV spots from producer Joe Slade White, who had previously done only political spots. It also used the controversial Impact Ratings direct mail piece.

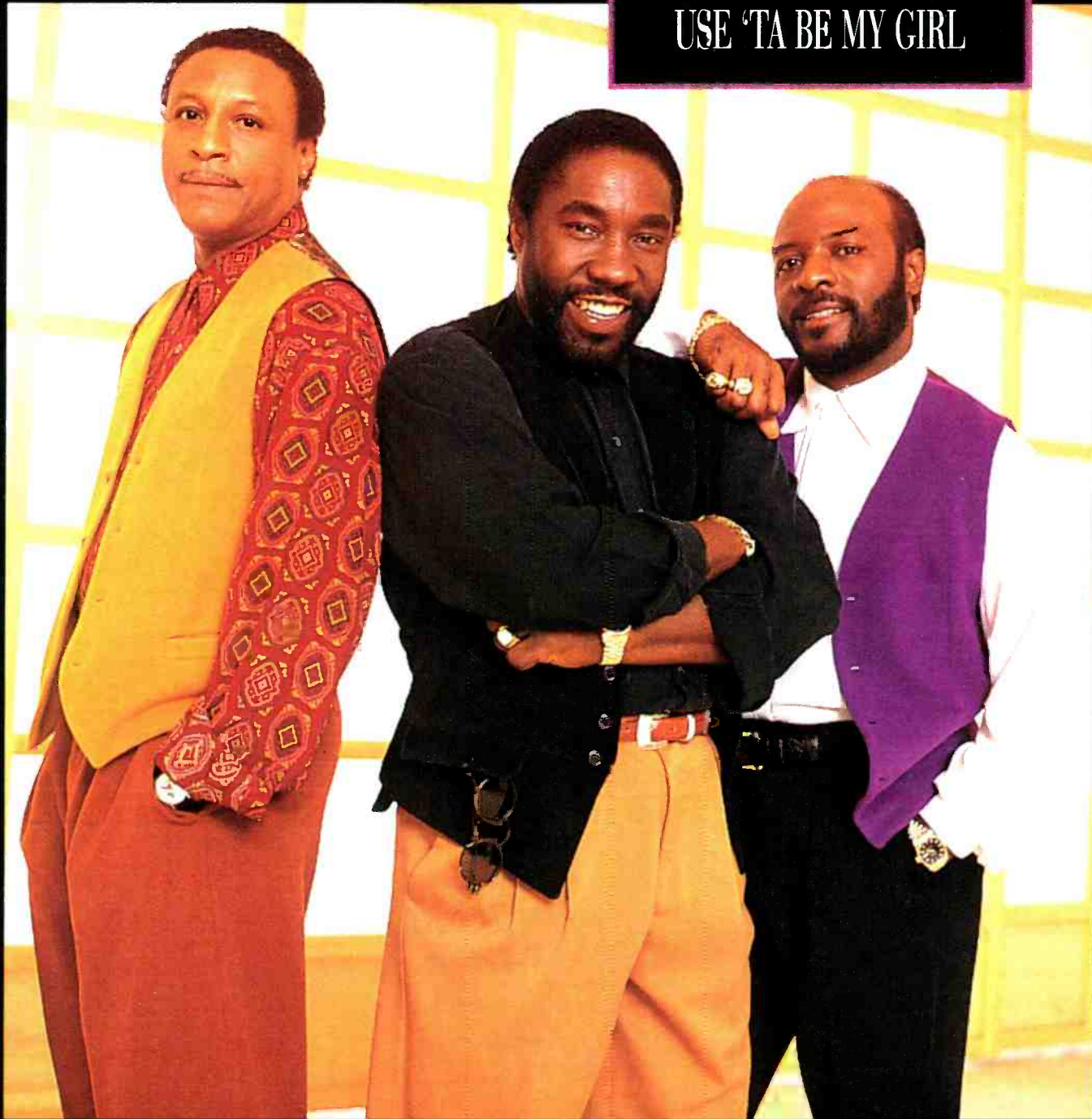
Radio Orlando is a partnership of the last three companies that had applied for what became WMMO's frequency. Because the station is a startup, Pall says, "Each of these companies are dealing with a lot of cash. There is no mortgage here which makes it a lot more fun right off the bat. That was the biggest factor in my deciding to come here."

Some market observers claim that WMMO's music has become more conventional in recent weeks, indicating that some of the oldies it signed on with may be burning out. Pall denies this. "The first three or four weeks of the station weren't really representative of what we were trying to do. I had six weeks to put the station on and we were still figuring out the format as we went along. I don't see any of our titles burning out; if anything, some of them haven't even been burned into familiarity yet."

As for the question of whether WMMO will evolve eventually toward classic rock, as many classic hits stations eventually did, he says, "that depends entirely on what happens around us. Right now the market is certainly top-heavy with AC, and if we had to choose, we'd probably end up going more classic rock. But I don't see moving at all right now."

SEAN ROSS

BACK STABBERS
LOVE TRAIN
I LOVE MUSIC
FOR THE LOVE OF MONEY
USE 'TA BE MY GIRL



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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)					
★ ★ NO. 1 ★ ★					
1	1	1	7	WHITNEY HOUSTON	I'M YOUR BABY TONIGHT
2	2	2	44	M.C. HAMMER	PLEASE HAMMER DON'T HURT 'EM
3	3	5	7	FREDDIE JACKSON	DO ME AGAIN
4	5	9	7	GUY UPTOWN	THE FUTURE
5	4	3	15	L.L. COOL J	MAMA SAID KNOCK YOU OUT
6	7	6	34	TONY! TON!! TONE!	THE REVIVAL
7	8	14	6	RALPH TRESVANT	RALPH TRESVANT
8	6	4	10	AL B. SURE!	PRIVATE TIMES... AND THE WHOLE 9!
9	9	7	28	MARIAH CAREY	MARIAH CAREY
10	10	12	8	BIG DADDY KANE	TASTE OF CHOCOLATE
11	11	11	29	KEITH SWEAT	I'LL GIVE ALL MY LOVE TO YOU
12	12	16	7	LEVERT	ROPE A DOPE STYLE
13	15	10	21	VANILLA ICE	TO THE EXTREME
14	13	8	16	TOO SHORT	SHORT DOGS IN THE HOUSE
15	14	13	22	WHISPERS	MORE OF THE NIGHT
16	19	19	41	BELL BIV DEVOE	POISON
17	16	17	37	JOHNNY GILL	JOHNNY GILL
18	18	21	6	RUN-D.M.C.	BACK FROM HELL
19	17	15	13	GERALD ALSTON	OPEN INVITATION
20	20	18	15	PEBBLES	ALWAYS
21	22	25	5	JEFFREY OSBORNE	ONLY HUMAN
22	21	20	11	CANDYMAN	AIN'T NO SHAME IN MY GAME
23	23	22	25	ANITA BAKER	COMPOSITIONS
24	25	31	7	SURFACE	3 DEEP
25	29	35	67	JANET JACKSON	JANET JACKSON'S RHYTHM NATION 1814
26	26	28	8	FATHER M.C.	FATHER'S DAY
27	24	24	12	THE BOYS	THE BOYS
28	27	27	13	TEENA MARIE	IVORY
29	56	—	2	ICE CUBE	KILL AT WILL
30	31	34	14	ROBIN HARRIS	BE-BE'S KIDS
31	32	32	8	MONIE LOVE	DOWN TO EARTH
32	33	40	7	LOOSE ENDS	LOOK HOW LONG
33	34	33	22	BLACK BOX	DREAMLAND
34	28	30	20	BASIC BLACK	BASIC BLACK
35	35	37	14	DEEE-LITE	WORLD CLIQUE
36	30	23	14	TODAY	THE NEW FORMULA
37	39	42	8	SPECIAL GENERATION	TAKE IT TO THE FLOOR
38	36	26	11	DANA DANE	DANA DANE 4 EVER
39	43	47	21	OLETA ADAMS	CIRCLE OF ONE
40	42	36	20	LALAH HATHAWAY	LALAH HATHAWAY
41	41	38	17	MAXI PRIEST	BONAFIDE
42	44	46	6	PARIS TOMMY BOY	THE DEVIL MADE ME DO IT
43	40	44	9	H.W.A. DRIVE	LIVIN' IN A HOE HOUSE
44	38	39	15	TAKE 6	SO MUCH 2 SAY
45	45	45	38	EN VOGUE	BORN TO SING
46	37	29	18	PRINCE	GRAFFITI BRIDGE
47	47	49	8	HI-FIVE	HI-FIVE
48	50	54	8	CHUBB ROCK	TREAT EM' RIGHT
49	49	43	10	JASMINE GUY	JASMINE GUY

50	46	48	31	MILIRA APOLLO THEATRE 6297/MOTOWN (9.98)	MILIRA
51	51	41	12	CARON WHEELER EMI 93497 (9.98)	UK BLAK
52	52	52	20	BOOGIE DOWN PRODUCTIONS ● JIVE 1358/RCA (9.98)	EDUTAINMENT
53	48	51	25	DENISE LASALLE MALACO 7454 (9.98)	STILL TRAPPED
54	54	53	16	SAMUELLE ATLANTIC 82130 (9.98)	LIVING IN BLACK PARADISE
55	55	50	19	N.W.A RUTHLESS 7224/PRIORITY (6.98)	100 MILES AND RUNNIN'
56	53	56	11	CLARENCE CARTER ICHIBAN 1068 (8.98)	BETWEEN A ROCK AND A HARD PLACE
57	63	75	54	MICHEL'LE ● RUTHLESS 91282/ATLANTIC (9.98)	MICHEL'LE
58	61	58	7	ISIS 4TH & B'WAY 444 030/ISLAND (9.98)	REBEL SOUL
59	60	59	31	SNAP ● ARISTA 8536 (9.98)	WORLD POWER
60	62	64	5	GERALD ALBRIGHT ATLANTIC 82087 (9.98)	DREAM COME TRUE
61	58	57	23	D-NICE JIVE 1202/RCA (9.98)	CALL ME D-NICE
62	57	55	12	KING TEE CAPITOL 92359 (9.98)	AT YOUR OWN RISK
63	64	60	13	D.J. KOOL CREATIVE FUNK 7000 SOH (9.98)	THE MUSIC AIN'T LOUD ENUFF
64	73	81	6	RUDE BOYS ATLANTIC 82121 (9.98)	RUDE AWAKENING
65	59	62	15	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE
66	74	83	4	KING SUN PROFILE 1299 (9.98)	RIGHTEOUS BUT RUTHLESS
67	65	72	17	KIARA ARISTA 8617 (9.98)	CIVILIZED ROGUE
68	66	80	18	THE AFROS RAL 46802/COLUMBIA (9.98 EQ)	KICKIN' AFROLISTICS
69	76	65	70	AFTER 7 ▲ VIRGIN 91061 (9.98)	AFTER 7
70	69	61	13	GEORGE MICHAEL ▲ COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1
71	67	67	38	PUBLIC ENEMY ▲ DEF JAM 45413 COLUMBIA (9.98 EQ)	FEAR OF A BLACK PLANET
72	68	63	22	SPECIAL ED PROFILE 1297 (9.98)	LEGAL
73	84	82	35	THE WINANS QWEST 26161 WARNER BROS (9.98)	RETURN
74	71	68	21	INTELLIGENT HOODLUM A&M 5311 (9.98)	INTELLIGENT HOODLUM
75	77	69	22	GEOFF MCBRIDE ARISTA 8543 (9.98)	DO YOU STILL REMEMBER LOVE
76	72	—	2	VICIOUS BASE FEAT. D.J. MAGIC MIKE CHEETAH 9404 (9.98)	BACK TO HAUNT YOU
77	82	78	5	VARIOUS ARTISTS ICHIBAN 1066 (8.98)	NASTY BLUES II
78	70	90	5	SYBIL NEXT PLATEAU 1024 (9.98)	SYBILIZATION
79	92	86	38	A TRIBE CALLED QUEST JIVE 1331/RCA (8.98)	PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM
80	88	—	2	VARIOUS ARTISTS A&M 5339* (9.98)	JAM HARDER
81	85	89	4	MOVEMENT EX COLUMBIA 46848 (9.98 EQ)	MOVEMENT EX
82	86	84	5	WORLD CLASS WRECKIN' KRU WORLD CLASS PROD 7004-SOH (9.98)	PHASES IN LIFE
83	81	70	27	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME
84	75	66	23	LUKE FEATURING THE 2 LIVE CREW ● LUKE 91424/ATLANTIC (9.98)	BANNED IN THE U.S.A.
85	79	71	38	NAJEE EMI 92248 (9.98)	TOKYO BLUE
86	87	77	9	HARMONY VIRGIN 91394 (9.98)	LET THERE BE HARMONY
87	93	87	8	JOE SAMPLE WARNER BROS. 26318 (9.98)	ASHES TO ASHES
88	96	—	2	TRINERE PANDISC 8812 (9.98)	FOREVER YOURS
89	NEW ▶	1	BRAND NUBIAN ELEKTRA 60946 (9.98)	ONE FOR ALL	
90	78	—	2	SALT-N-PEPA NEXT PLATEAU 1025 (9.98)	A BLITZ OF SALT-N-PEPA HITS: THE HITS REMIXED
91	90	73	7	CRIMINAL NATION NASTYMIX 70240 (8.98)	RELEASE THE PRESSURE
92	94	—	2	E.U. VIRGIN 91425 (9.98)	COLD KICKIN' IT
93	95	97	27	K-SOLO ATLANTIC 82108 (9.98)	TELL THE WORLD MY NAME
94	NEW ▶	1	VARIOUS ARTISTS PRIORITY 7993 (9.98)	EXPLICIT RAP	
95	83	85	16	FORCE M.D.'S TOMMY BOY 25893/REPRISE (9.98)	STEP TO ME
96	89	76	18	M.C. CHOICE RAP-A-LOT 105 (8.98)	THE BIG PAYBACK
97	NEW ▶	1	C&C MUSIC FACTORY COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT	
98	91	79	32	ICE CUBE ● PRIORITY 57120 (9.98)	AMERIKKA'S MOST WANTED
99	98	91	35	X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98)	TO THE EAST, BLACKWARDS
100	97	92	5	2 BIGG M.C. CRUSH 550*/K-TEL (8.98)	HE'S KING OF THE HYPE

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

AMERICA IS GETTING WRAPPED UP BY JOHNNY GILL

The newest single from the self-titled double platinum debut album by Johnny Gill, "WRAP MY BODY TIGHT"

PRODUCED BY: Jimmy Jam + Terry Lewis for Flyte Tyme Productions

GET YOUR TICKET TO THE HOTTEST CONCERT OF THE YEAR...THE TRIPLE THREAT TOUR-FEATUREING JOHNNY GILL, BBD AND KEITH SWEAT.

<p>DATES</p> <p>DEC. 19 Syracuse, NY 20 Albany, NY 21 Philadelphia, PA 22 Pittsburgh, PA 23 Providence, RI 24 Albany, NY 25 Augusta, GA 26 Charleston, WV 27 Buffalo, NY 28 Baltimore, MD</p> <p>JAN. 1 Hartford, CT 2 Louisville, KY 3 Cincinnati, TN 4 Hamilton, VA 5 Columbia, SC 6 Savannah, GA 7 Roanoke, VA 8 New York, NY 9 Richmond, VA 10 Greensboro, NC 11 New York, NY 12 Saginaw, MI</p>	<p>FEB. 16 Saginaw, MI 17 Indianapolis, IN 18 Austin, TX 19 Cleveland, OH 20 Chicago, IL 21 Minneapolis, MN 22 Greenville, SC 23 Washington, DC 24 Charlotte, NC 25 Dayton, OH 26 Baton Rouge, LA 27 Dallas, TX</p> <p>FEB. 1 Houston, TX 2 Beaumont, TX 3 Austin / San Antonio, TX 4 Albuquerque, NM 5 Tucson, AZ 6 Phoenix, AZ 7 Las Cruces, NM 8 Las Vegas, NV 9 Salt Lake City, UT 10 Denver, CO 11 Oakland, CA 12 Sacramento, CA 13 Oakland, CA 14 Portland, OR 15 Tacoma, WA 16 TBA 17 Los Angeles, CA 18 Los Angeles, CA 19 Los Angeles, CA 20 Los Angeles, CA 21 San Diego, CA 22 TBA 23 Milwaukee, WI</p>	<p>MAR. 1 Columbia, MO 2 St. Louis, MO 3 Memphis, TN 4 Oklahoma City, OK 5 Mobile, AL 6 Montgomery, AL 7 Tampa, FL 8 Tallahassee, FL 9 Knoxville, TN 10 Macon, GA 11 Orlando, FL 12 Miami, FL 13 Jacksonville, FL 14 Little Rock, AR 15 New Orleans, LA 16 Birmingham, AL 17 Lafayette, LA 18 Kansas City, MO 19 Murfreesboro, TN 20 Chapel Hill, NC 21 Cincinnati, OH 22 Atlanta, GA</p> <p>APR. 3 Toledo, OH 4 Raleigh, NC 5 Tampa, FL 6 Boston, MA 7 Rochester, NY</p>
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1990 MOTOWN RECORD COMPANY, L.P.

Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
1	3	4	7	★ ★ NO. 1 ★ ★ AROUND THE WAY GIRL DEF JAM 44-73610/COLUMBIA (C) (CD) (M) (T)	◆ L.L. COOL J 1 week at No. 1
2	1	1	11	I'LL DO 4 YOU UPTOWN 53912/MCA (C) (M) (T)	◆ FATHER M.C.
3	2	2	14	YOUR MOM'S IN MY BUSINESS ATLANTIC 4-86134* (C) (M)	◆ K-SOLO
4	5	6	10	CAUSE I CAN DO IT RIGHT COLD CHILLIN' 0-21763/REPRISE (C) (M) (T)	◆ BIG DADDY KANE
5	4	5	11	THE GHETTO JIVE 1397/RCA (C) (T)	◆ TOO SHORT
6	8	8	8	STOMPIN' IN THE 90'S ATLANTIC 86128 (C) (M) (T)	◆ YO-YO
7	7	7	10	THE PIPER RUFFHOUSE 44-73412/COLUMBIA (C) (T)	◆ CHEBA
8	9	12	5	WHAT'S IT ALL ABOUT PROFILE 7315 (M) (T)	◆ RUN-D.M.C.
9	6	3	12	MONIE IN THE MIDDLE ETERNAL 0-21737/WARNER BROS. (C) (CD) (M) (T)	◆ MONIE LOVE
10	10	11	7	WANNA BE DANCIN' (BUCK-WHYLIN') RAL 44-73507/COLUMBIA (M) (T)	◆ TERMINATOR X
11	14	—	2	GOLD DIGGER DEF JAM 44-73633/COLUMBIA (M) (T)	EPMD
12	11	10	10	BACK TO REALITY A&M 1234 (C) (T)	◆ INTELLIGENT HOODLUM
13	16	20	5	CAN'T DO NUTTIN' FOR YA MAN DEF JAM 44-73612/COLUMBIA (C) (CD) (M) (T)	PUBLIC ENEMY
14	15	16	19	ELECTRIC SLIDE CREATIVE FUNK 1701/SOH (T)	◆ GRANDMASTER SLICE & IZZY CHILL
15	17	21	4	TWO MINUTE BROTHER NO FACE 44-73574/COLUMBIA (C) (T)	◆ BWP
16	13	13	9	MUSIC MAN COLD CHILLIN' 0-21541/REPRISE (C) (M) (T)	◆ MASTER ACE
17	19	19	5	A LITTLE BIT OF DANE TONIGHT PROFILE 7314 (M) (T)	◆ DANA DANE
18	22	24	4	LOOKING AT THE FRONT DOOR WILD PITCH 8020 (M) (T)	◆ MAIN SOURCE
19	12	9	18	KNOCKIN' BOOTS ▲ EPIC 49-73437 (C) (CD) (M) (T)	◆ CANDYMAN
20	26	27	4	THE DEVIL MADE ME DO IT TOMMY BOY 962 (M) (T)	◆ PARIS
21	18	17	12	INSANE COLD ROCK 76995/NASTYMIX (C) (M) (T)	CRIMINAL NATION
22	24	—	2	PLAY THAT FUNKY MUSIC SBK 07339 (C) (T)	◆ VANILLA ICE
23	NEW ▶	1	1	TREAT 'EM RIGHT SELECT 9063 (M) (T)	◆ CHUBB ROCK
24	23	26	4	HE'S KING OF THE HYPE CRUSH 642/K-TEL (C) (T)	◆ 2 BIGG M.C.
25	NEW ▶	1	1	MELT IN YOUR MOUTH EPIC 34-73652 (C) (M) (T) (V)	◆ CANDYMAN
26	29	—	2	WAKE UP ELEKTRA 0-66597 (M) (T)	◆ BRAND NUBIAN
27	20	14	14	PRAY ● CAPITOL 15617 (C) (T)	◆ M.C. HAMMER
28	25	29	4	CRUMBS ON THE TABLE JIVE 1407/RCA (C) (T)	◆ D-NICE
29	NEW ▶	1	1	CAN I KICK IT JIVE 1400/RCA (C) (T)	◆ A TRIBE CALLED QUEST
30	30	28	4	SWINGIN' WIT "T" COMPTON 53900/MCA (M) (T)	TAIRRIE B.

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

Firm Helps Artists Develop Image, Moves Duntori Also Reps Choreographers, Dancers

■ BY JANINE McADAMS

NEW YORK—Successful entrepreneurs are those who see a niche in the market and fill it. Duntori & Co., a New-York-based firm specializing in management and artistic direction, takes a unique approach by providing artist services found nowhere else.

The Queens, N.Y.-bred Dunn sisters—Robin, Desiree, and Greta—with varied backgrounds in R&B music (the sisters were backup singers for the Fatback Band for much of the '70s), dance, marketing, and fashion, realized that many up-and-coming artists need a strong image and a lot of stage confidence. The sisters presented a business plan to their relatives, the Dunns and the Trombatoris. The family invested, and Duntori & Co. was born in July 1985.

Originally working out of their apartment in Manhattan's SoHo district, Robin and Desiree Dunn (Greta joined in 1990) wanted to manage artists. Though they did take on some young talent, they soon found that getting unknowns off the ground required more money than they had available.

The women worked part-time outside of their business and later accepted public relations and commercial-casting work. Duntori & Co. survived and became a full-time endeavor. The company moved to its current West 57th Street office in 1988.

Because of Robin Dunn's experience as a dancer and choreographer of stage shows, Duntori began to get requests for choreographer referrals for music videos. Seizing on this demand, Robin Dunn created the core of Duntori's business in '88: Stagemoves, a choreography service that offers movement classes for performers. Staffed by 12 prominent choreographers whose talents range from ballet to jazz to hip-hop street routines, Stagemoves is led by Robin Dunn, who has taught at the Broadway Dance Center with Frank Hatchett in New York.

"What Robin does is teach different kinds of dance combinations like you see in videos," says Desiree Dunn. "She works them out in the beginning of the class, getting them in good shape, then she concentrates on their ability to do live, contemporary movement styles for music videos. She will have a microphone there and teach them to use it and how to really project on the stage."

She adds that the classes enhance each artist's individual style and are not limited to R&B/rap performers. Cyndi Lauper, Cameo, Surface, Salt-N-Pepa, Luther Vandross, and Jody Watley are just some of the artists who have benefited from the Stagemoves choreographers.

Stagemoves also serves as a springboard for Duntori's growing roster of choreographers. Cli-

ents include some of the hottest New York-based dance talent around: Stretch (Emilio Austin Jr.), who has worked with Seduction, Jeff Redd, Heavy D. & the Boyz, and Diana Ross; Hot Dog, who has worked with Stacy Lattisaw, Chubb Rock, Special Ed, and Wrecks-N-Effect; Broadway dancer Hinton Battle (Anita Baker, Cherrelle, Rick Ashley); Jay T. Jenkins (Kool Moe Dee, the Jets, Public Enemy, Cyndi Lauper, Samantha Fox); MTV Awards choreographer of the year Anthony Thomas (East Coast only), who worked on Janet Jackson's "Rhythm Nation 1814" longform video; Sheila Barker (Bobby Brown, Herb Alpert, Cameo, Meli'sa Morgan); and others.

Duntori also manages two singing dance troupes, Hatché and Mop Top, and represents makeup artists and clothing stylists. Stylist/designer Toyce Anderson (best known for putting the plastic codpieces on Cameo's Larry Blackmon) and Stanley Crowe (who has costumed the Winans, Oran "Juice" Jones, and Jasmine Guy, among others) are Duntori clients.

INDIE LABEL SOLAR PREPARES FOR A HOT YEAR

(Continued from page 23)

a major act, the Whispers.

Griffey contends that "keeping my finger on the pulse of what's happening in music and keeping my antenna up" are factors that have led to Solar's survival. Griffey also has a talent for bringing R&B's top production teams to the forefront. He green-lighted the first production efforts of Jimmy Jam & Terry Lewis; Deele members L.A. & Babyface; Reggie Calloway, a former member of Midnight Star; former Klymaxx member Bernadette Cooper; and Leon Sylvers, who produced hits for Shalamar and others.

"All the producers I've developed have also been songwriters, and that's been the real key," says Griffey. "You can have a hit record with a mediocre artist, but great songs and songwriters are the backbone of this business."

Griffey recently inked several new producer/writer teams to exclusive Solar pacts: Ricky Smith, Sidney Justin of Shalamar, Wes Crockett, Ray Barner & Tony Coleman, Dennis Nelson & Tania Carmenatto, and Belva Hainey. They are currently working on projects for various acts on the label, including the upcoming album by Vanity. They will also bring new artists to the label.

Solar is gearing up for a banner 1991, with albums due from the Deele, the Calloways, newcomer Hart (whom Griffey describes as "a singing Vanilla Ice"), and Havens, who came to the label via a production deal with attorney Johann Vi-

goda.

"I know that Richie's music isn't necessarily going to get played on R&B stations, but he's making some incredible pop music. As long as Epic promotes it on all formats that fit the music he's doing, we'll have some success with him," Griffey says.

Griffey plans to keep the label's roster compact and says that he tries to remain as personally accessible to new acts as possible. "Virgil Roberts is the company president and I have an assistant, Glen Davies, who receives a lot of tapes. But I'm still the A&R guy here and I listen to all the demos people send us.

"But I never sign a tape," Griffey adds. "If I like what I hear, I make sure I meet the artist. It's in my best interest to make sure the artists we sign are talented and have taste, style, and vision."



Maxin' And Relaxin'. Charisma artist Maxi Priest, right, gets a laugh from the antics of comedian/actor/host Sinbad after performing "Close To You" and "Just A Little Bit Longer" at a recent taping of "Showtime At The Apollo."

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CLUB PLAY

Compiled from a national sample of dance club playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ No. 1 ★★					
1	1	2	9	POWER OF LOVE/BUILD A BRIDGE ELEKTRA 0-66592 2 weeks at No. 1	◆ DEEE-LITE
2	3	7	6	JUSTIFY MY LOVE SIRE 0-21820/WARNER BROS.	◆ MADONNA
3	5	5	7	I DON'T KNOW ANYBODY ELSE RCA 2735-1	◆ BLACK BOX
4	2	1	10	GONNA MAKE YOU SWEAT COLUMBIA 44-73605 ◆ C&C MUSIC FACT./FREEDOM WILLIAMS	
5	6	8	8	ANOTHER SLEEPLESS NIGHT ARISTA AD-2141 ◆ MIKE "HITMAN" WILSON/SHAWN CHRISTOPHER	
6	11	13	7	MARY HAD A LITTLE BOY ARISTA AD-2144	◆ SNAP
7	9	9	7	CRASH (HAVE SOME FUN) TOMMY BOY TB-963 ◆ TKA FEATURING MICHELLE VISAGE	
8	12	14	7	I LIKE YOU EPIC 49-73600	◆ CULTURE BEAT
9	10	12	8	THE ROOF IS ON FIRE/... AND PARTY TSR 865	◆ WESTBAM
10	4	4	11	LOVE SO SPECIAL ATLANTIC 0-86124	◆ CEYBIL
11	14	15	9	MAKE SOME NOISE D.J. INTERNATIONAL DJ-934	FAST EDDIE
12	8	6	9	WORLD IN MY EYES SIRE 0-21735/REPRISE	◆ DEPECHE MODE
13	7	3	10	PRAY CAPITOL V-15617	◆ M.C. HAMMER
14	17	28	5	THUNDER MUTE 0-66587/ELEKTRA	◆ RENEGADE SOUNDWAVE
15	16	20	6	TRAGEDY FOR YOU EPIC 49-73594	◆ FRONT 242
16	23	36	4	LOVE WILL NEVER DO (WITHOUT YOU) A&M 75021-7441-1	◆ JANET JACKSON
17	21	29	5	FREEDOM COLUMBIA 44-73584	◆ GEORGE MICHAEL
18	22	31	5	THE SPACE JUNGLE MCA 53961	◆ ADAMSKI
19	19	23	7	SENSITIVITY MCA 53933	◆ RALPH TRESVANT
20	28	47	4	JEALOUSY MERCURY 878 663-1	◆ THE ADVENTURES OF STEVIE V
21	25	32	5	BUS STOP/LAST NIGHT A DJ SAVED MY LIFE CUTTING CR 242	◆ CLUB IDOL
★★★ POWER PICK ★★★					
22	27	39	4	SIN TVT 2617-1	◆ NINE INCH NAILS
23	26	37	5	WHAT TIME IS LOVE WAX TRAX WAX-9157	◆ KLF
24	15	19	7	(THAT MAN) HE'S ALL MINE VIRGIN 0-96413	◆ INNER CITY
25	13	11	8	INSANITY MOTOWN 4750	◆ THE POINTER SISTERS
26	29	41	4	AROUND THE WAY GIRL COLUMBIA 44-73610	◆ L.L. COOL J
27	34	—	2	LOVE BABY MUTE 0-66587/ELEKTRA	◆ FORTRAN 5
28	31	42	4	KEEP GROOVIN' PWL AMERICA 878 4951/MERCURY	◆ TDC
29	32	44	4	HANG IN LONG ENOUGH ATLANTIC 0-86111	◆ PHIL COLLINS
30	20	17	7	I'M YOUR BABY TONIGHT ARISTA 2123	◆ WHITNEY HOUSTON
31	37	—	2	MY HOUSE SIRE 0-21800/REPRISE	◆ PAUL LEKAKIS
32	33	40	4	SUPERLOVER/GET IT OFF ATLANTIC 0-86125	THREE GENERATIONS FEATURING CHEVELL
33	18	16	9	WHATEVER MAKES YOU HAPPY ATLANTIC 0-86123	◆ TEN CITY
34	30	27	7	I WANNA GET WITH U UPTOWN 53928/MCA	◆ GUY
35	42	—	2	GOOD TIME RADIKAL RECORDS RAD-1	S.I.N. FEATURING CLAUDJA BARRY
★★★ HOT SHOT DEBUT ★★★					
36	NEW	—	1	WHITE RABBIT MEGATONE 181/HOUSE	DAVID DIEBOLD & KIM CATALUNA
37	48	—	2	PSYCHE OUT MUTE PROMO	◆ MEAT BEAT MANIFESTO
38	46	—	2	KISS THE GROUND CURB V-77070	REAL LIFE
39	38	43	4	ADRENALIN/TALK TO ME I.R.S. 33-8935	◆ YEN
40	35	25	13	TOM'S DINER A&M 75021 2342-1	◆ DNA FEATURING SUZANNE VEGA
41	44	45	4	SLAM JAM STRICTLY RHYTHM SR-1218	TECH NINE
42	NEW	—	1	IT'S A JUNGLE OUT THERE CHRYSALIS V-23532	JULIAN JONAH
43	NEW	—	1	MISSING YOU VIRGIN 0-96414	SOUL II SOUL
44	24	10	13	SO HARD EMI V-56194	◆ PET SHOP BOYS
45	NEW	—	1	HOW THE HEART BEHAVES CHRYSALIS V-23641	WAS (NOT WAS)
46	40	21	11	SHE'S A SECRETARY/STRANGE ENIGMA 7-75556-0	CELEBRATE THE NUN
47	36	18	13	JUST ANOTHER DREAM POLYDOR 877 963-1	◆ CATHY DENNIS
48	45	30	13	THINK TOMMY BOY TB 961	◆ INFORMATION SOCIETY
49	41	24	7	ONE KISS PER MINUTE LMR 2713-1-RD/RCA	JAYA
50	39	26	9	COMMERCIAL RAIN MUTE 0-66606/ELEKTRA	◆ INSPIRAL CARPETS

12-INCH SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ No. 1 ★★					
1	1	1	9	GONNA MAKE YOU SWEAT COLUMBIA 44-73605 5 weeks at No. 1	◆ C&C MUSIC FACT./F.WILLIAMS
2	2	3	12	JUST ANOTHER DREAM POLYDOR 877 963-1	◆ CATHY DENNIS
★★★ HOT SHOT DEBUT ★★★					
3	NEW	—	1	JUSTIFY MY LOVE SIRE 0-21820/WARNER BROS.	◆ MADONNA
4	4	11	7	I DON'T KNOW ANYBODY ELSE RCA 2735-1	◆ BLACK BOX
5	3	4	9	WORLD IN MY EYES SIRE 0-21735/REPRISE	◆ DEPECHE MODE
6	5	7	10	SENSITIVITY MCA 53933	◆ RALPH TRESVANT
7	8	10	7	B.B.D. (I THOUGHT IT WAS ME)? MCA 53899	◆ BELL BIV DEVOE
8	10	12	10	LOVE SO SPECIAL ATLANTIC 0-86124	◆ CEYBIL
9	7	6	13	TOM'S DINER A&M 75021 2342-1	◆ DNA FEATURING SUZANNE VEGA
10	13	16	5	LOVE WILL NEVER DO (WITHOUT YOU) A&M 75021-7441-1	◆ JANET JACKSON
11	9	8	12	FOUND LOVE EPIC 49-73548	◆ DOUBLE DEE FEATURING DANY
12	16	19	7	CRASH (HAVE SOME FUN) TOMMY BOY TB-963	TKA FEATURING MICHELLE VISAGE
13	19	24	5	AROUND THE WAY GIRL DEF JAM 44-73610/COLUMBIA	◆ L.L. COOL J
14	22	22	6	INSANITY MOTOWN 4750	◆ THE POINTER SISTERS
15	6	2	11	MONIE IN THE MIDDLE ETHERAL 0-21737/WARNER BROS.	◆ MONIE LOVE
16	23	25	5	I LIKE YOU EPIC 49-73600	◆ CULTURE BEAT
17	26	36	4	POWER OF LOVE/BUILD A BRIDGE ELEKTRA 0-66592	◆ DEEE-LITE
18	14	14	10	I'M YOUR BABY TONIGHT ARISTA 2123	◆ WHITNEY HOUSTON
19	21	21	6	TRAGEDY FOR YOU EPIC 49-73594	◆ FRONT 242
20	25	31	4	ANOTHER SLEEPLESS NIGHT ARISTA AD-2141 ◆ MIKE "HITMAN" WILSON/SHAWN CHRISTOPHER	
21	24	27	8	I'LL DO 4 U MCA 53912	◆ FATHER M.C.
22	12	15	11	I WANNA GET WITH U UPTOWN 53928/MCA	◆ GUY
★★★ POWER PICK ★★★					
23	31	42	4	JEALOUSY MERCURY 878 663-1	◆ THE ADVENTURES OF STEVIE V
24	11	5	20	WIGGLE IT CUTTING CR 237/0-96407/CHARISMA	◆ 2 IN A ROOM
25	20	18	7	FREEDOM COLUMBIA 44-73584	◆ GEORGE MICHAEL
26	27	28	6	DON'T BE A FOOL MCA 53906	◆ LOOSE ENDS
27	28	35	5	EDDY STEADY GO ATLANTIC 0-86113	ROZLYNE CLARKE
28	32	40	5	IESHA MOTOWN 4747	◆ ANOTHER BAD CREATION
29	30	32	6	THE QUESTION CUTTING CR 244	CONCEPT OF ONE FEAT. NOEL
30	15	13	11	H.O.U.S.E. ATLANTIC 0-86119	DOUG LAZY
31	35	45	4	SIN TVT 2617-1	◆ NINE INCH NAILS
32	34	38	5	KEEP GROOVIN' PWL AMERICA 878 4951/MERCURY	◆ TDC
33	18	17	9	WHATEVER MAKES YOU HAPPY ATLANTIC 0-86123	◆ TEN CITY
34	17	9	13	SO HARD EMI V-56194	◆ PET SHOP BOYS
35	40	—	2	WHAT TIME IS LOVE WAX TRAX WAX-9157	◆ KLF
36	33	29	9	THE GHETTO JIVE 1397/RCA	◆ TOO SHORT
37	39	44	4	IT NEVER RAINS (IN SOUTHERN CALIFORNIA) WING 879 069-1/POLYDOR	◆ TONY! TONI! TONE!
38	29	23	10	(THAT MAN) HE'S ALL MINE VIRGIN 0-96413	◆ INNER CITY
39	NEW	—	1	SOMEDAY COLUMBIA 44-73560	◆ MARIAH CAREY
40	38	—	2	NEW POWER GENERATION PAISLEY PARK 0-21783/WARNER BROS.	◆ PRINCE
41	44	—	2	HANG IN LONG ENOUGH ATLANTIC 0-86111	◆ PHIL COLLINS
42	37	30	18	KNOCKIN' BOOTS EPIC 49-73437	◆ CANDYMAN
43	NEW	—	1	DON'T STOP NOW/FUNK BOUTIQUE EPIC 49-73650	THE COVER GIRLS
44	NEW	—	1	GOLD DIGGER COLUMBIA 44-73633	◆ EPMD
45	NEW	—	1	NOW I NEED YOUR LOVE HARBOR LIGHT HL-1014	MONTANA MOON FEATURING BEVERLI
46	48	—	2	IF YOU WANT ME MICMAC MIC-542	SOAVE
47	42	34	17	ICE ICE BABY SBK V-19724	◆ VANILLA ICE
48	45	39	9	SUPERLOVER/ GET IT OFF ATLANTIC 0-86125	THREE GENERATIONS FEATURING CHEVELL
49	41	26	16	LIVIN' IN THE LIGHT EMI V-56175	◆ CARON WHEELER
50	43	43	8	ROUND AND ROUND PAISLEY PARK 0-21740/WARNER BROS.	◆ TEVIN CAMPBELL

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

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Hip-Hopping Into '91 With New Acts, Tunes, Mixes

MUSICAL MENU: We're only a scant few days into the new year, and the stack of new music for review has already reached intimidating heights. Seems like a good time for our first monthly music roundup of 1991.

NO WORDS SPOKEN: Jocks who enjoy spinning instrumentals have an interesting selection to choose from at the moment.

Exhaustingly frenetic but ultimately cathartic is "Murder," by **Major Problems** (Nu Groove, New York). A rapid industrial/house attitude is drenched with acidic synth sound effects and (seemingly) live drums. Equally of note is "Manslaughter" on the flip, which is a whiplash mélange of house, hip-hop, industrial, and modern rock. Try to keep up with it, we dare you.

New York indie **Strictly Rhythm** rarely lets us down when it comes to discovering groovy dubs, as proven by the double-A-sided "Just A Touch" b/w "Moments In House" from **Essence**. "Touch" is a well-balanced exercise in jazz and house free-association, while "Moments" is a sample-happy ambient rave. Both are fine fodder for early a.m. sets.

Producer **Pal Joey** concocts a tasty blend of techno-house bleeps and new age keyboards on **Espresso's** "Ping Pong" (**Maxi Records**, New York). Staccato drum patterns and tribal conga fills add a unique and satisfying edge. For those who find the A side a bit too subtle, check out the beefier "Drum Mix" on the B.

MAIN COURSE: Nearly a year after the single "Move (Dance All Night)" raised eyebrows, MCA recording act **Slam Slam** issues its full-length debut, "Free Your Feelings."

Benefiting tremendously from the warm stylings of former **Style Coun-**

cil chanteuse **Dee C. Lee**, as well as the songwriting prowess of hubby **Paul Weller** and former **Blow Monkey Dr. Robert**, this virtually flawless set offers a multicolored palette of R&B and dance vibes.

In addition to the current single, "Something Ain't Right," and "Move," there are several sturdy club prospects here including percolating housers "You'll Find Love" and "What Dreams Are Made Of." When you're ready to cool down, there's the jazz-spiced slow funk of "Round & Round" and the swirling, romantic "Giving It Up." A continual musical thread is the seasoning of understated string and flute flavors.

SINGLES SCENE: After cruising for six months as one of New Jersey's hottest unsigned underground jams, **Teule's** "Drink On Me" has been issued for mainstream consumption on **Profile Records**. Restructured by mixers **Jason Load** and **Pavel de Jesus**, this deep house jam continues to showcase Teule's intriguing vocal style and the tune's original R&B/funk flavor while benefiting from nifty new percussion breaks and a meatier bass line.

One of our fave new groups of 1990 was **Alpha International** trio **Exotic Birds**, which craftily merged techno-pop, retro new wave, and house on the "Equilibrium" album. After flirting with chart success via their cover of **Badfinger's** "Day After Day," they're primed to finally break with their second single, "Imagination." Remixed by **Peter Walsh** and **Steven Bogle**, this track is sure to appeal to any DJ who regularly programs **Depeche Mode**, **Erasure**, and **New Order** with its thick harmonizing and embedding hook. Don't miss the slow and sparse house mix on the flip side.

Destined to keep the house slam-

min' into the wee hours is the diva-driven "Runaway" by **Triniti**, on New York-based **Fourth Floor Records**. A smoothly executed synth melody is countered with a popping, percussive house bottom . . . and the magical mixing touch **Tommy Musto** is unmistakable.

It was bound to happen: **Madonna's** "Justify My Love" has been the source of inspiration for a rap track.



by Larry Flick

Employing much of the tune's instrumental track, **D-Melo's** "Justify, Satisfy" (**Basement Records**, New Jersey) has ignited regional action for its spicy lyrics and orgasmic vocals. A fun alternative, though clearly not exemplary of the group's talent.

Although former **Doobie Brother Michael McDonald** is best known for crooning pop/R&B hits like "What A Fool Believes," he's about to make a bid for club credibility with "All We Got." Lifted from his recent **Warner Bros.** set, "Take It To Heart," the song has been refashioned by the omnipresent **Shep Pettibone**, emphasizing a tough techno-house groove. Although it's still only available as an import, Warner has serviced the 12-inch single to state-side DJs to test its potential.

ON THE IMPORT TIP: Fab German outfit **Playhaus** return with the multifaceted "Loudhailer" on **Virgin U.K.** From the alternative rocker "We Stay Awake" to the hip-hop vibed "Minstrel Man" and techno-groover "Bud," this album is essen-

tially for aficionados of **Stone Roses**- and **Soup Dragons**-fashioned music.

One might expect **Black Plastic Magic's** "Orgasms & Screams" (**B.P.M.**, U.K.) to be a sexy affair, but it's actually a retro-funk rave, replete with Stax-styled horns. At a slow 105 beats per minute, this is a fine way to kick off any set, while the "Wardour Street Mix" would work in the wee hours of dawn. Also of note is "God-A-Go-Go" on the flip side.

KEEPING THE NRG UP: While the commercial viability of hi-NRG music remains in question, we've heard several singles recently that may signal a creative surge.

One of the genre's favorite sons at the moment is **Ernest Kohl**, who has just released "Our Love Is Here To Stay," his first single for the Minneapolis-based **Rage Records**. The track is a bright and optimistic gem, with the theatrical vocalist offering his most restrained and appealing performance to date. NRG purists may be put off by the inclusion of a house mix on the flip, but we think it has the juice to spark a long-deserved crossover hit.

Though it has been circulating for a little while now, we want to bring to your attention "Never Enough," by **Erin Cruise**, on Los Angeles-based **Purple Heart Records**. This house-splashed NRGizer sports a contagious pop hook and a well-shaded vocal. Cruise has been a diva in small-club circles for about a year, and this track proves she has the talent and charisma of a major star.

Finally, there's the latest from **Megatone** recording act **Azure**, "You're The Only One." This appealing cut harkens back to the mid-'80s glory days of NRG, with its glistening synth fills and high-ended percussion.

IN A RETRO MOOD: For those who

simply cannot let go of the glitter days of disco, there's the "Sam Dance Classics" compilation (**Sam Records**). The Elmhurst, N.Y.-based label has dug into its archives and pulled out seven fab oldies, including "Keep On Dancin'" by **Gary's Gang** and **John Davis & the Monster Orchestra's** "Up Jumped The Devil." The A side features original mixes, while the B side showcases revamped versions created by **Bobby Konders**, the **Hollywood Impact**, **Boilerhouse**, **Louie Louie**, and **Richie Jones**.



CLUB IDOL

NEW ON THE CHARTS

Club Idol is more than simply another new group vying for attention in clubland. It is the leader of a new social movement called "The Massive."

The Massive is a group of New Yorkers, 100 members deep and growing, whose drug of choice is dance music, which takes them on a nightly party that goes until 11 a.m. According to Club Idol's front men, Nova and Clock, this movement is about love and unity.

"When we play the underground clubs of the city—the club jams of Harlem—we do not just play for The Massive, we play with them."

Eighteen-year-old Nova was born in Trinidad, where he became inspired by calypso music. Shortly after moving to the U.S., he met Clock, 19, who plays several instruments and was born in Harlem. They were discovered as backup dancers for such local acts as **Romeo Romeo** and **Casanova's Revenge**.

Eventually, the duo began singing at warehouse parties in Manhattan. This led to a recording deal with **Cutting Records** and their first 12-inch single, "Bus Stop."

The track has been noted for its modernized interpretation of vintage '70s disco grooves. It is making impressive moves up **Billboard's** Club Play Chart, advancing this week to No. 21. Club Idol is currently readying its second single for release.

Management: **Matt E. Silver**, **Invasion Group**, New York. Booking: **Pyramid Entertainment**, New York. LARRY FLICK

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Hot Dance Breakouts

CLUB PLAY

1. **WHAT'S IT GONNA BE** JELLYBEAN FEATURING NIKI HARIS ATLANTIC
2. **DON'T STOP NOW/FUNK BOUTIQUE** THE COVER GIRLS EPIC
3. **DANGEROUS ON THE DANCEFLOOR** MUSTO & BONES CITY BEAT
4. **THIS HOUSE** TRACIE SPENCER CAPITOL
5. **SOMEDAY** MARIAH CAREY COLUMBIA

12" SINGLES SALES

1. **MELT IN YOUR MOUTH** CANDYMAN EPIC
2. **LUV DANCIN'** THE UNDERGROUND SOLUTION STRICTLY RHYTHM
3. **THIS HOUSE** TRACIE SPENCER CAPITOL
4. **MAKE SOME NOISE** FAST EDDIE D.J. INTERNATIONAL
5. **GO FOR IT** JOEY B. ELLIS CAPITOL

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



Pumpin' It Up. D'Borah, who recently scored a chart hit as the lead singer of the **Freestyle Orchestra's** single, "Keep On Pumpin' It Up," celebrates signing a recording contract with the recently reactivated **Smash Records** in Chicago. Her debut album for the label is due in March. Pictured standing, from left, are **Beth McKay**, **Smash**; **Sean Knight**, **Smash**; **Connie Varvitsiotis**, **Smash**; and **D'Borah's** dancers. Shown seated, from left, are **Gary Salzman**, D'Borah's manager; **D'Borah**; and **Marvin Gleicher**, **Smash**.

Fest Shines Light On Nashville's Other Music

BY JIM BESSMAN

NEW YORK—The sixth annual Nashville Extravaganza, to be presented Thursday (10) through Saturday (12) by the Nashville Entertainment Assn., reflects the fact that Nashville's moniker, "Music City," embraces all musical genres.

At a time when Nashville is serving not only as the traditional capital of country music but as a recording base for pop artists from Steve Winwood to John Hiatt, the Nashville Extravaganza swings the spotlight on unsigned pop- and rock-oriented talent in the city and the region.

Expanded to three nights and four venues, Extravaganza '91, according to organizer Steve West, features "everything from country rock to folk, funk/rap, metal—we even have what I'd call an Appalachian [Red Hot] Chili Peppers!"

Not only does the 25-band lineup expand the range of music show-

cased from its previous college/alternative focus, it extends the geographic base of the showcase to include four Atlanta bands and one each from St. Louis, Memphis, and Louisville, Ky.

"Last year we included bands

'Songs run wild just like buffalo here—they're just here for the hunting'—John Hiatt

from within a 250-mile radius of Nashville," notes West. "This year we went to 350 because we wanted to attract more groups from other cities who work in Nashville and view it as a music hub."

Also increased is the number of venues. The Extravaganza kicks off Thursday night at the renowned Exit/In showcase club then heads to the newer downtown spots—Ace of Clubs, Bonkers, and 328 Performance Hall.

"It's bigger than ever this year," continues West, who runs

the Go West Presents concert promotion firm. "We expect maybe 40 A&R people; the same as the last couple years, but much more than the nine who came to the first one. There will also be more regional booking agents and managers,

the Cannery, where a dozen local bands were showcased.

"The first year was primarily college radio-type alternative rock. We considered doing metal and jazz, but we felt we should keep the first one focused to make sure it ran well. Each year we expanded the format, and this year we have everything."

The Extravaganza was originally conceived, West recalls, to attract bicoastal major-label rock and pop A&R interest to a rich and varied music community long overshadowed by Nashville's country-music-capital status.

"At that time, A&R people never came to Nashville, except maybe a couple. I asked Michael Goldstone [now VP of A&R at Epic/Associat-

ed West Coast] why this was so when he came here to see True Believers. He said that there wasn't enough talent here performing on a given night to justify the expense of a trip, but if we put together several acts over the course of a couple nights, of course A&R people would come."

The NEA, a sort of entertainment-related chamber of commerce then called the Nashville Music Assn., was enlisted to organize the event. West says that out of that first Extravaganza, Webb Wilder, the Questionnaires, Bill Lloyd (of Foster & Lloyd), In Pursuit, and Rococo's lead singer, Alan Terrell, were signed. He adds that some 15 out of 60 Extravagan-

(Continued on page 35)

Awards Show Rocks S. Fla. Saigon Kick Named Band Of Year

FORT LAUDERDALE, Fla.—Saigon Kick, recently signed to Atlantic Records, led the winners at the South Florida Rock Awards, held Dec. 2 at the Button South showcase club in Hallandale. It was the second year the awards were staged, based on a readers' poll distributed by the South Florida music magazine Tonight Today.

Saigon Kick was picked as band of the year and best progressive band, and individual awards went to group members Jason Bieler for best guitarist and Matt Kramer for best vocalist. The band's debut disc, recorded in 11 days with producer Michael Wagener (Motley Crüe, Great White, Skid Row), is due in February on Third Stone/Atlantic

Records. Saigon Kick recently played a series of showcase club dates opening for Ratt.

Although the awards presentation was well-paced, generally entertaining, and drew some 700 fans to the Button South, it was combined with a 13-act showcase that dragged on until 3 a.m. Still, there were enough fireworks on the stage to suggest that if the South Florida Rock Awards were trimmed to, say, four hours, they would be exhilarating rather than exhausting.

The live performances ranged from the sparkling, acoustic set of Vesper Sparrow to the in-your-face, machine-gun rock of thrash act Amboog-A-Lard, which was voted best

(Continued on page 35)



Musical Bonds. Southside Johnny, right, gives Gary U.S. Bonds a hug backstage at the Ed Sullivan Theater in New York, where the two were among the artists who performed at the Hungerthon to benefit World Hunger Year. The event was hosted by WXRK DJ Pete Fornatale. (Photo: Chuck Pulin)

Minneapolis' First Avenue Leads To Success; Houston Joins Super Bowl; Ice Autobiography

WHILE LOCAL BANDS and regional scenes are well-springs for the national music business, the best local showcase clubs often deserve much of the credit for nurturing that talent. In the fluid, frantic, and often frustrating business of running a music club, however, there are few longtime survivors. Minneapolis' **First Avenue** is one room that has beaten the odds. The club marked its 20th anniversary with a lineup of shows in late December by rising Minneapolis favorites the **Gear Daddies**, local contenders like **Jason's Gay Haircut**, **Run Westy Run**, and the **Slime Clowns**—and a standing invitation to other local musical heroes.

Since opening as **The Depot** in April 1970—in a converted downtown Greyhound bus station—the club has weathered lean years, disco days (under the name **Uncle Sam's**), nightclub crazes like mud wrestling, and even the onslaught of tourists and national recognition after **Prince** immortalized the place in the 1984 film "Purple Rain." **Alan Fingerhut** has owned the club since **Joe Cocker** played that first show in April 1970 but manager **Steve McClennan**, who runs the room with **Jack Myers**, is the man who, over the past 14 years, has helped make First Avenue a mecca for rising acts on the national circuit and a base for Minneapolis' home-grown scene. A flip through the First Avenue clip file uncovers reviews of club dates by **Tina Turner**, **R.E.M.**, **U2**, **Duran Duran**, **George Clinton**, and many, many others. Equally impressive is the roster of Minneapolis-based bands that have come through the doors of the 1,200-capacity club and its innovative 250-person sideroom, 7th St. **Entry**: groups like the **Replacements**, **Hüsker Du**, **Soul Asylum**, and the aforementioned **Gear Daddies**. In recent years, McClennan and his colleagues have been savvy enough to offer periodic nights of world music, funk, house music, and more, keeping First Avenue first in the hearts of Minneapolis music fans.

ON THE BEAT: **Rhino Records** and **Festival Productions Inc.** joined 17 nonentertainment companies in sponsoring a full-page ad in *The New York Times* on Christmas Eve urging President Bush and Congress "to take the more difficult—and more courageous—path to victory [in the Middle East] through patient and diplomatic effort." ... **Whitney Houston** will sing the national anthem at Super Bowl XXV, Jan. 27 in Tampa, Fla. ... Under commission from the Royal Liverpool Philharmonic Orchestra, **Paul McCartney** has composed the semi-autobiographical "Liverpool Oratorio" to debut in the

Liverpool Cathedral in June ... The new PolyGram album from **Sa-Fire**, due in February, will feature a song co-written by **Michael Jackson** and **Paul Anka** ... The late songwriter **Linda Creed**, **Patti Labelle**, and **Gerry Muligan** are among the latest inductees into the Philadelphia Music Foundation Hall of Fame ... Manager **Mike Gormley** (**Danny Elfman**, **Oingo Boingo**, **Concrete Blonde**) and theatrical manager **Michael Wallace** have been appointed to the board of directors of the **Confederation of Personal Managers** as board member at

large and first president, respectively ... **Elaine Paige**, recently signed to **BMG Records** in the U.K., has relocated from London to L.A. with plans to record with producer/composer **Dennis Lambert** (**Starship**, **Natalie Cole**, **Commodores**). Hitmakers **Jimmy Webb** and **Dianne Warren** are among the writers contributing to Paige's disc, set for a spring U.K. release ... Don't know what date

this is? Then it's not too late to pick up a 1991 **Delta Blues Museum** calendar, retailing nationwide for \$15 to benefit the museum fund-raising effort. Or write: Delta Blues Museum, Box 280, Clarksdale, Miss. 38614.

ON THE ROAD: **David Lee Roth's** upcoming tour will be booked by **Creative Artists Agency**, a switch from the **William Morris Agency** made by Roth's manager, **Pete Angelus**. U.S. dates are expected in April ... **MCA's Energy Orchard** was tapped by **Van Morrison** to open his Christmas-week shows in Ireland ... The **Black Crowes** joined the **ZZ Top** tour beginning Jan. 4 in New Orleans ... **Concert Productions International** of Toronto has signed a five-year exclusive deal for contemporary music bookings at Toronto's new Skydome ... The **Palladium Amphitheater** at Carowinds in Charlotte, N.C., has struck exclusive deals with **Cellar Door Concerts** for booking and the **Pace Entertainment Group** for operations and marketing.

ICE IN PRINT: Noting that **Vanilla Ice** has been "the subject of recent controversy surrounding his past," **Avon Books** has announced the February publication of an autobiography from the Ice-man, whose debut SBK disc, "To The Extreme," has topped 6 million in sales. The Beat expects book sellers may debate whether to stock the Ice epic on the nonfiction or fiction shelf.

Assistance in preparing this column was provided by **Moira McCormick** in Chicago.

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TALENT IN ACTION

MAXI PRIEST
Park West, Chicago

EVEN THOUGH REGGAE is one of the world's most popular styles of music, the sad truth is that Americans have never really embraced it, except in its diluted forms.

Case in point: British singer Maxi Priest recently became the first "reggae" artist to score a No. 1 on the U.S. pop charts, with "Close To You." The single, a product of Priest's penchant for fusing a variety of styles, is a rap, soul, techno-dance, love-song hybrid. But it's not reggae. And neither was this Nov. 30 concert by Priest.

The first date of a seven-city promo tour, and Priest's first solo appearance in the U.S. (he toured the States in 1988 as a member of Sly & Robbie's Taxi Connection), the show majored in pop, R&B, and soul to the exclusion of the dreadlocked performer's proclaimed first love, roots reggae.

Backed by the Select Committee, a versatile septet of crack musicians, Priest, himself of Jamaican heritage, never ventured far from the middle of the road.

Polished and slick were offerings from "Bonafide," Priest's new Charisma release, and from "Maxi," his previous album. Even so, a light-hearted cover version of Cat Stevens' "Wild World," a top 10 single for Priest in 1988, was a delight. And "Close To You" became the hit of the evening when Priest invited five women onto the stage as he sang the tune. A full 25 complied.

In sum, it was a good show, not a great one. By offering homogenized, albeit bouncy, pop rather than exploring the pulsating fervor and visceral pull of pure reggae, Priest seemed to acknowledge this pop paradox: If you want a reggae hit in America, you don't do real reggae.

SHEREE MARION

WIRE TRAIN
The Roxy
West Hollywood, Calif.

STYLE IS A relative thing in pop music, of course. But it wasn't until this year's "Wire Train" album that this Northern California rock quartet put something down it could rightfully call its own.

And it was largely with this newer material that Wire Train arrived at the Roxy Nov. 25. Sure, the band did perform a couple of tracks from its forgotten 1984 debut, "... In A Chamber," wherein the group began its career by absconding with U2's heavy-guitar pulse. In those early days, band leader/vocalist Kevin Hunter even found it necessary to sing certain songs with a strangely British-sounding accent. Thankfully, Wire Train has since discovered the virtues of being itself.

Besides letting their hair grow long and putting on some funny hats for this show, the group members showed they have dumped the U2 rhythms in favor of a more personal and natural sound. Acoustic flourishes culled from the late '60s, as in the performance of the mandolin-based "She," have been added to Jeffrey Trott's lead guitar, creating fine multilayered rock.

Despite this subtle musical revelation, which has won the band

some album-rock airplay in the bargain, Wire Train showed that in its live show, at least, it still has the ability to spoil everything. Hunter displayed an annoying tendency to ramble between and even during otherwise good song performances, while saying almost nothing. Indeed, the singer interrupted, and ruined, what had promised to be an energetic cover of Neil Young's "Mr. Soul" during a second encore to give the crowd some dumb dance lessons and an empty lecture on hip-piedom.

This apparently wasn't lost on Trott, who seemed to sum up Wire Train's strengths and weaknesses best when he interrupted the singer's interruption. "Let's just play the song," he said, smiling. "I'm tired of this bullshit."

STEVE APPLEFORD

JIM CHAPPELL
My Place, Santa Monica, Calif.

NEW AGE ARTIST Jim Chappell has been building his reputation for several years, first as a solo pianist and composer and, more recently, fronting a band. His fine piano-playing is augmented by a bass guitarist, drummer, and saxophone/flautist. On record, the combination works. His most recent album, "Saturday's Rhapsody," on the Music West label, has spent the past two months on the New Age Albums chart and is selling consistently.

At this early December concert, however, the situation was less pleasing. Though Chappell's three band members are extremely able and talented, more than one person in the two-thirds-filled venue complained that some of Chappell's more delicate movements were overshadowed and made tentative by his band. That sensation became even more apparent when the personable pianist banished his band from the stage for a few tunes. He easily took charge of the room, and his music flowed commandingly. Some of his newer material was obviously written for a group, but even so, the arrangements need softening from the live presentation they received on this evening.



The Rights Stuff. New Kids On The Block signed on as members of the human-rights organization Amnesty International five weeks after performing a stadium benefit concert for the group in Santiago, Chile. The Columbia Records quintet and manager Dick Scott met backstage with Amnesty International USA executive director Jack Healey after the Kids played to another sold-out crowd Nov. 21 at the Nassau Coliseum in Uniondale, N.Y. Pictured, from left, are Donnie Wahlberg, Scott, Danny Wood, Healey, Joe McIntyre, Jordan Knight, and Jonathan Knight.

ALB BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®		Gross		Attendance	
ARTIST(S)	Venue	Date(s)	Ticket Price(s)	Capacity	Promoter
BILLY JOEL	Knickerbocker Arena Albany, N.Y.	Dec. 9 & 16-18	\$1,610,592 \$24	66,733 sellout	Magic City Prods. Ron Delsener Enterprises
BILLY JOEL	Buffalo Memorial Auditorium Buffalo, N.Y.	Dec. 8 & 13	\$812,400 \$24	33,850 sellout	Magic City Prods. Ron Delsener Enterprises
AC/DC LOVE/HATE	Arena, Long Beach Convention & Entertainment Center Long Beach, Calif.	Dec. 15-16	\$498,060 \$20	26,094 sellout	Avalon Attractions
BILLY JOEL	Civic Arena Pittsburgh	Dec. 12	\$363,675 \$25.25	14,671 sellout	DiCesare Engler Prods.
ANITA BAKER RHONDA HANSOME	Westbury Music Fair Westbury, N.Y.	Dec. 11-12 & 14-15	\$362,198 \$35	11,480 sellout	Music Fair Prods.
KEITH SWEAT BELL BIV DEVOE	The Spectrum Philadelphia	Dec. 21	\$353,421 \$25/\$23	15,787 16,334	A.H. Enterprises
FLEETWOOD MAC	Great Western Forum Inglewood, Calif.	Dec. 7	\$338,525 \$22.50	16,314 sellout	Avalon Attractions
GATHER AROUND THE TREE WITH KENNY: KENNY ROGERS JENNIFER MCCARTER & THE MCCARTER SISTERS BAILLIE & THE BOYS	Valley Forge Music Fair Devon, Pa.	Dec. 10-14	\$309,781 \$31	14,660 sellout	Music Fair Prods.
HEART CHEAP TRICK	Coliseum, Seattle Center Seattle	Dec. 8	\$299,992 \$20.50	13,500 sellout	Avalon Attractions
JUDAS PRIEST MEGADETH TESTAMENT	Meadowlands Arena East Rutherford, N.J.	Dec. 14	\$280,246 \$20/\$18.50	15,800 sellout	Metropolitan Entertainment
HEART CHEAP TRICK	Great Western Forum Inglewood, Calif.	Dec. 14	\$270,945 \$22.50	13,000 sellout	Avalon Attractions
PERRY COMO'S CHRISTMAS SHOW: PERRY COMO JACK SWERSIE THE CAROLING PARTY SINGERS	Syria Mosque Pittsburgh	Dec. 14-15	\$228,854 \$32.50/\$28.50	7,548 sellout	DiCesare Engler Prods.
PERRY COMO'S CHRISTMAS SHOW: PERRY COMO JACK SWERSIE THE CAROLING PARTY SINGERS	The Riverside Theatre Milwaukee	Dec. 17-19	\$218,906 \$39.75/\$34.75/ \$29.75/\$24.75	6,733 7,500	Joseph Entertainment Group
JUDAS PRIEST MEGADETH TESTAMENT	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Dec. 15	\$211,594 \$20/\$18.50	11,297 15,056	Metropolitan Entertainment
PERRY COMO'S CHRISTMAS SHOW: PERRY COMO JACK SWERSIE THE CAROLING PARTY SINGERS	Sunrise Musical Theatre Sunrise, Fla.	Dec. 21-22	\$201,159 \$25.75	7,812 sellout	Cellar Door Prods.
PERRY COMO'S CHRISTMAS SHOW: PERRY COMO JACK SWERSIE THE CAROLING PARTY SINGERS	Landmark Theatre Syracuse, N.Y.	Dec. 11-12	\$185,755 \$35.50/\$32.50	5,792 sellout	Magic City Prods.
JUDAS PRIEST MEGADETH TESTAMENT	Arena, Lakeland Civic Center Lakeland, Fla.	Dec. 19	\$168,788 \$17.50	9,645 sellout	Cellar Door Prods.
ANDREW DICE CLAY	Theatre, Mid-Hudson Civic Center Poughkeepsie, N.Y.	Dec. 21-22	\$150,756 \$25.50	5,972 sellout	Magic City Prods.
HEART CHEAP TRICK	Memorial Coliseum Portland, Ore.	Dec. 10	\$138,518 \$20.50	7,244 9,040	Avalon Attractions
CHEAP TRICK PRIMITIVE PRAYER	Rockford MetroCentre Rockford, Ill.	Dec. 22	\$93,538 \$17.50	5,345 6,000	Jam Prods.
THE MAGIC OF CHRISTMAS: OAK RIDGE BOYS MARIE OSMOND	Arena, Mayo Civic Center Rochester, Minn.	Dec. 13	\$88,358 \$18.50	5,173 sellout	Frank Prods.
COCTEAU TWINS MAZZY STAR	Hollywood Palladium Hollywood, Calif.	Dec. 8	\$72,504 \$20.50	3,600 sellout	Avalon Attractions Goldenvoice
HGGY POP ALICE IN CHAINS CELEBRITY SKIN	Hollywood Palladium Hollywood, Calif.	Dec. 9	\$58,460 \$20	3,323 3,600	Avalon Attractions Goldenvoice
CHANUKAH MUSIC FESTIVAL: YERACHMIEL BEGUN & THE MIAMI BOYS CHOIR SHLOMO CARLBACH ABRAHAM ROSENBLUM OF THE ORIGINAL DIASPORA YESHIVA BAND THE RUACH REVIVAL	Westbury Music Fair Westbury, N.Y.	Dec. 22	\$35,399 \$27.50	1,413 2,870	Music Fair Prods.

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Multitalented Players Needed To Tackle Pub Field Nowadays

BY IRV LIGHTMAN

THE BO JACKSON syndrome: Bo Jackson is one of baseball's great boys of summer and fall's heroes of football. But why is his dual athletic prowess raised in a column about songwriters and publishers? Let Ronny Vance, president of Geffen Music, explain.

Vance, speaking in the first person but expressing the role of publishers in general, says, "I'm not just a 'song man' anymore. Now I'm also an A&R guy, a soundtrack consultant, a businessman, among other things. Similar to Bo, today's publisher plays with more than just one kind of ball.

"At one time, the producer, the manager, the A&R man came to the music publisher for one reason: songs.

Now a publisher's roster consists of writers who are themselves producers, arrangers,

programmers, composers for film, multi-instrumentalists and, of course, also artists in their own right. It has become commonplace for a writer to have single-handedly played on and produced all his own demos."

Good examples of Vance's point are Geffen Music's Dennis Matkosky and Matthew Wilder. Matkosky produces tracks for the artists with whom he now writes. Wilder's talents range from writing and co-producing the Howard Hewett single, "If I Could Only Have That Day Back," to writing with legendary lyricist Sammy Cahn to creating a musical currently in development by the Nederlander organization.

IMAGO, THE PUBLISHER: Terry Ellis' new record company, Imago, is to be joined by a publishing arm. Unlike the label, which is funded by BMG, Imago's publishing division will be a personal venture from Ellis.

The company will be run by former Chrysalis Music VP Ann Munday. She left Chrysalis on the same day Ellis sold his share of the company to partner Chris Wright in 1985 and has since been in management. In her new role, she will continue to manage Carlene Carter outside the U.S.

Ellis says of his publishing A&R policy, "Obviously, I would like to sign the publishing of acts I'm signing to the record company. I am less comfortable in making an investment in artists with other record companies."

DEALS: In one of its big signings of the year as the former

CBS Music catalog becomes known as Sony Music Publishing, effective Jan. 1, the company has signed Mariah Carey, who emerged as a super act in 1990, to a worldwide writer deal. Carey is co-writer of most of the songs on her double-platinum debut Columbia album, "Mariah Carey" . . . Singer/writer Rick Parker, who recently signed a label deal with Geffen Records, has made a publishing agreement with NEM Entertainment Corp. The former lead singer of Lions And Ghosts, which made two albums for EMI, Parker is currently in the studio working on his Geffen debut, set for April . . . Steve Lindsey, the writer/producer/arranger, has inked a long-term deal with Primat America, the Los Angeles-based company operated by Sam Trust. Signed to Primat's BMI affiliate,

Soundbeam, Lindsey is currently represented on the R&B charts with the the late Marvin

Gaye's single "My Last Chance," which he produced. He's completing a Gaye album using vocals from previously released song demos, according to Primat. He has also produced such acts as Laura Branigan, Jermaine Jackson, the Temptations, and Chaka Khan, as well as keyboards on recordings by Tracy Chapman and Joni Mitchell, among others.

SETTLEMENT: A settlement has been reached in a 1988 suit against Arc Music Corp., Gene Goodman, and Phil Chess by the widow and children of Jimmy Reed. In a press statement announcing the agreement, Arc Music will continue to act as the exclusive worldwide administrator of the Jimmy Reed copyrights, while the Reed heirs have voluntarily dismissed in all respects the lawsuit filed in U.S. District Court in New York. The suit sought damages and reversion of Arc's rights in Reed's compositions based on claims of fraud and enrichment.

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

1. Garth Brooks, Garth Brooks
2. The Doors, Guitar/Tab Anthology
3. Winger, In The Heart Of The Young
4. Jimmy Buffet, Songs You Know By Heart
5. Indigo Girls, Indigo Girls

Assistance in preparing this column provided by Jeff Clark-Meads in London.

ARTIST DEVELOPMENTS

MAGGIE'S DREAM TEAM

Now may be the time for the Rainbow Coalition of rock'n'roll known as Maggie's Dream.

"Our music focuses on decent songs, whether they're rock, funk, or folk," says Raf, guitarist for the multi-ethnic New York quintet. "Friends of my father's in their 40s and 50s dig it. Young girls dig it. All ethnicities dig it."

Capitol's senior VP of A&R, Simon Potts, sees Maggie's Dream as one of several developing acts that spotlight a more aggressive stance toward new music for the label. Maggie's Dream is strongly influenced by Sly Stone, the Beatles, the Ohio Players, and Prince. But bassist Lonnie Hillier bristles at the suggestion that the band is retro. "There are different elements and influences," he says, "but we're not trying to sound like the Beatles. I don't go around wearing bell-bottom pants."

Together about two years, the group recorded demos (some with lead vocals by Lenny Kravitz) that led to its signing by Capitol's East Coast A&R chief, Josh Deutsch. While Kravitz went on to solo success with Virgin, Maggie's Dream set about recording its self-titled de-

but with Deutsch producing.

Songs like "Love & Tears," the first single, "Human," and "Between Fear & Desire" fuse the personal and the political, sparked by the expressive vocals of Robert Rosa, Tony James' drumming, and Raf's pungent guitar. Bassist Hillier says the album "jelled very nicely." The next one—the group has a two-album deal with options—will "be a little funkier," he says.

"We're going to tour them until the end of time," Deutsch says. "We're counting on their ability to sell their own records. All the artist-development stories of the last year—Faith No More, Living Colour—are very long-term strategies." (Former Grass Roots guitarist Warren Entner manages Maggie's Dream and Faith No More.)

Maggie's Dream, the Cocteau Twins, the Smithereens, Hugh Harris, and recent signees the School Of Fish are clues to Capitol's new A&R direction, says Potts. "Capitol for a number of years has relied on its superstars and/or artists retreading. We want to position Capitol as a label people think of in terms of contemporary talent.

"We don't expect this record to break from radio," Potts says. "We expect touring and press to spur radio. We've certainly targeted Maggie's Dream as an artist for Capitol's future." **CARLO WOLFF**



Smiles For St. Ann's. Canadian singer/songwriter Mary Margaret O'Hara, showcasing her Virgin Records release, "Miss America," reacts to a warm reception at the Church of St. Ann in New York's Brooklyn Heights. The Arts at St. Ann's series at the landmark church has become a notable and inventive showcase venue outside Manhattan presenting, in its first two seasons, such artists as Marianne Faithfull, in a performance of the Brecht/Weill piece "Seven Deadly Sins," and Lou Reed and John Cale in their tribute to Andy Warhol, "Songs For 'Drella," co-commissioned by St. Ann's. The 1990-91 season, which has offered such acts as Elektra recording artist Robin Holcomb and former Velvet Underground drummer Maureen Tucker, will continue with bookings including Marion Williams, Feb. 9; Marcus Roberts, March 16; Carla Bley and Steve Swallow, April 20; and, in an outside promotion, David Byrne and the Orchestra Of St. Luke's at Manhattan's Town Hall, June 8-9. A 10th anniversary concert at St. Ann's, featuring Aaron Neville, Dr. John, and Cale, is expected in March. (Photo: Chuck Pulin)

FEST FOCUSES ON NASHVILLE'S OTHER MUSIC

(Continued from page 32)

za acts have been signed, including last year's 15 Strings, Chagall Guevara, Walk The West, and Follow For Now.

"No matter what anyone does, Nashville will always be 'country music,'" concedes West, who notes that the country-music community has been one of the Extravaganza's biggest supporters.

"But I think the perception has changed among rock and pop labels, which used to only occasionally come in, but come in regularly now. It's no longer surprising to see them here besides during the Extravaganza, following specific bands."

And just what exactly is this hard-earned perception? "That Nashville's a music center, is what I'd say," says West. "A lot of people like the place, the friendliness of the city. It's always been a songwriter's town and I think more people are recognizing the value of that and are finding it more conducive to hooking up with other writers."

This may explain why Nashville has experienced a wave of prominent rock/pop singer/songwriter/musician immigrants, including the varied likes of Winwood, Janis

Ian, Felix Cavaliere, Craig Krampf, Al Kooper, and Hiatt, who offers his own unique perspective.

"Let me tell you that the land Nashville sits on was considered sort of a sacred hunting ground by Indian tribes, and I think that's part of the reason," Hiatt says.

"Songs just run wild like buffalo here—they're just there for the hunting!"

On a more elemental plane, Hiatt even suggests that there is a "vibe in the dirt of the Middle Tennessee Plateau, like Dylan talks about the dirt in Hibbing, Minnesota." Whatever the reason, Hiatt also recognizes what he calls Nashville's "underbelly," or "the rest of us," as opposed to Music City's well-known country-music side.

"It's always been there, from the Everly Brothers to Elvis. Even Jimi Hendrix came to town and recorded here. It's always been a very diverse scene, and I think it's coming out more and more. One of the things that's been untapped is a powerful R&B scene, and I think it's going to explode with rap, R&B, and other black talent. At least I hope so."

AWARDS SHOW ROCKS SOUTH FLA.

(Continued from page 32)

thrash band. The Mavericks, voted best country band and now accompanied by fiddler Rick LaRue, played a rollicking, blues-laced set that begged the question: Why aren't these guys signed to a major label?

Among other winners at the

awards show: Nuclear Valdez's "Summer," song of the year; Heartless, best rock band; Vandall, best metal band; Little Nicky & the Slicks; best blues band; 2 Live Crew, best rap act; Marilyn Manson & the Spooky Kids, best new band.

JOHN LANNERT

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Top Shot. Writers of K.T. Oslin's single "Come Next Monday," Rory Bourke and Charlie Black, celebrate their membership in the ASCAP "No. 1 Club" at a recent party held in their honor at the society's "music row" office. Pictured, from left, are Rita and Rory Bourke; Connie Bradley, ASCAP's Southern executive director; Black; Tim Wiperman of Warner/Chappell Music; and Ed Mascola of RCA Records.

N'ville Boom Helps Publishers, Too Markets Open For Country Sheet Music

■ BY EDWARD MORRIS

NASHVILLE—The success that country music is having on record is also taking place—albeit to a lesser degree—on the print side. Sales of country sheet music and folios have been steadily increasing over the past few months for most major publishers.

"We used to do one or two [country] books a year," observes Sandy Feldstein, president of CPP/Belwin, "but I guess we've done six or eight mixed country folios this year."

Some country titles are so popu-

lar, Feldstein adds, that his company started publishing easy-piano arrangements on them this year. "It's the first year we've done easy-piano sheets on country," he reports. "We've usually done only

'Country chart folios are doing quite well'

the regular piano/vocal and personality books."

Country is even extending into CPP/Belwin's school market. "We've done some chorals," Feldstein says. "We're going to be doing some marching bands, and we're going to be doing a big country-medley package, both for chorus and for band. We've done an orchestra [arrangement] too."

Best sellers for Feldstein are songs made popular by Garth Brooks, Clint Black, and Hank Williams Jr. "Like Father, Like Son," a Paul Overstreet song recorded by Lionel Cartwright, also "did very well," Feldstein says. One of CPP/Belwin's most ambitious country projects is the new folio, "The Best Country Hits Of The Last 50 Years."

"Country music is selling pretty well right now," says Keith Mardak, president of Hal Leonard. "There's an upswing. However, we're finding it more related to personality-type products than to mixed folios." He adds that "not too much" country music is being translated into Hal Leonard's school-band and chorus offerings.

Mary Bultman, Hal Leonard's VP of business affairs, says that songs made famous by the Judds, Randy Travis, George Strait, and Ricky Van Shelton "are always strong." However, she points out, "Print for country music has never meant strong sheet music sales—and it still doesn't, other than for an occasional song." She cites "Friends In Low Places," a hit for Brooks, as the kind of song that can sell a considerable number of sheets.

Although Hal Leonard doesn't represent Brooks, Bultman notes that the company will use "Friends" in some of its mixed folios. "We put out country chart [mixed folios] fairly regularly, and they're all doing quite well." She says there's no "cut and dried rule" as to how far up a song must go on the country charts to warrant a sheet edition, but that most have reached the top 20 or top 30 level. Even with high-charting songs, she explains, sales are usually fairly small: "In country, frankly, any song that sells over a thousand copies is doing well."

Country personality folios, however, may sell 10,000 to 20,000 each, Bultman says. Her company is currently working on personality folios for Kathy Mattea and Mary-Chapin Carpenter. While declining to estimate a percentage rise in country print sales over the past year, Bultman notes that the market has "steadily been getting better."

At Warner Bros. Publications, country print sales have also been strong in certain areas. "It depends on the sheet," explains VP/GM Sy Feldman. "The sheet music sales are generally nothing fantastic, but the folios do well when you put them in a nice mixed collection."

"We have some very strong artists," Feldman continues. "We do the Randy Travis, Dwight Yoakam, and Alabama books. The personality books usually do very well. As far as mixed folios go, we find the ones that do the best are when we do the biggest hits of a particular year."

Feldman says he hasn't compiled figures yet to see if country was better for his company in 1990 than in 1989, but adds, "I know we've probably printed a lot more titles. There's a lot more [country] activity on the charts, recordwise, of stuff that we control for print. And we've had a couple of nice songs, like Kathy Mattea's 'Where've You Been' and Vince Gill's 'When I Call Your Name.'"

Country Road Takes Many Artists 'Home' Concept Sweet For Diffie, Alabama, Statlers, More

WHEN JOE DIFFIE went No. 1 in November with his first single, he was not exactly heir to a fluke. After all, the title of his debut song was "Home." While love and loss are far more popular topics in country music, there is no theme that is quite so reliable and revered as the home—this mystical haven of the heart.

Virtually every country act has a home song in its retinue of hits. Alabama, for example, built and still sustains its identity on domestic visions, from "My Home's In Alabama" to "Tennessee River," "Mountain Music," and "Dixieland Delight" through "Song Of The South," "Southern Star," and "High Cotton." After more than 30 years in the business, Bobby Bare remains best known for "Detroit City" and its tearful opening line, "I want to go home." Paul Overstreet is constructing his singing career on lyrics that extol home and hearth. This week's Hot Country Singles & Tracks chart illustrates the tenacity of this topic, via such notables as the Pirates Of The Mississippi's "Rollin' Home" (itself an echo of "Six days on the road and I'm gonna make it home tonight"), Eddie Rabbitt's "American Boy," and T. Graham Brown's "Moonshadow Road."

In country music, home is essentially a state of mind. It can be a person, place, time, group (family, cronies), or even a fragment of bedrock philosophy (e.g., Aaron Tippin's "You've Got To Stand For Something" and Mike Reid's "Walk On Faith"). Whatever form it takes, it must be a re-creation of Eden. And like Eden, it is appreciated most poignantly in its loss. The home that country performers sing of must be a universe so small that one can visualize oneself as its center. It must, in short, be a recapitulation of childhood.

For the Statler Brothers, home is small-town America in the '50s, a location made photographically vivid in "Do You Remember These," "The Class Of '57," "Whatever Happened To Randolph Scott," "A Child Of The Fifties," "Maple Street Memories," et al. Dolly Parton sings yearningly of "My Tennessee Mountain Home" and laments its absence in "Tennessee Homesick Blues." The Oak Ridge Boys look to a westward paradise in "Ozark Mountain Jubilee." Connie Smith makes her pilgrimage to "Cincinnati, Ohio"; Steve Wariner is drawn to "Kansas

City Lights"; and Larry Gatlin is enlivened by the fact that "Houston (Means I'm One Day Closer To You)." Waylon Jennings cries out for the worry-free simplicity of "Luckenbach, Texas."

In many country classics, home is—above all else—a unified family: Bill Anderson's "Po' Folks," Loretta Lynn's "Coal Miner's Daughter," the Nitty Gritty Dirt Band's "Long Hard Road (The Sharecropper's Dream)," Holly Dunn's "Daddy's Hands," and Lefty Frizzell's "Mom And Dad's Waltz."

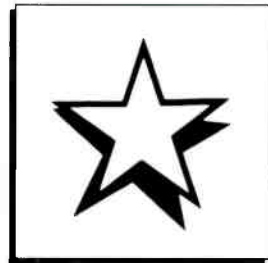
Dan Seals discovers his Eden in "My Old Yellow Car." For SKB, it resides in "This Old House"; for Ricky Skaggs in "That Little Mountain Church House." And B.J. Thomas sees his home ideal symbolized in "Two Car Garage."

Home as an emotional shelter was once a common theme in all forms of popular music. (Remember such cozy chestnuts as "My Blue Heaven" and "There's A Long, Long Trail A-Winding"?) But in more recent times, the home has emerged as a battleground for childish adults and adultlike children—a field on which the compassion of one and the innocence of the other is either wounded or slaughtered. Country music alone maintains the fiction of home as a loving refuge. It is an ideal worth tending to.

MAKING THE ROUNDS: Manager Sandy Brokaw tells Scene that Mickey Gilley has signed to Warner Bros. Records, with Jim Ed Norman aboard as producer, and that Tom Wopat will be recording for CBS, with Rick Hall producing. Gilley has been off the charts since Airborne Records crashed last year. Wopat last recorded for Capitol.

Waylon Jennings and Willie Nelson will open their own nightclub on Memphis' Mud Island tourist center. It will be called Waylon & Willie's Cafe.

The fourth annual Merle Watson Memorial Festival is scheduled for April 25-28 at Wilkes Community College in Wilkesboro, N.C. This year's talent lineup is the mightiest ever, boasting, among others, Kathy Mattea, Ronnie Milsap, Emmylou Harris, Pete Seeger, Doc Watson (Merle Watson's father), George Hamilton IV (and V), Marty Stuart, Mark O'Connor, Alison Krauss & Union Station, and John Hartford.



by Edward Morris

Van Shelton First Client For Newly Formed IMS

NASHVILLE—Talent managers Dale Morris, Sandy Gallin, and Jim Morey have established a new full-service company here called International Management Services. Columbia Records artist Ricky Van Shelton is the firm's first client.

According to John Dotson, IMS' VP/GM, the principals will continue to work separately and apart from the IMS structure with the clients they already manage. Morris is the longtime manager of Alabama and has recently added Atlantic Records' Ray Kennedy and Donna Ulisse to his roster. Dolly Parton and Exile are among Gallin Morey's listings.

IMS is operating out of Morris' offices, and so far Dotson is the only staffer. He says he expects to add as-

sistants as the business gets under way. The former William Morris agent notes that IMS does not intend to restrict itself to country clients. He says the company has set no limit on the number of artists managed but speculates it will be fewer than 10.

The partners, Dotson says, "are going to be involved in this on a day-to-day basis, and I'll talk to all of them every day." The point of the venture, he explains, is to make available the artist-development expertise of each principal. "Sandy's very strong in film and television, and Jim is strong in television and performance. Dale has handled all of this for Alabama," he says.

Van Shelton was earlier managed by Michael Campbell & Assocs.

Billboard[®]
FOR WEEK ENDING JAN. 12, 1991

TOP COUNTRY ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	8	CLINT BLACK RCA 52372 (9.98) 4 weeks at No. 1	PUT YOURSELF IN MY SHOES
2	2	2	16	GARTH BROOKS ▲ ² CAPITOL 93866* (9.98)	NO FENCES
3	4	4	15	RANDY TRAVIS ● WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS
4	3	3	16	REBA MCENTIRE ● MCA 10016 (9.98)	RUMOR HAS IT
5	5	7	7	K.T. OSLIN RCA 52365* (9.98)	LOVE IN A SMALLTOWN
6	6	5	61	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE
7	8	8	87	GARTH BROOKS ▲ CAPITOL 90897* (9.98)	GARTH BROOKS
8	7	6	53	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME
9	11	11	87	CLINT BLACK ▲ ² RCA 9668 (8.98)	KILLIN' TIME
10	10	9	32	GEORGE STRAIT ● MCA 6415 (9.98)	LIVIN' IT UP
11	9	10	43	ALAN JACKSON ● ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
12	12	12	8	DWIGHT YOAKAM REPRIS 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY
13	16	18	15	THE JUDDS CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
14	14	15	50	RICKY VAN SHELTON ● COLUMBIA 45250 /CBS (8.98 EQ)	RVS III
15	13	13	18	KATHY MATTEA MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
16	15	14	11	HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)
17	17	17	20	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS
18	19	16	12	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME
19	18	19	31	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN
20	20	21	31	SHENANDOAH COLUMBIA 45490/CBS (8.98 EQ)	EXTRA MILE
21	21	20	42	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB
22	22	22	65	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK
23	24	23	125	THE JUDDS ▲ RCA/CURB 8318 /RCA (8.98)	GREATEST HITS
24	26	29	11	MARY-CHAPIN CARPENTER COLUMBIA 46077*/CBS (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK
25	25	27	190	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER
26	23	24	82	LORRIE MORGAN ● RCA 9594 (8.98)	LEAVE THE LIGHT ON
27	31	30	39	DOUG STONE EPIC 45303*/CBS (8.98 EQ)	DOUG STONE
28	27	25	18	MICHAEL MARTIN MURPHEY WARNER BROS. 26308* (9.98)	COWBOY SONGS
29	28	26	10	ROSANNE CASH COLUMBIA 46079*/CBS (9.98 EQ)	INTERIORS
30	30	28	19	VERN GOSDIN COLUMBIA 45409/CBS (8.98 EQ)	10 YEARS OF GREATEST HITS
31	29	33	178	PATSY CLINE ▲ ² MCA 12 (8.98)	GREATEST HITS
32	36	37	11	WILLIE NELSON COLUMBIA 45492*/CBS (8.98 EQ)	BORN FOR TROUBLE
33	35	39	11	CHET ATKINS & MARK KNOPFLER COLUMBIA 45307*/CBS (8.98 EQ)	NECK AND NECK
34	32	34	15	SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS
35	34	32	18	CARLENE CARTER REPRIS 26139*/WARNER BROS. (9.98)	I FELL IN LOVE
36	33	31	12	JOE DIFFIE EPIC 46047*/CBS (8.98 EQ)	A THOUSAND WINDING ROADS
37	37	36	32	PATTY LOVELESS MCA 6401 (9.98)	ON DOWN THE LINE
38	47	55	255	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
39	38	35	12	CONWAY TWITTY MCA 10027* (8.98)	CRAZY IN LOVE
40	41	40	15	KENNY ROGERS REPRIS 26289*/WARNER BROS. (9.98)	LOVE IS STRANGE
41	40	43	269	GEORGE STRAIT ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS
42	39	41	26	WAYLON JENNINGS EPIC 46104*/CBS (8.98 EQ)	THE EAGLE
43	43	53	172	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2
44	48	51	238	RANDY TRAVIS ▲ ² WARNER BROS. 25435 (9.98)	STORMS OF LIFE
45	42	38	21	TEXAS TORNADOS REPRIS 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS
46	58	45	15	HIGHWAY 101 WARNER BROS. 26253* (9.98)	GREATEST HITS
47	45	49	10	EMMYLOU HARRIS REPRIS 26309*/WARNER BROS. (9.98)	BRAND NEW DANCE
48	50	50	83	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (9.98)	ABSOLUTE TORCH AND TWANG
49	46	46	20	SHELBY LYNNE EPIC 46066*/CBS (8.98 EQ)	TOUGH ALL OVER
50	52	47	62	THE CHARLIE DANIELS BAND ● EPIC 45316/CBS (8.98 EQ)	SIMPLE MAN
51	53	52	98	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (9.98)	GREATEST HITS III
52	44	44	22	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI
53	56	—	18	RANDY TRAVIS WARNER BROS. 25972 (8.98)	AN OLD TIME CHRISTMAS
54	49	48	25	BILLY JOE ROYAL ATLANTIC 82104* (9.98)	OUT OF THE SHADOWS
55	70	62	90	KATHY MATTEA ● MERCURY 836 950* (8.98 EQ)	WILLOW IN THE WIND
56	59	42	63	MARTY STUART MCA 42312 (8.98)	HILLBILLY ROCK
57	64	56	24	THE STATLER BROTHERS MERCURY 842 518* (8.98 EQ)	MUSIC, MEMORIES AND YOU
58	67	71	117	RANDY TRAVIS ▲ WARNER BROS. 25738 (9.98)	OLD 8 X 10
59	RE-ENTRY	9		KENNY ROGERS REPRIS 25973/WARNER BROS. (8.98)	CHRISTMAS IN AMERICA
60	57	64	105	K.T. OSLIN ▲ RCA 8369 (8.98)	THIS WOMAN
61	51	61	68	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE
62	65	—	146	K.T. OSLIN ▲ RCA 5924 (8.98)	80'S LADIES
63	69	59	9	DON WILLIAMS RCA 52407* (8.98)	TRUE LOVE
64	54	65	197	RICKY VAN SHELTON ▲ COLUMBIA 40602*/CBS (6.98 EQ)	WILD EYED DREAM
65	75	69	29	BAILLIE AND THE BOYS RCA 2114* (8.98)	THE LIGHTS OF HOME
66	61	54	25	HOLLY DUNN WARNER BROS. 26173 (9.98)	HEART FULL OF LOVE
67	63	66	17	MERLE HAGGARD CURB 77313* (9.98)	BLUE JUNGLE
68	60	63	84	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/CBS (6.98 EQ)	A DECADE OF HITS
69	RE-ENTRY	3		RAY KENNEDY ATLANTIC 82109 (9.98)	WHAT A WAY TO GO
70	72	—	371	WILLIE NELSON ▲ ² COLUMBIA 237542*/CBS (9.98 EQ)	GREATEST HITS
71	62	58	44	WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/CBS (8.98 EQ)	HIGHWAYMAN 2
72	71	67	10	TAMMY WYNETTE EPIC 46238*/CBS (8.98 EQ)	HEART OVER MIND
73	68	70	17	ANNE MURRAY CAPITOL 94102* (9.98)	YOU WILL
74	55	57	11	MATRACA BERG RCA 52066* (8.98)	LYING TO THE MOON
75	73	73	47	HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (9.98)	LONE WOLF

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

BILLBOARD'S COUNTRY CHART RESEARCH PACKAGES

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

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

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

COUNTRY CORNER



by Marie Ratliff

NEW MOVERS

Willie Nelson—"The Piper Came Today" (Columbia): KASE, WCTK, WFLS, WQDR, KVET, WWYZ, WBVE, KEEN, KCKC, WKSJ.

Chet Atkins & Mark Knopfler—"Poor Boy Blues" (Columbia): WWYZ, WDAF, KVOO, KCKC, WFLS, KFDI.

GARTH BROOKS' "Unanswered Prayers" (Capitol) finally slips into the No. 1 position after three weeks of holding at a very strong No. 2 behind **George Strait's** "I've Come To Expect It From You" (MCA). Strait's song lingered in the top spot for five weeks, matching the extraordinary performance of his "Love Without End, Amen" in June of last year.

"A GREAT RECORD." That's how MD **David Bryan**, WDAF Kansas City, Mo., describes "Don't Tell Me What To Do" by **Pam Tillis** (Arista). "It has broad appeal—a good sing-along," he says. "Folks can hum along with it, which is always an important thing to look at. It seems to take longer for the public to get excited about a female artist as opposed to a male artist these days, but I've got Tillis in a heavy rotation already."

"I think this one's a really neat song," says MD **Carl Brown**, KSAN San Francisco, "and she's got an even better one to follow it with. I heard an advance on 'Maybe It Was Memphis' and it's a great song—the best thing I've heard from her yet. I'm beggin' for it to be the next single."

Tillis' first release on the Arista label, charted at No. 35 this week, has already surpassed the chart action of any of the releases she had on the Warner Bros. label in the mid-'80s, none of which rose above midchart.

New adds this week are showing at WYNY New York; WWKA Orlando, Fla.; WCOS Columbia, S.C.; WSOC Charlotte, N.C.; KEAN Abilene, Texas; WONE Dayton, Ohio; and WKHK Richmond, Va.; with big jumps at WAMZ Louisville, Ky.; WZZK Birmingham, Ala.; WTDR Charlotte; WOWW Pensacola, Fla.; KIKK Houston; and KEEN San Jose, Calif.

ANOTHER ARTIST frequently mentioned by the programmers we talked with this week is **Linda Davis**, whose first Capitol single, "In A Different Light," debuts on the Hot Country Singles & Tracks chart at No. 73. Davis previously performed as half of the **Skip & Linda** duo, an act that had three charting singles on the MDJ label in 1982. As a solo artist, she charted some singles on the Epic label in 1988-89.

"She reminds me a lot of **Janie Frickie** on this song," says PD **Van Mac**, WOKK Meridian, Miss. "I think she has a real sincere sound to her voice. She's had her wait in the gate to be discovered and now she's got her chance to do well. This may just be the one to turn the trick for her."

Among the early believers in "In A Different Light": **KRAK** Sacramento, Calif.; **WDSY** Pittsburgh; **WDAF** Kansas City, Mo.; **WSM** Nashville; **WESC** Greenville, S.C.; **WQDR** Raleigh, N.C.; **WWYZ** Hartford, Conn.; **WCTK** Providence, R.I.; **WOWW** Pensacola; and **WKSJ** Mobile, Ala.

RECURRENT FACTS: **Joe Diffie's** first single, "Home" (Epic), has completed 20 weeks on the singles chart and moves to the No. 1 position on the Hot Recurrents chart. It ranks at No. 26 in overall combined gross impressions of currents and recurrents and shows a total of nearly 13 million gross impressions for the week. Diffie's follow-up, "If You Want Me To," is currently at No. 27 on the country singles chart.

Also still very strong as it moves to the Hot Recurrents list at No. 3 is **Reba McEntire's** "You Lie" (MCA). It ranks at No. 37 overall with 8.7 million gross impressions.

TNN's 'Music Shop' Opens For 2nd Season Kicks Off With Taping Of 1-Hour Hillman Special

NASHVILLE—The Nashville Network's "American Music Shop" series launches its second season Friday (11) with the taping of a one-hour special starring country and rock pioneer **Chris Hillman**. As in the past, all the shows will be taped in front of a live audience at Vanderbilt Univ.'s Sarratt Cinema auditorium here. Admission is free and open to the public on a first-come, first-served basis.

Hillman's guests will include his fellow **Desert Rose Band** members, **John Jorgenson** and **Herb Pedersen**, **Vern Gosdin** (a member of Hillman's early-'60s bluegrass band, the Hillmen), **Grand Ole Opry** stars **Jim & Jesse**, and Mexican American country singer **Tish Hinojosa**. Taping starts at 7 p.m.

Two more regular half-hour shows will be taped Saturday (12), the first featuring **Jesse Colin Young** and **Nicolette Larson**, and the second starring **Kevin Welch**. On Jan. 13, there will also be two tapings: one with acts to be announced, and the second spotlighting **Ricky Skaggs** and guitarist/songwriter **Albert Lee**.

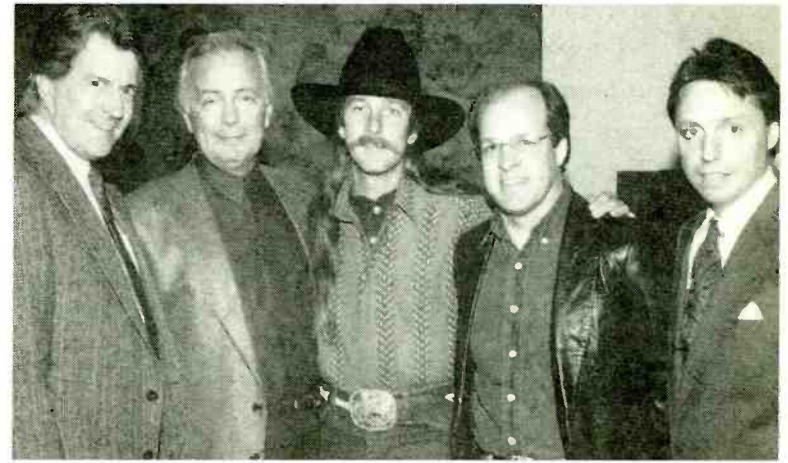
Veteran performer **Peter Rowan** and various winners of the 1990 International Bluegrass Music Assn. awards will guest on the first of two Jan. 14 tapings. These acts include **Alison Krauss** (top female vocalist), **Del McCoury** (top male vocalist), **Jerry Douglas** (best dobroist), **Stuart Duncan** (best fiddler), **Bela Fleck** (best banjoist), and **Roy Huskey Jr.** (best bassist).

The second show will be built around superpicker **Mark O'Connor**. He is band leader for "American Music Shop" as well as one of Nashville's most-in-demand ses-

sion players. He will premiere his upcoming Warner Bros. album, drawing on the services of the New Nashville Cats band, an assemblage that includes drummer **Paul Leim**, pianist **Matt Rollings**, bassist **David Hungate**, guitarist **Brent Mason**, harmonica player **Terry McMillan**, dobroist **Jerry**

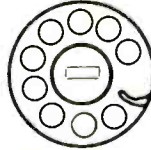
Douglas, steel guitarist **Paul Franklin**, bassist **Edgar Meyer**, drummer **Harry Stinson**, and vocalist **John Cowan**.

Except for the Hillman segment, the shows will tape at 4:30 p.m. and 9 p.m. on the days noted. They will begin airing in April.

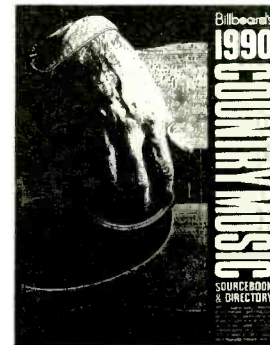


Eight Times One. Songwriter **Dean Dillon** celebrates the eighth No. 1 single, "I've Come To Expect It From You," that he has written for **George Strait**. Congratulating Dillon, center, at a BMI-hosted reception, from left, are **Harry Warner**, assistant VP, BMI/Nashville; **Bruce Hinton**, president, MCA Records/Nashville; **Stephen Day**, GM, MCA Music/Nashville; and **Jody Williams**, BMI director, writer/publisher relations.

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

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

Bankers See More Retail Buyouts Consolidation Likely In Music, Video

BY ED CHRISTMAN

NEW YORK—Although music-retail consolidation slowed dramatically in 1990, the trend is far from over.

That is the pronouncement of Jeffrey H. Lehman and Barry Kellner, managing directors in the corporate finance department of the Wall Street firm Ladenburg, Thalmann & Co., which specializes in investment-banking services for entertainment-software retailers.

"We see consolidation in all phases of the entertainment industry continuing," says Lehman. "There is a feeding frenzy as companies try to grow."

Indeed, one of the agents of consolidation in home entertainment retailing has been the New York-based Ladenburg, Thalmann, which tends to represent chains looking to be acquired. In the past 15 months, the financial concern was involved in most of the music-retail takeover deals.

Among the chains Ladenburg, Thalmann represented:

- Chesapeake, Va.-based Variety Co., when it sold eight stores to W.H. Smith, the U.K.-based retailer, and one outlet to N. Canton, Ohio-based Camelot Music.

- Port Washington, N.Y.-based Record World when it sold a portion of itself to General Atlantic Partners.

- San Francisco-based Rainbow Records, when it sold seven stores to Camelot.

- Washington, D.C.-based Waxie Maxie, when it was sold to LIVE Entertainment.

- Montreal-based Discus, when it was sold to an investment group that included the chain's senior management.

Although most of those deals took place in the last 15 months, Ladenburg, Thalmann's entry into the music business took place in 1986, when it took Miami-based Spec's Music & Video public, raising \$4 million.

After that, "We represented Record World in a recapitalization, which brought new money in and allowed the owners to get liquid on

their investment," Kellner says. "Right now, we are involved with [Cinnaminson, N.J.-based] Wall To Wall Sound & Video." That chain, which filed for bankruptcy in July, has sold 49 stores and most of its

'There is a feeding frenzy as companies try to grow'

assets to W.H. Smith. Eleven of its stores are slated to wind up with Camelot. "We continue to work with Wall To Wall," as the final disposition of the company moves through bankruptcy court, Kellner adds.

A DIVERSE BUSINESS

Although it has a niche working with home entertainment software retailers, Ladenburg, Thalmann, which carries a staff of 300, is a full-service investment bank and brokerage house, specializing in servicing middle-market companies in all industries. The firm, which was founded in 1876, has branches in Miami, Boston, and Los Angeles.

Ladenburg, Thalmann began to specialize in the home entertainment industry because "both Barry and I are avid lovers of music and film," Lehman says.

The two point out that the company's activities in home entertainment are not limited to retail. "We have worked with manufacturers of consumer electronics," Kellner says, noting that the company took Boston Acoustics public in 1986, raising \$5 million. Ladenburg, Thalmann also has provided financial services to Fox/Lorber, the New York-based firm that syndicates television programs, operates as a home video licensing agent, and is a joint-venture partner in New Video Group, a home video label; and Southbrook International, a London-based company involved in television.

MAXIMIZING VALUE

Ladenburg, Thalmann's objec-

tive, in providing financial services, is to maximize its client's value, Lehman says. If a client decides to put itself on the market, Ladenburg, Thalmann tries to "point out the chain's greatest assets, whether it be name, distribution, or management, match those assets with a buyer, and then maximize price," he says.

Acknowledging the success of the company in music retail, Kellner says, "Things have really steamrolled for us. This is very much a referral business, which has helped us to become the leading investment bank in the music-retailing industry."

While consolidation will continue, the two say, they see diverging values on music-retail stores. "Enclosed mall stores have much greater value, due to the scarcity of good leases, new malls, and just

(Continued on page 43)



Injun' Trouble. After a showcase at the Lone Star Roadhouse in New York, members of Chrysalis recording act Trouble Tribe show a couple of independent retailers how to whoop it up. Pictured in the front, from left, are Trouble Tribe guitarist Adam Wacht and drummer Stephen Durrell. In the middle row, from left, are Gus Joannides, owner of Sound City in Brooklyn, N.Y.; Chrysalis Northeast regional marketing manager Barbara Schwartz; Trouble Tribe bassist Eric Klaastad and singer Jimmy Driscoll; and Sy Lerner, owner of two record stores—Serenade Records and Music-In-Motion—in Queens, N.Y. In the back is Gene Rumsey, CEMA's New York branch manager.

PICS Steps Up Music Vid Sampling System

BY TRUDI MILLER

NEW YORK—PICS Previews Entertainment Division, the Sausalito, Calif.-based company that fields music-video sampling systems in retail music chains, is enhancing its units so that the company can gather consumer information from the machines on a more timely basis.

The PICS machines feature 30-second clips from music videos, supplied by labels. By the end of the first quarter, PICS Previews will have installed modems in its machines, allowing the company to collect and relay up-to-date information to labels about what consumers are watching, says PICS president Michael Olivieri, who is based in the company's Stamford, Conn., office.

Currently, consumer selections are recorded on a floppy disc in each machine, which is sent back to PICS on a monthly basis. The new equipment will collect the information; break it down by music category, product title, retail chain, and individual stores; and relay it daily to PICS. That information will then be

compiled by PICS and sent to the participating record companies in a weekly report that will track artist popularity, shown by video selections on a national, regional, and local basis.

"We can sift information in a variety of ways," says Olivieri. "What are the trends? How does the product do with customers in certain parts of the country, and how does that affect expenditures that the company is considering in that region? It's rather innovative and has great management potential."

Current data collection shows that each PICS machine has an average of 857 selections daily—an increase from a year ago, when a study of 10 Musicland stores showed an average of 776 selections daily. Over the last nine months, average consumer usage has grown by more than 14%, the new study shows.

Initially some label and retail executives, although optimistic about PICS' potential, wondered if the consumer would get bored with using the machines a couple of years

out. "But this study shows we are not a flash in the pan," says Dennis Rice, one of the company's founders.

In addition, a study of the Musicland/Sam Goody, Music Plus, and Camelot Music chains shows that stores with the PICS machine experienced sales increases of 20%-27% over stores without the machines, while CD sales increased by as much as 50% in some stores.

"We don't know of any other advertising medium that gives them the kind of data that we do," Rice says.

Arnie Bernstein, executive VP at Minneapolis-based Musicland Stores Corp., would not comment on the study but says the chain is pleased with the PICS results thus far. "I think the system provides some excitement for the store and allows consumers to preview new groups" that might otherwise not get exposure, he says.

Not surprisingly, Rice agrees. "We want to establish ourselves like a new MTV," he says. "We feel very

(Continued on page 42)



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U.S. Gets Chance To Peel Into Juicy 'Sessions' Discs

BY DEBORAH RUSSELL

PEELING OUT: American connoisseurs of the finest alternative, progressive, and classic contemporary music undoubtedly will salivate at the sight of "The Peel Sessions," a delicacy licensed from the U.K.'s **Strange Fruit** label by Rockville Centre, N.Y.-based **Dutch East India Trading**. The first 14 releases, culled from a 60-volume series, should hit retail shelves in mid-January.

Since 1967, BBC DJ **John Peel** has delighted his fans with radio broadcasts of rare, intimate, and often exclusive performances by artists ranging from **Jimi Hendrix**, **T. Rex**, and **Syd Barrett** to the **Buzzcocks**, **Gang Of Four**, and the **Cure**.

GRASS ROUTE



by Deborah Russell

Recent guests have included **Inspiral Carpets** and **Charlatans U.K.** Since the "Peel Sessions" inception, recordings of the program have only reached American consumers via sporadic radio broadcasts and expensive imports.

The unique charm of Dutch East India's "Peel Sessions" is its take on the artists' performances. Traditionally, guests scheduled for the program enter a BBC four-track mono studio, where they get a four-hour chunk of time to lay down the tunes that Peel will broadcast on the show. The bizarre arrangement has resulted in some truly unforgettable tracks.

"The line is historic, incredible; it's a real treasure trove," says Dutch East India president **Barry Tenenbaum**. And the painstaking effort it takes to receive authorization from each artist and label prior to a session's stateside release is definitely worth the end result, Tenenbaum says.

In fact, he's counting on the "Peel Sessions" to boost Dutch East India's profile in the retail community, as several key artists are major chain mainstays with current charting albums, fanatic cult followings, or incredible past careers.

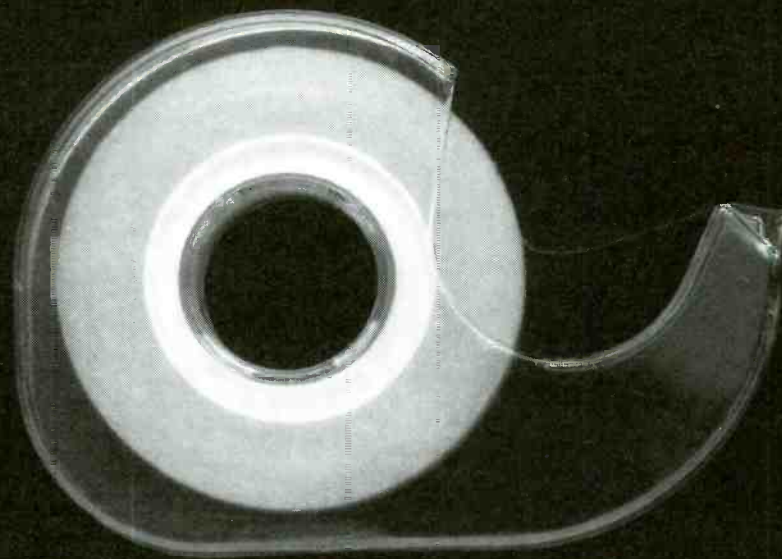
But Tenenbaum claims the line is designed to satisfy record collectors and is not a pure commercial venture.

"We're not cherrypicking the line; we're putting out everything from the biggest artists to people who are basically unknown," he says. In addition to limited-edition vinyl albums, the label also is considering issuing limited edition 7-inch pressings of various sessions.

Most of the sessions total between 12 and 20 minutes, and single-session recordings are priced at \$6.98 for cassette and \$8.98 for CD; double sessions go for \$8.98 and

(Continued on page 44)

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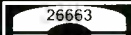
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Recession Looming Over Retailers' Heads

THE STRONG COMPARABLE-STORE sales numbers reported by retailers for the month of December should alleviate label concerns about accounts' ability to make payments. But, with recession looming, the industry is not out of the woods yet.

Label fears about the economic health of the account base surfaced in the latter half of 1990, after Cinnaminson, N.J.-based **Wall To Wall Sound & Video** filed for Chapter 11. Soon reports began mounting about other ailing merchandisers making slow payments. In October, the president of a major record company told Billboard that if it wasn't a strong Christmas season, some of the accounts might not make it. Another senior distribution official describes the dates when payments come due for the fall restocking programs at various times this month as the "witching hour."

Economists continue to anticipate a recession, which officially is indicated by two consecutive quarters of negative growth. Official figures won't be released for awhile, but a report in the Jan. 2 edition of The Wall Street Journal says that the government estimates the economy shrink at an annual rate of 3.4% in the fourth quarter and predicts that it will continue to contract at a 1.3% rate in the first quarter of 1991.

While many in the music industry are comforted by the widely held belief that the industry is recession-proof, PaineWebber analyst Craig Bibb argues that be-

cause of the aging of America, music is much more vulnerable to economic downturns nowadays than it was prior to the '80s, when demographics were stacked in the industry's favor.

If the recession is long and harsh—as some economists predict—it will not be a pleasant environment for highly leveraged companies. Other retail segments already are littered with the carcasses of companies that underwent highly leveraged buyouts. Although record company executives believe the industry's highly leveraged retail accounts will continue to handle their debt service, they are monitoring the situation closely.

The debt situation varies from chain to chain. Minneapolis-based **Musicland Stores Corp.** and Torrance, Calif.-based **Wherehouse Entertainment** carry debt because of buyouts; other music chains routinely make generous use of leverage to finance everyday operations.

But a chief financial officer with a music supplier cautions, "Now is the time to tighten credit discipline. A lot of the account base is a little weaker than they should be. In this type of economy, we are going to be very careful." In general, that executive thinks credit discipline is lacking in the music business. "There's a lot more comparison of what other people are doing than true analysis of credit worthiness," he says. "That won't change quickly but it will change as people get burned."



by Geoff Mayfield & Ed Christman

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PICS EXPANDS SAMPLING SYSTEM

(Continued from page 40)

strongly that PICS will gain industry acceptance and will become a standard way to promote product."

PICS EXPANDS ROSTER

Recently Charisma Records began putting product on the machine, joining the other participating labels: Arista, Atlantic, BMG Music, Capitol, CBS, Geffen, Elektra, EMI, Enigma, Motown, PolyGram, Virgin, and Warner Bros., according to Olivieri.

PICS has also added new retail chains: Super Club's two music chains—Atlanta-based Turtle's and Durham, N.C.-based The Record Bar; W. Sacramento, Calif.-based Tower Records; Stamford, Conn.-based HMV; St. Louis-based Street-side; Sausalito-based Record Shop; Minneapolis-based Target; and Nashville-based Sound Shop, according to Rice. In addition, the company expects to reach an agreement with Amarillo, Texas-based Hastings Books, Music & Video.

Originally, PICS charged the labels for putting video on machines, while placing the units in music stores for free. Now, PICS is charging retailers a fee for machines.

Currently, PICS has 225 machines in stores, which is short of the 600 the company projected it would have installed by the end of 1990. But Olivieri explains PICS is behind schedule because of the enhancement to the machine.

In addition to adding the modem, PICS has expanded the sampling machine's capacity. Originally, it featured 80 clips, and that has been increased to 99 titles. If demand dictates it, PICS may look at a two-sided disc player, which would double the machine's capacity, Rice adds.

"Since we were working on technologically updating the equipment, we determined that we should real-

ly slow up our installation schedule for 1990," Olivieri adds. "For us to continue to roll out the version that doesn't have the modem was not the right move. We have to go back and retrofit the initial machines, and we've begun introducing some new machines that have the modem."

Moreover, Olivieri is optimistic that the new chain signings will not interfere with PICS' progress in fulfilling previous agreements—the company is committed to putting at least 400 machines in Musicland/Sam Goody stores alone.

"The contracts run with each group over a multiyear period," he says. "So we're able to install the machines in a large number of retailers at the same time and meet everyone's needs."

Rice adds, "We won't grow any faster" than PICS' ability to maintain good service.

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BANKERS SEE MORE CONSOLIDATION OF VIDEO, MUSIC RETAILERS

(Continued from page 40)

the cost of getting into that type of center," Kellner says. "If someone has a good lease, they have a good value, because it's a captive situation."

On the other hand, says Lehman, "Strip-center stores [which are overbuilt in many areas of the U.S.] are not commanding the value that they did two years ago because the barrier to entry is not that high."

But that pricing generalization for strip and mall stores doesn't hold true in all scenarios, Lehman cautions. "Valuations vary widely, based on a number of factors," including gross margin and identity,

he adds. For instance, Waxie Maxie, a strip-center-based chain, commanded a good price because of its name value.

VIDEO CONSOLIDATION

On the video side of the home entertainment business, Lehman and Kellner, like others, see Blockbuster pulling away from the pack and believe that another company will eventually step in to compete with it. At first it looked like it would be Irish retailer Xtra-Vision or Belgium-based Super Club, Lehman says. While the former ran into problems, the latter continues to mount its market-share drive. "Probably a few companies, either in the business or not, will emerge and become a force, because there

is definitely room for more than Blockbuster," Lehman says.

As in music retail, valuation for video chains had been on a downswing before anchoring at about \$200,000 per store, which is what most recent deals have brought in, Lehman says.

Ladenburg, Thalmann has been focusing on opportunities in other industries, but now the company is anxious to supply its services to video retailers. The company also sees opportunity in the book retailing business, which has return policies and real estate strategies similar to those for music and video chains. Another retailing segment the company finds attractive is home electronics.

"Consolidation will continue be-

cause as companies grow larger, they gain more power as tenants and purchasers," Kellner says. "Larger chains are not only acquiring chains but are expanding to preempt competition," which squeezes market share from smaller chains.

In all segments of retail, as consolidation continues, it becomes harder for small chains to get new leases and renewals on existing ones, Lehman adds. The efficiencies of larger chains will continue to grow, making it harder for the remaining smaller chains to compete.

Consolidation among music retailers slowed in 1990 because some of the more active deal-makers were busy digesting earlier ac-

quisitions, Kellner says.

"I think that next year, you will see a few deals getting done by fairly large music-retail chains—one or two of the top 10 largest will get acquired," Kellner predicts. "I am not sure what the driving force will be, but it will happen. The price of poker is going up and as other chains try to grow faster, it increases the stakes to stay in the business."

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CA E4-94992
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CD PolyGram 422846917-2
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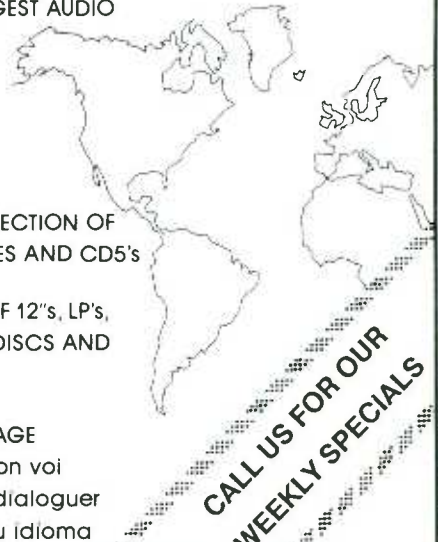
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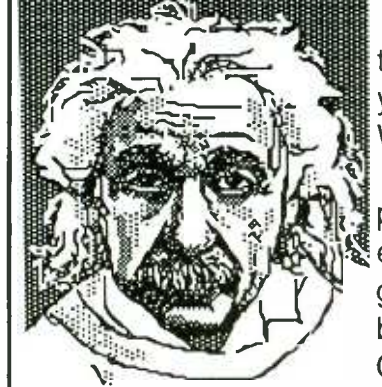
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GRASS ROUTE

(Continued from page 41)

\$11.98; and full-length multiple sessions are priced at \$9.98 and \$13.98. In addition, the Dutch East India group has created all-new artwork for each "Peel Sessions" release, Tenenbaum says.

And as if that weren't cool enough, Dutch East India's vinyl-only label, Dutch East Wax, is set to release the Cramps' "Stay Sick," the Residents' live "Cube E," and Devo's "Smooth Noodle Maps" on the now-forsaken LP. Twisted fans of the format can also expect Dutch East Wax vinyl rereleases of such early Cramps albums as "Smell Of A Female" and "A Date With Elvis," each of which contains extra tracks unavailable in any other format.

A JOINT BUSINESS VENTURE between Shanachie Records Corp. of Newton, N.J., and Koch International Corp. of Westbury, N.Y., went into effect Jan. 1, as Koch acquired a stock holding interest in Shanachie and will now act as the label's exclusive marketing and distribution company in the U.S.

Lee Goldstein, Shanachie's national marketing director, says he is eager to expand the Shanachie account base and get into retail stores via the Koch connection.

All billing for Shanachie product now goes through Koch. Koch will accept all returns in any situation where changes in distribution are made, Goldstein says.

The first quarterly campaign between the two companies revolves around Shanachie's Irish Celtic acts and is timed to coincide with St. Patrick's Day.

ROUGH TRADE in San Francisco, **Beggar's Banquet** in New York, and **Mute Records** in Los Angeles have entered the video marketing age, combining their efforts to create in-store video sales reels. The hour-long promotional clips, which average about 12 shortform clips apiece, are timed for quarterly release. The second compilation is in stores now, and Rough Trade's director of video promotion, Peter Cooper, notes response from the retailers has been "tremendous."

"A lot of stores are asking for second copies because someone on the staff wants to take the store copy home," he says. The videos provide the in-store exposure that compensates for neglect at traditional broadcast outlets, he notes.

In a similar case, Seattle's **Nastymix Records** now services retailers, particularly those seeking rap and dance videos that last longer than five minutes, with their own Nastymix compilations. The label has also compiled in-store compact discs so retailers can play radio-oriented cuts off stickered albums, which normally would be off limits.

In other Nastymix news, **Bernie Horowitz**, VP of sales and marketing for the label, reports that U.S. military personnel stationed in the Persian Gulf will receive about 48,000 cassette singles and maxi-singles by such artists as **Sir Mix-A-Lot**, **High Performance**, **Kid Sensation**, and **Side F-X**. The tunes were shipped to participants in Operation Desert Shield via the Oasis Program.

Billboard.

FOR WEEK ENDING JANUARY 12, 1991

Top Adult Alternative™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
NEW AGE ALBUMS™				
★★ No. 1 ★★				
1	1	31	REFLECTIONS OF PASSION PRIVATE MUSIC 2067-2-P*	YANNI
25 weeks at No. 1				
2	2	17	THE NARADA WILDERNESS COLLECTION NARADA N-63905*	VARIOUS ARTISTS
3	6	7	FRESH AIRE 7 AMERICAN GRAMAPHONE AGCD 777*	MANNHEIM STEAMROLLER
4	3	11	SKYLINE FIREDANCE NARADA ND-64001*	DAVID LANZ
5	7	9	POETS & ANGELS HIGHER OCTAVE HOMCD 7030*	OTTMAR LIEBERT
6	4	37	NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026*	OTTMAR LIEBERT
7	5	11	AT THE EDGE RYKO RCD 10124*/RYKODISC	MICKY HART
8	17	83	DECEMBER ▲ WINDHAM HILL 1025	GEORGE WINSTON
9	12	7	A WINTER'S SOLSTICE III WINDHAM HILL WD-1098*	VARIOUS ARTISTS
10	8	17	TAPROOT WINDHAM HILL WT-1093*	MICHAEL HEDGES
11	11	13	WINDHAM HILL: THE FIRST TEN YEARS WINDHAM HILL WD-1095*	VARIOUS ARTISTS
12	9	31	FOREVER BLUE SKY SHINING STAR SSPCD-115*	BRUCE BECVAR
13	21	16	MANNHEIM STEAMROLLER CHRISTMAS ▲ AMERICAN GRAMAPHONE AG 1984	MANNHEIM STEAMROLLER
14	10	31	ACROSS A RAINBOW SEA GLOBAL PACIFIC GP 79332*	STEVEN KINDLER
15	15	7	MELROSE PRIVATE MUSIC 2078-2-P*	TANGERINE DREAM
16	16	7	SHELL GAME SONIC ATMOSPHERES CD80032*	DON HARRISS
17	23	22	A FRESH AIRE CHRISTMAS ● AMERICAN GRAMAPHONE AG 1988	MANNHEIM STEAMROLLER
18	13	11	SATURDAY'S RHAPSODY MUSIC WEST MW-134*	JIM CHAPPELL
19	14	13	UNIVERSE SAMPLER 90 HEARTS OF SPACE HS11200-2*	VARIOUS ARTISTS
20	24	101	WATERMARK ● Geffen 24233	ENYA
21	25	5	THE NARADA NUTCRACKER NARADA N-63904*/MCA	VARIOUS ARTISTS
22	RE-ENTRY		DEEP BREAKFAST ● MUSIC WEST MW-102	RAY LYNCH
23	18	21	PIANISSIMO PRIVATE MUSIC 2073-2-P*	SUZANNE CIANI
24	22	9	MARK ISHAM VIRGIN 2-91293*	MARK ISHAM
25	19	87	NO BLUE THING MUSIC WEST MW-103*	RAY LYNCH
WORLD MUSIC ALBUMS™				
★★ No. 1 ★★				
1	2	11	PRIMAL MAGIC MESA R2 79023*	STRUNZ & FARAH
1 week at No. 1				
2	1	13	SET VIRGIN 2-91426	YOUSSOU N'DOUR
3	6	7	TOO WICKED MANGO 539 883-2/ISLAND	ASWAD
4	5	35	CRUEL, CRAZY, BEAUTIFUL WORLD CAPITOL 93446	JOHNNY CLEGG & SAVUKA
5	3	27	ELEGIBO MANGO 539-855/ISLAND	MARGARETH MENEZES
6	4	13	SOCA DANCE PARTY MANGO 539-878-2/ISLAND	ARROW
7	7	17	PASSAGES PRIVATE MUSIC 2074-2-P	RAVI SHANKAR/PHILIP GLASS
8	NEW ▶		SOUP OF THE CENTURY RYKO RCD 10195*/RYKODISC	3 MUSTAPHAS 3
9	10	27	MEK WE DWEET MANGO 539-863/ISLAND	BURNING SPEAR
10	9	31	TWO WORLDS ONE HEART WARNER BROS. 26125-2	LADYSMITH BLACK MAMBAZO
11	8	9	ATISH SHANACHIE SH64026*	NAJMA
12	11	35	MOSAIQUE ELEKTRA 60892	GIPSY KINGS
13	RE-ENTRY		GIPSY KINGS ● ELEKTRA 60845	GIPSY KINGS
14	12	6	Y ES KE ME HAN ... MANGO 539 879-2/ISLAND	KETAMA
15	13	7	O.D.O.O. SHANACHIE SH43078*	FELA ANIKULAPO-KUTI

○ 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. © 1991, Billboard/BPI Communications, Inc.

By KEN JOY

Recession? Where? No one is expected to use the "R" word around Las Vegas this winter as manufacturers from across the globe ready themselves for a consumer market which—they expect—will turn to the high-ticket, big-glitz electronics "toys" to satisfy the need to buy that isn't being met in larger ticket items, like homes and cars. Says one analyst, "The average consumer may not feel comfortable committing to a car loan for \$15,000-\$30,000, but he feels just fine entering a three-year deal on a \$5,000 big-screen TV."

But big TVs won't be the only big news around the CES floor this year, smaller—yet still expensive—items are expected to tempt cash and credit cards from consumer wallets in record numbers. In fact, the smaller-the-better appears to be the order of the day for camcorders—particularly the palm-sized 8mm models from RCA, Sony, Panasonic and others. Compact is also the name of the game for portable CD players and even cassette tapes as Fuji introduces its "extra slim" line of 100 minute-length audiocassettes, sort of a "tape light" for consumers who feel they need less bulk in their cassette shells.

8mm: 8mm camcorders and VCRs are expected to be among the hottest sales items this winter as consumers are beginning to discover the tiny format en masse, and are embracing the portability it offers for shooting home videos as well as the continual improvement of picture and sound. The 8mm Video Council is predicting that 1991 sales of 8mm products will increase 47% over that sold in 1990 and will continue to sustain its annual 32% growth rate. 8mm hardware prices continue to hover on the high side with top of the line models commanding nearly \$2,000 (suggested list) and low-end models still in the low \$900s.

VIDEODISCS: While industry pundits continue to proclaim each successive year as the "year of the video laserdisc," it could well end up that this is the decade of the video laserdisc. Although the Electronics Industries Assn. estimates that fewer than 1% of U.S. homes have laserdisc players, industry analysts predict this will be the next major growth category in the consumer electronics market. Consider these statistics: Laserdisc Corporation of America, the software arm of Pioneer Electronics, is expecting to post a



WINTER CES

Consumers Give Retailers Reason for Hope By Turning to the Latest Hi-Tech Toys to Fill the Holes in Leaner-Than-Usual Holiday Shopping Lists.

200% increase in 1990 sales over this same period in 1989 as is Pioneer Electronics who recently introduced a combination laserdisc/compact disc player (CLD-980) for \$500. Philips, RCA, Magnavox and Radio Shack are all introducing combination players in the \$500-\$600 range during winter CES, in hopes of drawing consumers to the format and to where the real money is—laserdisc sales.

Another critical factor to the explosion in this format is the lower-priced sell-through ticket. While most laserdisc titles are being released at price points somewhere between \$29.99 and \$39.99, their tape counterparts have been carrying the video sell-through tag of \$79 and up. It will only be a matter of time before consumers become aware in the disparity in pricing and will wonder what took them so long to change to a format whose software price is considerably lower, and whose visual resolution is so much higher. The only fly in the ointment, according to some observers, will be if—once the laserdisc market does explode, and the rental portion of the business increases—studios beginning increasing the retail prices of disks to the \$79 and \$89 level to match those of "rental" tape prices currently in effect.

FAX MACHINES AND THE HOME OFFICE: The number of people who work at home is expected to increase about 5% a year, according to Link Resources, who estimates that nearly 23 million Americans currently do. Increasing numbers of people working at home equates to a boon in the home-office market and the products needed to furnish it. Where sales might be flat in the traditional-office market, the home-office market is expected to be ripe for a new wave of photocopier and fax machine sales, both of which are expected to top 30 million units in the home market by the year 2000. While fax machines for the car, boat and briefcase are still considered to be luxury items, analysts say it's the start of a trend toward total portability and mobility for workers in the '90s.

PERSONAL COPIERS: Photocopiers, which used to be behemoth machines costing thousands of dollars, have finally reached personal appliance status with the introduction of "personal copiers" at a price point within reach of the work-at-home consumer. Industry analysts estimate that roughly 3% of American households now own personal copiers, and another 5% have indicated they will purchase one this year. While the figures are small compared to other product categories...
(Continued on page C-3)





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By KEN JOY

“What’s on?,” a familiar question in the TV-only days for people in need of entertainment, has been replaced with “What’s on tape we haven’t seen yet?”

But in coming months, industry observers expect that consumers will increasingly use their VCRs as appliances, and not just as a tool for playing back pre-recorded entertainment. And, once they do, the face of hardware sales could change as consumers look first to what they want to see, and then look to whatever device they need to play it.

Video publishing in all forms—video tape, laserdiscs, compact discs, and even the yet-to-be-released compact disc-interactive (CD-I)—will have a substantial effect on the way consumers view entertainment, according to Gordon Stulberg, president of American Interactive Media (AIM). “Video publishing is one of the last frontiers in bringing the information age home to the average consumer,” he says. “Once consumers get used to getting information from the same kind of medium they’ve been used to getting their entertainment from, then the devices themselves will become less of a novelty, and the message will be the thing.”

Stulberg cites television itself as an excellent example of how consumers were originally enamored with the TV sets themselves and would watch anything just for the novelty of it, but who, now, have developed selective tastes, that puts the onus of responsibility for programming on the part of the producers. “Sure, there’s still—and always will be—a lot of junk programming out there that people will watch,” he says, “but the networks have found their audiences dwindle in the face of a richer variety of offerings from cable and pre-recorded titles.”

Stulberg sees interactive media as the next big wave in entertainment and information dissemination. “Think about it,” he says, “imagine being able to browse the entire Grolier’s Encyclopedia and hear the sights and sounds as well as read the text regarding the subject you’re interested in.” That kind of programming is exactly what AIM is poised to release to the American public. “When people decide that they need that kind of access to that kind of information, then they’ll search out a CDI unit for their homes. Until then, we’re all just whistling in the dark trying to get people to buy newer and better technology without offering them comparable improvements in what they’re going to play through it.”

VIDEO MAGAZINES: One trend in video publishing that is struggling to catch on is the video magazine or video periodical. Different from a “how-to” tape, a video magazine usually covers a specific interest—like golf—but contains several different aspects of the game, not all of which are instructional. But will consumers buy a tape that might cost more than a record or a book?

“We think they will,” says Rick Schmidlin, who produces and directs the Easy Rider video magazine. “You can develop quite a cult following with your publications where people will watch an issue 10 to 15 times so they can totally absorb everything the video has to tell them and show them.”

“Video magazines also have an advantage in that they can present exclusive programming that’s not available in book form or on television,” says Stuart Shapiro, president of Video Publications Industries, publishers of a series of music tapes in conjunction with BMG.

“These are more than just exercise tapes,” he says. “These are like books with moving pictures.” In fact, Shapiro works hard at making the cover art on his videocassette boxes look like a paperback book. “Books are impulse items, and we’re trying to get our tapes placed near the books in the K-marts and the supermarkets, in hopes of increasing visibility and credibility for the format.” Supermarkets are, in fact, a prime target for an upcoming VPI release called Persona—a glitzy celebrity video magazine to be published monthly. Carrying a price of \$4.98, each tape is 120 minutes in length, and is being marketed to consumers as a magazine they can watch, and then use as a blank tape and record over.



Philips' DC085 Auto Compact Disc Player.

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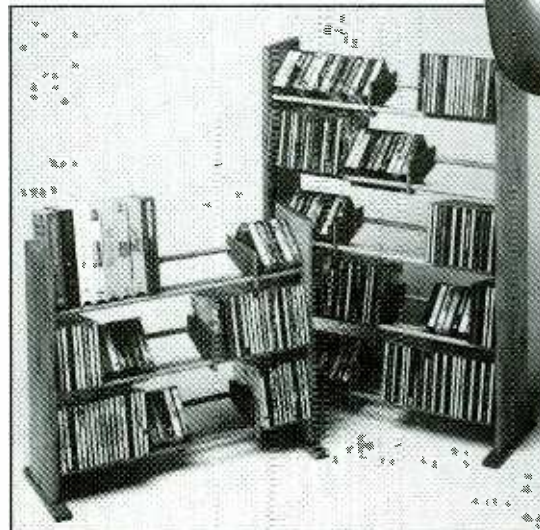
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Casio's DH-100 digital horn with six built-in sounds, recorder fingerings and breath activation.



Case Logic's DCD-150 and DCD-250 Solid Oak Entertainment Storage Racks.



For the retailer, a hot video magazine could be just the draw that's needed to pull customers in to rent or buy the higher priced items, and generally increase store traffic overall. “We’re looking to sign some exclusive deals for some of our titles,” says Shapiro.

CD-I: Playing a video tape is fine, say some, because everyone can put a tape in a push “play,” but what about the more technical formats that require the user to be a little more knowledgeable about searching for data on a disk? “It won’t be any more difficult,” says Stulberg. “It won’t be much more difficult than playing a standard audio CD, although the consumer will need a special player for it.”

And what about programming? Will the information on the disc be so good that users will want to view it again and again, since they can’t erase it as they could with a video publication like Persona? “The area we’ve been accelerating rapidly in are the titles,” Stulberg says. “We already have programs from Sesame Street on reading and math as well as 10 titles from Time-Life books, the Rand McNally Atlas and even a disc on human sexuality from Dr. Joyce Brothers.”

Stulberg says CD-I will be getting a strong push as the result of a joint venture with Sony and Matsushita, who are committed to developing the format for worldwide use. Stulberg claims that by the time the first CD-I player hits the market, that CD-I programs will carry 75 minutes of full-motion video as well as digital audio—a technological

advancement that wasn’t yet developed when CD-I first became an entity two years ago. “The CD-I player will also be able to play standard audio CDs as well as the interactive discs through a special adapter,” says Stulberg.

“The average mom-and-pop store will be able to sell these titles,” he says, adding that there’s nothing difficult to understand about the interactive discs, and retailers will easily be able to demonstrate the product to potential customers. “What’s more,” he adds, “it will give consumers a value in return for their investment other than just entertainment.”

HI-TECH TOYS

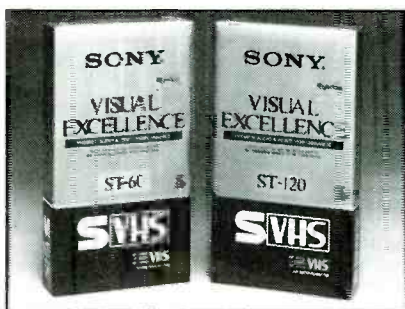
(Continued from page C-1)

gories, this represents potential 1990 units sales of somewhere near 600,000 for photocopier manufacturers. The trend of lower prices and added features will insure solid growth in this category through the mid-1990s.

VIDEO GAMES: The video game is perhaps the comeback of the decade after a brief love affair between the arcade and the American public. No doubt, tie-ins to various cartoons have helped increase the visibility of product, but the video-game phenomenon has taken the children’s (and some of the adult) market by storm and shows no immediate signs of slowing down. The Game Boy from Nintendo, and the Lynx from Atari have moved the video game into the portable arena, allowing players to play their favorite games without having to be tethered to their Nintendo sets.

According to the EIA, here are some of the other “hot spots” to watch for increased market activity this coming year and their projected growth rates: Projection and LCD televisions, 17%, and 5% respectively; camcorders—all formats (8%); home satellite earth stations (3%); compact disc players (16%); and cordless telephones (23%).

Scotch-brand's EXG TC-30 VHS-C 3-pack.



Sony's ST-60 and ST-120 S-VHS cassettes.

Metro Golden Mayer's Camcorder Carry Case, 30- and 10-cassette Carry Cases.



ANSWERING THE A/V TAPE CHALLENGE: Emerging Formats Flash Firepower in Battle of the Blanks

By KEN JOY

Blank-tape makers—both audio and video—are fighting it out in the retail arena for brand and format loyalty among consumers, and it appears the consumers are the ones who are winning amid a flurry of price reductions and premium offers.

Fuji Tape is blitzing both consumers and retailers with a multitude of merchandising options for its blank audio- and videocassettes. "We've seen our floor display merchandising increase sell-through and turns by at least 300% when compared to traditional display techniques," says Brian Miller, consumer products marketing manager, Magnetic Products Division of Fuji Photo Film U.S.A. Fuji is shipping retailers a 50-piece pre-packed shipper that features the company's new line of A/V Pro blank videocassettes in library boxes, which carries signage meant to accurately convey to consumers what's so special about their proprietary Double Coating Technology that reportedly gives both video and audio their own layer of tape for better reproduction. "We're also boosting our pallet promotion," says Miller. "Our new pallet is a 540-piece unit that features A/V Pro blank videocassettes in a display that we think has become synonymous with sell-through." On the audio side, Fuji is offering a new 2-pack Window Floor Display, featuring 100 2-pack bags of Fuji DR-I Extraslim, DR-II and FR-IIX blank audiocassettes.

Probably one of the more unique promotions for CES will be Fuji's introduction of its Extraslim packaging—cassette shells which take up 20% less space than traditional cassette cases while the cassette itself is the same size and shape. "The slimmer box means consumers can store six tapes in the same space they normally could only store five," says Bill Drysdale, audio product manager. "We're maximizing on that idea by offering consumers a '5+1' pack where they receive a free DR-I C-90 Extraslim blank audiocassette when they buy a 5-pack of the DR-I C-90 Extraslim."

Fuji is also launching its promotion with L.A. Gear called "Fuji's Unstoppable Summer" that offers free L.A. Gear premiums both on-pack and by mail with Fuji's line of blank audiocassettes.

Taking on the role of David to the giants of Fuji, Memorex, Scotch and other major players in the blank-tape wars, That's America, a subsidiary of Taiyo Yuden Co. Ltd. of Japan, continues to promote its tape line called, simply, That's Tape. The company's tape line had been an OEM item since 1979 under the Triad brand name, but the company decided to market the line under its own name, and chose the unlikely moniker of That's Tape. Says Dan Garcia, national sales and marketing manager for That's Tape America, "the challenge is making That's Tape a household word like Memorex and Maxell." Garcia, a former Maxell executive, says the key strategy in positioning

(Continued on page C-10)

BLANK AUDIOTAPE: Still Basking in the Lengthening Compact Disc Moment

The consumer's fascination with and appetite for the compact disc, even though U.S. household penetration of players is yet to extend far beyond a modest 25%, continues to create all sorts of marketing opportunities for blank audiotape, making it once again one of the most newsworthy products at the winter show.

If retail buyers in Las Vegas need any more dramatic evidence that blank audiotape is a hot ticket, they can look at the stats themselves as researched by the International Tape/Disc Assn. The newest report shows that U.S. sales of audiotape for the most recent study period available shot up nearly 4% in units and a full 4% in dollar volume, comparing 1989 to 1988, while blank VHS videotape rose an extremely modest one-half of 1% in units and actually dropped 1% in dollar volume for the same period.

The actual amounts TA is reporting for blank audiotape is 411 million units compared to 397 million in 1988, while dollar volume went from \$370 million in 1988 to \$384 million. For VHS videotape, the units sold in 1988 are 329 million versus 331 million a year later. Dollars fell off from \$1.009 billion to just under the billion mark in 1989 at \$996 million.

Whereas packaging innovations, imaginative promotions, and technological touches once highlighted the audiotape

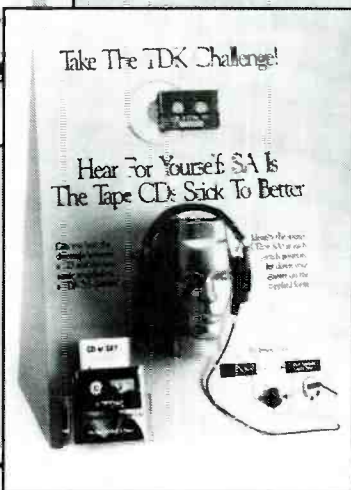
(Continued on page C-6)



Memorex' "Buy 4 Get 1 Free" CD-length high-bias cassettes.

Scotch's new audio 2-pack design for Economy, Music and CD recording.

"TDK Challenge" invites listeners to tell music on CD from SA cassette.



THAT'S sleek, hardshell audiocassette packaging designed to reflect quality.

BLANK VIDEOTAPE: Creative Marketing Keeps Flame High Under Hot Commodity

Even though U.S. household VCR penetration has hardly progressed beyond 75%, blank videotape is now a commodity item, more in demand than razor blades, detergent, paper towels or anything other than batteries according to some marketers, and yet it is still a product with exceptional potential for high quality, creative marketing and profit, if only retailers can position themselves advantageously. How to do that will be emphasized at the winter show.

Sure enough, many retailers are pointing to blank videotape as hitting the wall with just modest increases in unit sales and an actual drop in dollar performance. The most recent tallies from trade organization International Tape/Disc Assn. show VHS tape increasing just one-half of 1% from 1988 to 1989, creeping from 329 million units to 331 million. In dollars it went from \$1.009 billion down to \$996 million.

However a number of optimistic blank tape marketing people say these figures reflect VHS only while configurations like compact VHS and 8mm are continuing to grow. What's more, blank VHS videotape has grown steadily in units since 1985 when the product first became a billion dollar item. These unit step-ups show 1985 231,353; the giant leap in 1986 to 312,785; 1987 314,785; and 1988 329,245, even though dollar volume has declined since the high mark of \$1.250 billion in 1986.

Many blank tape marketing executives indicate that more than ever videotape requires a textbook approach to fundamentals and especially realization as to which channels are appropriate, the very kind of reality that is guiding Camelot Music, according to special products buyer Jeff Tomlison.

At Camelot, the braintrust realizes that a large quantity of shoppers are going to the drugstore, the grocery store, and the various mass-merchandising outlets for standard grade blank videotape. With BASF, Scotch, TDK, and Maxell, Tomlison feels the chain has a decent brand and product use array. Without trying to go head on at \$2.99 or even less with the mass merchant, Came-

lot "has a good price point spread of \$3.49-\$5.99."

Any number of blank tape marketing executives agree totally with Camelot including Brian Miller, consumer products marketing manager at Fuji, who recalls when the music chain enjoyed an enormous share in videotape sales. But this was in video's early years when traffic alone in music chains guaranteed success.

As blank videotape became a commodity item, mass merchandisers responded, says Miller. "In fact, that's our approach with them, videotape is more in demand than any item except batteries." But this does not limit other

(Continued on page C-10)



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AUDIOTAPE

(Continued from page C-4)

category, and continue just as important as ever, usage studies and lifestyle analysis of users have combined to present retailers with much more information and knowledge than ever before.

In fact, Brian Miller, consumer products marketing manager at Fuji, points out that in their focus group studies of videotape users "we were stunned to learn how many people use our high-grade videotape to record music just for listening," a behavior he believes relates to how the entertainment theater in the home idea has caught on and how this is no longer just an audio environment but combines audio with visual.

That the consumer will go to the extreme of using videotape for audio purposes—Miller suggests it's not just the luxury of a long six-hour play time but an increase of "30 db over" the best audiotape—more than makes the case that quality is the name of the audiotape game. Veteran CD and video-disc retailer Jay Frank, co-owner of five-year-old Laser's Edge in the Encino suburb of Los Angeles, doesn't doubt Miller's findings and even records audio himself sometimes on videotape "but this is a small niche market. Think of the problem if you want to locate something you've recorded and all that fast-forwarding or rewinding," Frank says.

That nothing has impacted blank audiotape like the CD is seen in all three major marketing areas: packaging; promotion; and technology; and perhaps a fourth factor that might be termed political—i.e. the implicit encouragement of home taping off CDs, an embarrassment and fear that has held back the entry of digital audiotape in America.

Indeed, nowadays there is not only an almost total lack of self-consciousness about copying CDs but WCES attendees will be invited to experience how the analog tape may even make DAT a moot point. TDK is promoting its "TDK Challenge," comparing the source disc with a recording on SA high bias.

Not only is TDK up front and out front in encouraging CD copying it is actually offering its own CD, "TDK's Ultimate Guide To Recording From CDs," a free 71-minute platter featuring top video DJ Bobby Rivers, and which has already shipped 12,000 according to Steve Diamond, product manager.

Possibly no aspect of the CD has impacted blank audiotape as has length, extending the envelope out beyond the 100-minute size with added recording time being touted as no handicap whatsoever—i.e., TDK once again, has tested its metal MA-110 inside car stereos operating in a 168-degree test oven, shattering the myth, says Diamond, "that longer length tapes must compromise on strength and durability."

That length of programming poses no problems in quality and capitalizes on technological advances only goes to make the better grades all the more important

(Continued on page C-12)



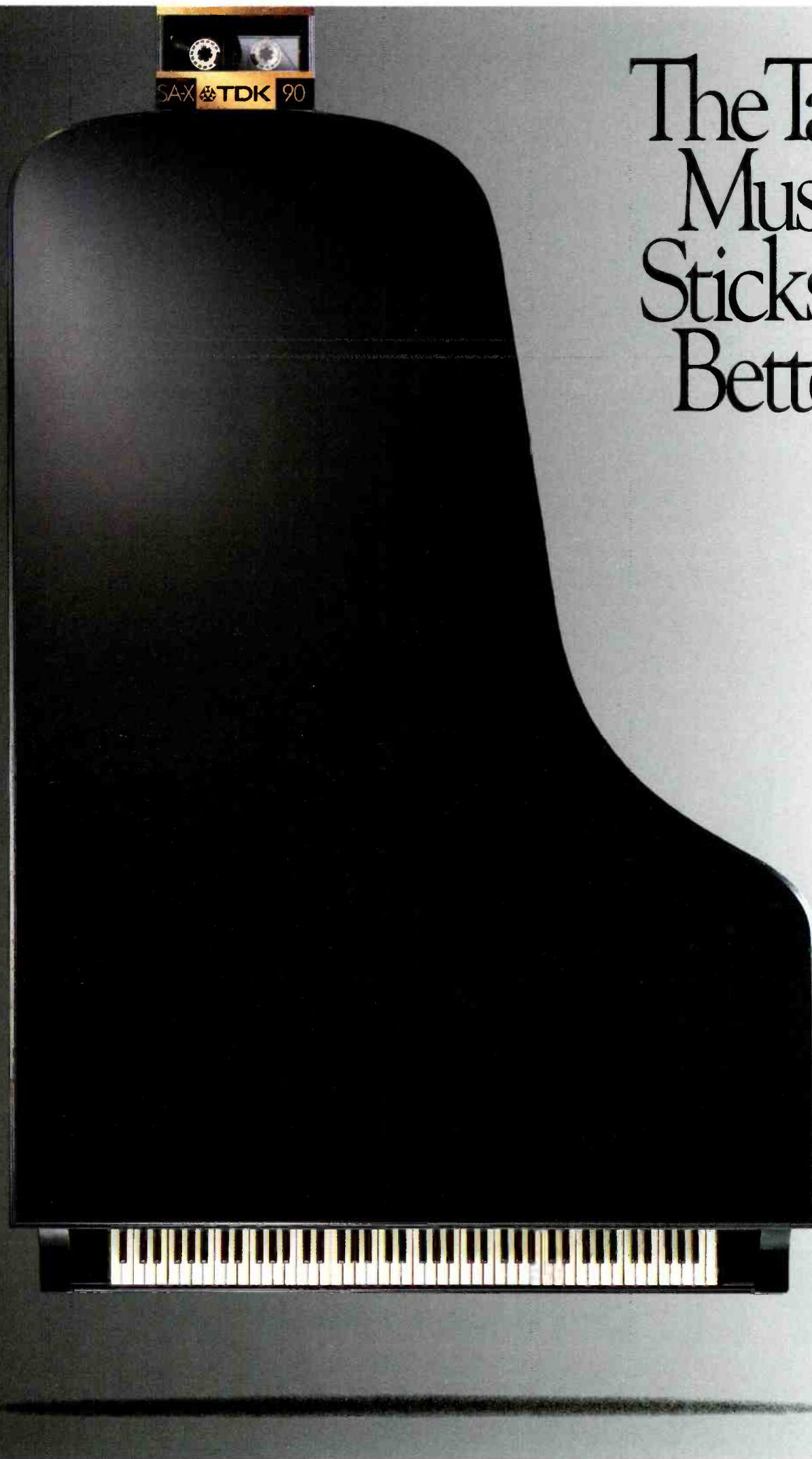
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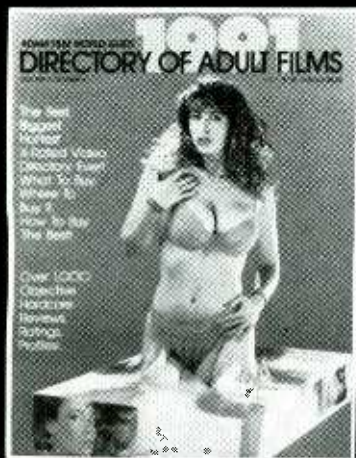
And before the customers even enter your store, we've reached them with an extensive advertising campaign. Through network and cable television, as well as consumer magazines, millions of households know Fuji makes the highest quality audio and videocassettes.

So if you're interested in selling a lot of audio and videotapes, call Fuji and we'll set you up with the right displays. Of course, if all you want is a tape dispenser, you might as well just use an old cardboard box.



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WINTER CES

VIDEOTAPE

(Continued from page C-4)

channels, they just have to position themselves, he says.

Outside the mass-merchandise segment, which includes the warehouse club type operations as well, Camelot represents a distinct channel. It is national operating in 30 states and combo, i.e., predominantly in music but still combo because of its video sell-through. Yet another potent type channel is the often more regional all video specialty store, where buyers seem to want a good margin and are less impressed with brand image. John Day, president of 85-store Video Connection in Toledo, carries Memorex, SKC, Fuji, and "Maxell when the price is right. We've trimmed down to the brands we do well. We found we can't carry every brand under the sun."

Even more margin conscious is Steve Gabor, owner of three-unit Odyssey Video in Los Angeles. "We're back real strong with TDK again. TDK and JVC are our strongest lines. JVC is still No. 1 because we've always gone with a low price. Then TDK and it's a toss-up between Maxell and Sony. Our main reason to carry a brand is margin and brand identity. We did very poorly with BASF because they never got to the consumer. The only time BASF sells for us is when Pic & Save or some outlet like that blows it out."

While not agreeing with Gabor, BASF director of sales John Ziemba does acknowledge that the huge European manufacturer has been relatively quiet the past two or so years. That is changing with BASF doubling its WCES space in Vegas. "In 1990 we set out to differentiate ourselves. That's sort of our code word. To do that, we've got to have products that really stand out on the shelves. We started that with the T-160, the eight-hour tape, and we put it in a different colored box so the consumer could identify it and see it as something different. Now the nine hour. We're the only manufacturer who can make a tape like that," Ziemba boasts, noting that the T-190 explodes the myth about thin tape. "It's prestretched," he says. Stretching was the problem with the old C-120 audio tapes. "Through new technology we do a better job of coating. You can't make the coating thinner, you can only make the film thinner."

Among brands hoping to show retailers how the higher grades can perform if displayed right, Fuji will promote its AV Pro line via a variety of options in merchandising, says Brad Friedrich, director of marketing magnetic products division. "Every CES we announce more and more merchandising options because that's the key to sell-through. We've found for video it increases up to 300% the sell-through when you change the merchandising and when we really get to work with the retailer with different sizes of pallets, and

basically something for every-one."

That videotape is no longer just VHS is seen in promotions like 3M's national sweepstakes on its TC-30 compact videos. Not just consumers can compete. In fact, retail firms are automatically entered on purchase of each case of new three-packs of the product.

While the camcorder market is heavily a VHS one, 3M points out that compact camcorders constituted 37% of U.S. camcorder sales in 1989 and 43.5% the first five months of 1990. **EARL PAIGE**

A/V TAPE

(Continued from page C-4)

That's Tape in the minds of American consumers is to become known as the company that makes compact disc recording tape. "We're going to maintain our tact as the company with the only tape formulation for today's CDs," he says. "We're appealing to dealers and customers that metal formulation is the only choice for digital recording." Some of That's America's biggest U.S. customers are the growing number of CD-Only stores. "People who own CD players are starting to realize that there has to be a tape out there that's more compatible with the CDs they record than the old analog-based tape formulation. Even though we're bringing a product to a mature industry, we're the only ones to bring a pure metal tape for the high-bias position," he claims.

Although official figures aren't available, Garcia claims that That's Tape is tied with BASF behind TDK and Maxell in Europe, and is the No. 1 brand in the Scandinavian countries. For U.S. marketing efforts, That's America is offering 76- and 102-minute lengths, and is bowing yet a new brand name, Souno, as a top-of-the-line entry. Cassette packaging, and even the cassette shells themselves, boast a designer-touch from G. Giugiaro, whose designs are used by BMW and Maserati. "It's going to look like the tape of the '90s," says Garcia. Suggested retail prices range from \$7 to \$11 each and will include 46-, 74-, 76-, 90- and 100-minute lengths.

"Metal tape is about 7% of the audio tape business," says Garcia. "That equals about 21 million units a year. We'd be happy with a significant share of that." That's America is eschewing the mass-marketing route in favor of specialty stores in order to bolster an "exclusive" type of image. "We're establishing the brand name and quality with dealers first and then will sell the entire line to the mass market."

Sony Magnetic Products Company is introducing a complete line of metal tape audiocassettes designed to provide what they're calling the "missing link" in performance between conventional high-bias tape and the digital recording tape of tomorrow. Highlighting this introduction is Metal Master cassettes, a new reference standard formulation and new Metal-SR, an affordably-priced metal cassette

that offers an improved dynamic range.

"Sony has been aggressively pursuing advancements in metal tape technology over the past several years," says John Birmingham, president, Sony Magnetics Products Company. "Our marketing efforts can now be complete by being able to offer a full line of metal cassettes with the addition of our Metal-SR and Metal Master lines, along with our currently available Metal-ES product." Birmingham says the Metal-SR tapes are available in 90- and 100-minute lengths at suggested retail prices of \$3.99 and \$4.49 respectively.

Sony is positioning the Metal Master line to upscale buyers who are "super critical" in their approach to re-recording music. The Metal Master line's unique ceramic shell (both the tape guide and the outer one-piece rigid shell are made from ceramic composite material specially designed to dampen external vibrations and reduce modulation noise) is being presented to audiophiles as the elite purchase of choice. The line carries a suggested list price of \$11.99.

Sony hasn't forsaken the "regular Joe" audiophile, however. Promotions slated for 1990 include the full line of the existing HF Series. The HF tape is a normal bias tape used for recording voice and music on low-to-high-end home cassette decks and is available in 46-, 60-, 90- and 120-minute lengths.

Memorex, through its marketing arm Memtek, is cross-promoting its new SL headphone line. Customers who purchase stereo headphones receive a free audio cassette as part of the packaging. The SL 40, SL 60 and SL 90 series headphones come with dBs C-60, dBs C-90 and HBS C-90 audio cassettes respectively. The CD-length HBS II C-100 audiocassette is being coupled with a \$3 rebate toward the next purchase of any CD. The packaging of the audiocassettes is exactly the size of a standard CD merchandising box.

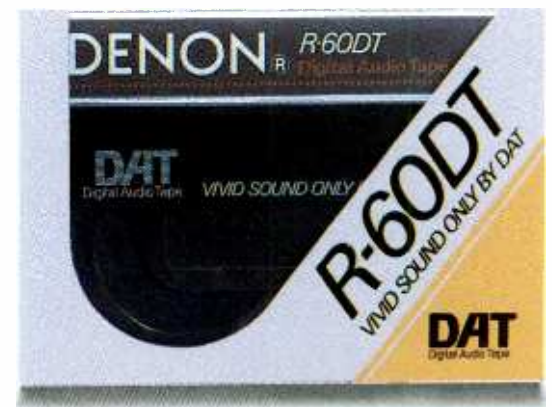
Swire Magnetics is pursuing increased visibility with a completely redesigned product lineup. The Laser CL Plus audiocassette features a completely redesigned look, encompassing an improved transparent cassette housing and a new premium grade normal bias tape configuration. The Laser Audio line is being promoted in two packs that come in C-60 and C-90 twin bags, but is also available in 5- and 10-pack brick packages in C-90 lengths. Being rolled-out at WCES is the new C-76 and C-100 twin bag configurations featuring a new high-bias formulation for compact disc recording applications.

TDK, the first tape manufacturer to offer CD-length cassettes in all three tape types (normal, high and metal bias), will broaden its CD-length offerings with the introduction of SA-X high-bias (Type II) tape in a 100-minute configuration at WCES. "SA-X in a 100-minute length makes perfect sense," says Steve Diamond, TDK product and public relations manager. "It combines the convenience of a longer recording time with performance that's ideal for CDs."

To make the finest cassette tape, first we made the reference.

The company most qualified to meet the challenge of recording digital sources on analog tape is the company with the most digital recording experience: Denon. Denon has been manufacturing studio tapes and tape recorders

helped Denon create better *analog* tapes. In fact, the task of capturing the wide dynamic range, extended frequency response and low distortion of digital audio on an analog cassette led to the development of Denon's HD8, the first



high bias tape to combine pure metal particles with cobalt-doped ferric oxides. Since its introduction in 1983, HD8 has been considered the finest high bias tape available.

impediments to effortless tape spooling. A new pressure-pad spring improves tape-to-head contact, to extract the last dB and Hz of performance.

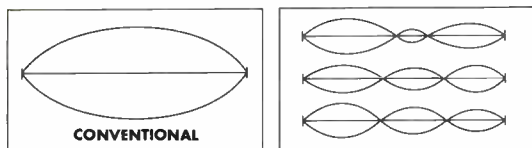
HD8 is all-new on the outside, too, with attractive packaging to capture customer attention and to convey the Denon reference quality image. At the same time, Denon's new HD8 will communicate something very important about your image; namely, that when it comes to quality, *you* are the reference.



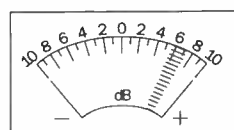
since the '50s and was the *first* company to record music digitally, using a Denon-built digital tape recorder. Today, Denon Compact Discs, CD players, DAT recorders and DAT tapes individually have been acknowledged for their outstanding quality.

and improved to create what may be the ideal analog tape for recording digital sources. HD8's new formulation delivers hotter levels, wider bandwidth and better dynamic range than any high bias tape, old or new.

Many of the lessons learned in the



The cross-section drawings and resonance diagrams at different parts of the cassette show how Denon's innovative ARC shell breaks up and damps out resonances compared to ordinary cassette shells. This means the smoothest possible tape motion for lowest noise and distortion.



HD8's peak level capabilities are up to a full 2dB higher than other high bias tapes. This means hotter recordings and less noise—perfect for recording the wide dynamic range of digital sources.

digital domain — for example, achieving high recording densities and handling ultra-wide frequency response—have

HD8's new ARC shell (Anti-resonance, Round-groove Construction) eliminates resonances to deliver smooth, rock-stable tape motion. This means every cassette deck—regardless of price—can deliver its best possible performance, from the start of an HD8 to its finish.

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AUDIOTAPE

(Continued from page C-6)

as well says Jeff Tomlison, special product buyer at 270-store Camelot Music operating in 30 states coast to coast. "The music store has certainly paved the way in high bias and all the metal tapes," says Tomlison, who notes that now the quality push is so strong Camelot "doesn't stock any blank tape in single sticks. The two pack is so common I look at it as a single SKU."

Camelot judges audiotape strictly on its own performance at the cash checkout and does not stock a brand just because the video counterpart does well, Tomlison advises. Thus the chain carries TDK and Maxell both ways but Sony and Fuji alone in audio and Scotch and BASF alone in video. Camelot also stocks Denon in audio.

A vital point for buyers is that most brands are offering broad selection adding up to a lot of SKUs even when a few brands are offered. An example here is the way metal has become such as off shoot of the whole CD quality demand. More and more brands want a full line in metal tape according to Peter Brinkman, Maxell's national marketing manager, who touts the new MX tape that now fills out what Brinkman calls "Maxell's metal family."

Packaging has kept pace with program length and benefitted as well from all the romance of the CD, and in one sense, may be the product attribute that has changed the most. In some brands the outside look, shape, or silhouette has been altered as with the Maxell Capsule with its revolutionary rounded edges. Right now, virtually no brand is standing still in packaging, which also becomes so integral with promotion.

In fact, 3M is introducing its new package with a January through June sweepstakes says Dave Powell, VP of 3M video and audio product division, just bowing an all new descriptive concept where use is highlighted, i.e., "Economy, BX normal bias, multi-purpose; Music, CX premium normal bias; Compact Disc, XS 11-S high bias, high-quality recording from compact discs."

Packaging innovation extends to the outside wrapper as well as seen this winter show with That's clamshell design that gets away from the "cheap-looking polybag appearance," says GM Dan Garcia, who promises a whole new stance at WCES. Vowing to make That's a leading brand in the ever increasing competitive audiotape arena, Garcia says, "Last year I convinced myself that the most expensive site outside the show was better than the worst spot on the floor. I was wrong. This time we're in the show in a prime position." **EARL PAIGE**

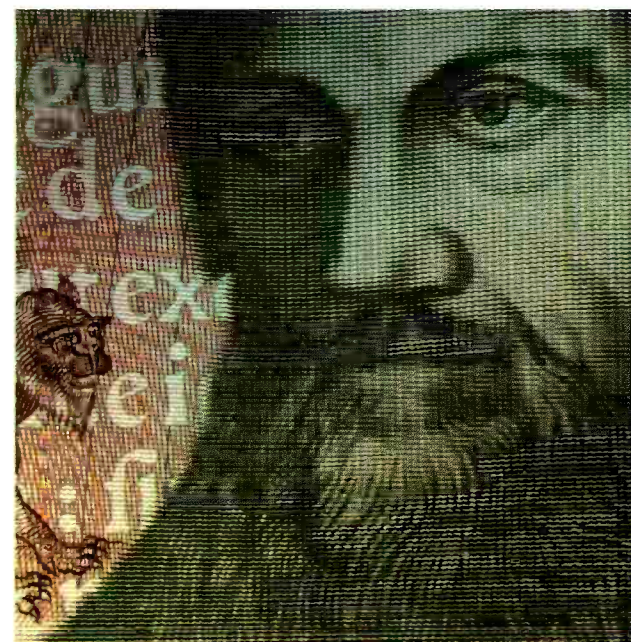
In 1991, the
consumer
electronics
industry
will discover
a few familiar
faces in the
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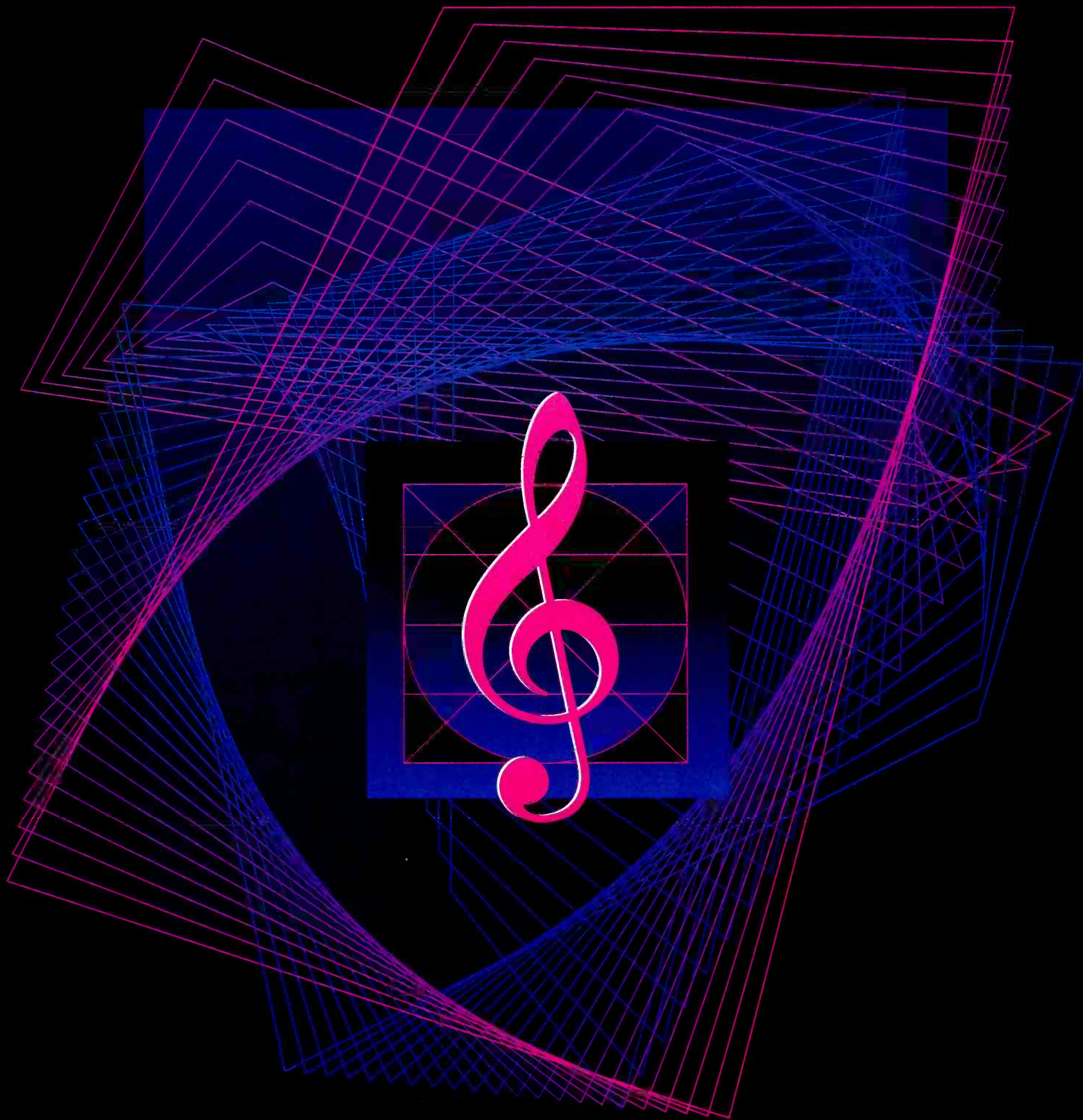


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By CHRIS MCGOWAN

Nobody in the video business wants to say that 1991 will be "the year of the laserdisc," since that now hollow phrase was used for each of the succeeding two years and no longer carries much weight. Yet, almost all the pieces are now in place for significant growth in the format:

- Laserdisc received massive press coverage last year, sparked in large part by Pioneer's aggressive promotional campaigns.

- There are now 14 laser hardware manufacturers, with more on the way.

- Consumer electronics chains carrying laserdisc players now include Circuit City, the Good Guys, Radio Shack, Ken Crane's, Highland, Lechmere, Macy's, Montgomery Ward's, Silo, Sears, Walmart and many more.

- Pioneer and Radio Shack both bowed \$500-list combiplayers (which translates

to \$375 or less at some discounters).

- Software sales continue to build steadily, with approximately 2,000 retail outlets now selling laserdiscs.

- There are now some 5,500 titles available on disc, priced mostly between \$25 and \$40. Warner has led the way in keeping prices low, pricing most of its 230-plus laserdisc titles below \$30, even when letterboxed. Many of the majors have followed suit on their big A- titles.

- Over 100 new titles per month are currently being released.

- Several labels have followed Voyager's lead and introduced special collector's editions to entice consumers with features (letterboxing, supplementary material, CAV format) not offered or not possible in videocassette.

- Word of mouth is finally getting around about laser's 60% better visual resolution than tape, its digital sound and its special features.

- Industry experts predict \$399-list combiplayers by the end of this year (read: \$299 or less when discounted).

What all this adds up to is a sleeping giant just beginning to wake up and flex its muscles. Already, even with miniscule player penetration, laser is starting to pad retail profits. Camelot Music got into laserdisc as a test format in spring of '89, and is now solidly committed to the shiny platters.

"Nineteen-ninety-one looks like the breakthrough laser year for us," says Mike Dungan, video buyer for Camelot, the 280-store web based in North Canton, Ohio. "We now have laser in about 190 locations and we are merchandising 400-500 titles per location. Plus we have 16 superstores that each have 2,500-3,000 titles. Laser is about 2% of our weekly volume."

One promotional effort that Camelot has employed is creating a coupon book for laserdisc purchases called "Laser Discounts." "We distribute it to hardware dealers," says Dungan. "We took it upon ourselves to give them some help and it brings new customers to the store."

Other chains such as Blockbuster, Music Plus and Tower are also into the format, selling discs in some or most of their



"Peter Pan."



Sony's MDP-333 AV Multi-Laser Disc Player.



Herbert von Karajan.

Panasonic's LX-200 Multi Laser Disc Player.



Philips' CDV600 Multi Laser Disc Player.



M.C. Hammer.

outlets. At Tower, laserdisc sales account for roughly 20% of the chain's total video revenues (Billboard, Dec. 1).

It is remarkable that laser accounts for such a hefty chunk of Tower's video business, since player penetration is only at about .5% of U.S. households. Most experts estimate that there are players in about 600,000 homes, although Image Entertainment marketing VP David DeGrosso downgrades that figure to about 400,000, saying that "this is not counting industrial and commercial ownership" and that "a lot of purchases are replacement models." However, he adds that "sales are going wild right now." DeGrosso foresees a one million player universe by the end of 1991.

In terms of software, conservative estimates for 1990 sales are in the 4.6 million disc range (other predictions range much higher). Since total home video unit sales are expected to tally 217 million units in '90, according to Cambridge Associates (Billboard, Oct. 20), laser would then account for at least 2% or so of home video's total unit pie. This disproportionate figure (in terms of player penetration) is perhaps due to the laser owner's penchant for collecting.

An estimated 2.5 million discs were vended in 1989, giving the format an 80%-plus boost in unit sales for last year. Margaret Wade, director of the Laser Disc Assn. trade group, predicts that dollar value of laser software sold in '90 will be around \$160 million at retail, a not unhealthy total. Other

(Continued on page C-16)

A/V SOURCE

(Continued from page C-15)

experts are more optimistic, forecasting \$180 million retail.

By mid-'91, laser software production from Pioneer and Sony should reach a total of 1.6 million discs per month (19.2 million discs per year), according to Wade, with additional pressing output coming from 3M and Technidisc. "It's just a build problem now," says Wade.

Image's DelGrosso adds, "Nineteen-ninety-one looks excellent. The bottom line in developing a new format is retail merchandising. Pioneer has done most of the work in terms of getting retail stores to actively display the format, and recently others [hardware firms] have joined in to create a little more aggressiveness in terms of new models and support."

Image and Pioneer currently handle the bulk of laser software distribution in the U.S., and the former company has helped build the business through its aggressive pursuit of licensing and distribution deals. Image has also helped expand the retail front: it recently tied with Circuit City to place racks of some 1,000 different laser titles in 20 of the latter's Southern California outlets.

DelGrosso sees one more step that must be taken before laser can really take off: "An American consumer goes into a store and sees walls of VCRs, TVs, CD players, and then a laserdisc player hooked up to a TV for the best picture. It's a specialty item, not yet a format. It will be a big business when they merchandise several different models together in a wall like they do with other formats.

"We do think in 1991 many stores will have legitimate displays, complete with a signage. That's the pivotal point in developing a format—it makes it look like a format worth having, not a special product for videophiles."

At the moment, a good-selling laserdisc title is one that vends about 5,000 units. Figures are hard to come by for the big sellers, but MCA's director of business development operations Colleen Benn gives her label's top three titles as "E.T." (over 60,000 units sold), "Back To The Future II" (over 45,000 total units; Benn classifies the letterboxed version (30,000-plus) and the pan-scan version (15,000-plus) of the film as two separate titles); and "Back To The Future I" (nearing 45,000 units).

"I'm excited about what's going on in the industry," says Benn. "It's thrilling to see the amount of players coming into the marketplace and the increase in sales. The major [software] distributors who didn't ask about laser five years ago are asking questions now."

Currently, only a small portion of the overall laser business comes from rentals, and most labels advocate sell-through (a notable exception is CBS/Fox). Comments Benn, "MCA looks at it as a sell-through business. But when and if the percentage of rentals increases, there will be changes in the market strategy."

Last year was a time when most major video labels made a big effort to boost the format. Warner led the way in keeping prices low, continuing the sell-through strategy it has pursued since late 1988. Most of the other studios also released new A-titles for less than \$30, usually day-and-date with the VHS launch. Most also followed the lead of Voyager and MGM/UA in releasing widescreen movies in letterboxed editions that preserved the theatrical aspect ratio, which endeared them to many laser consumers.

But the studios also responded to buyers who hated those "black bands" above and below the letterboxed image on their TV sets. Paramount released "Indiana Jones And The Last Crusade" both in letterboxed and pan-scan editions, and other labels followed suit. Viewers could now have it both ways, a choice never offered before in TV or home video.

Voyager, in its Criterion Collection line, remains the undisputed champ of the deluxe laserdisc edition that tantalizes film buffs with extra features such as interviews with directors, second audio-track commentary, split-screen special effects demonstrations, or the inclusion of entire shooting scripts or storyboards. But others got into the act as well in 1990, albeit to a lesser extent.

Image, LumiVision, Republic, and Warner all released notable special edition discs. MCA (whose Encore Edition line was also a pioneer in this area) continued its fine work, with CAV collector's versions of "E.T." and "Land Before Time." And MGM/UA, up until Warner took over its video rights, released a flotilla of classic movies from the studio, often letterboxed and equipped with restored footage or directors' cuts. If not "the year of the laser," 1990 might well have been "the year of the special edition."

The greatest credit for the current surge of interest in the laserdisc format must certainly go to Pioneer, due to its unstinting long-term, deep-pocket efforts in both the hardware and software realms. Pioneer's "HUGE" campaign in 1989 and "Light Years Ahead" promotion in '90 almost singlehandedly enlightened millions of Americans about the format. And Pioneer continues to go for the limelight, as in its sponsoring of

Madonna's "Blond Ambition" tour and its Dec. '90 laserdisc-only release of her "Blond Ambition" video. That title will not be available on tape until the end of '91.

The response to that marketing move has been "overwhelming," according to Steven Galloway, who manages the Pioneer Artists label. "Word has spread far and wide and people have been calling me from all over the world. I think it'll be a fantastic thing for the laser industry."

Galloway sees rapid growth coming in '91 in the area of music video laserdiscs. "What I see happening on a more consistent basis is more bonus clips and footage that will be exclusive to laserdisc and separate us from the videocassette release. It will give our sales people a unique hook. The laserdisc will have a higher quality picture, better sound, and elements that are not on the cassette."

In 1991, Galloway sees "a continuation, an ongoing effort on

Pioneer's part to broaden the marketplace, to keep hardware prices down, and to support the software with a diverse range of titles. We will key in with sensitivity to the market, find out what's in demand and supply that demand. We're on to something that's working quite well."

Concludes Camelot's Dungan, "Word of mouth, support from hardware dealers and the deep [software] selection will only make this thing explode. We're ready."

CREDITS: Editorial by Susan Nunziata, Billboard's Pro Audio/Video Editor in New York, Earl Paige, Billboard's Marketing Editor in Los Angeles, Ken Joy, Billboard Special Issues Contributor in Los Angeles, and Chris McGowan, Billboard Special Issues Contributor in Los Angeles and author of the "Laser Scans" column; Cover & design, Steve Stewart.

HARDWARE: Pacing the Top Players

By SUSAN NUNZIATA

As the laserdisc market rolls through its second decade, manufacturers of hardware for the format are expecting strong years of growth ahead.

The availability of software continues to expand and players are coming down in price, helping to raise consumer awareness of the technology, but manufacturers acknowledge that the market still requires several years of nurturing.

According to the Electronic Industries Assn.'s Consumer Electronic Group, an estimated 215,000 laserdisc players were sold to dealers in 1990, and sales are expected to reach 300,000 in 1991. Approximately 5,500 titles are available in the laserdisc format.

The combiplayer, designed to play all disc sizes from 3- and 5-inch audio CDs to 12-inch laserdiscs, has been instrumental in broadening the format's appeal, and the most popular players are those selling for \$500-\$600.

"I think more and more there is a marriage of audio and video and that is coming to be a factor," says Alex Korthals, director of marketing for interactive media products with Philips, which markets laserdisc players under the Philips and Magnavox brand names.

For most of the last decade, Pioneer has fought a lonely battle to push the laserdisc format into the mass market. Approximately three years ago, Sony introduced its line, and, by 1990, there were 14 manufacturers offering laserdisc units, including Yamaha, Panasonic, Philips, and Denon. Recognition of the market's potential led to the formation of the International Laserdisc Assn. last year.

Combiplayers, appealing to CD owners and first-time CD player buyers, as well as those interested in laserdisc, have made up the majority of laserdisc sales and are considered crucial to the market's growth.

"I'd say the market is probably growing 30%-50% per year," says Carl Laufer, national marketing manager with Panasonic. "Right now market penetration for laserdisc is less than 1%. While the growth rate is strong, it's going to be quite a while until we see the growth like other formats. Consumer awareness has been low until recently."

Most manufacturers agree that it will take several years for laserdisc to become a mass-market item. "In my own view, a true mass market is a million [hardware] units a year and right now we're around 200,000," says Jim Bonan, VP of Sony's home video division. "My guess is we'll hit a million units somewhere in the mid-90s."

Several manufacturers, most notably Pioneer, have taken on extensive advertising campaigns to help raise consumer awareness of the format, but price remains the key to unlocking the market.

"The \$500 price point had a lot to do with mass market growth," says Michael Fidler, senior VP of home marketing with Pioneer. "You've got well over 10,000 store fronts that sell laser product; in a short time there's been an explosion of retail visibility."

In late August, 1990, Pioneer began shipping its CLD 980 combiplayer at a suggested retail price of \$500 and Fidler says the product has met with a strong response. "It's provided a real viable opportunity for consumers that are predisposed to laser technology to just step up a little more and get the best of both in audio/visual integration," he says. "At the same point in time it allows a broader retail distributor base to support the product and the category."

Fidler expects this unit to replace the company's biggest seller, the CLD 1080, which has a suggested list price of \$600.

Panasonic entered the market in 1990 with two higher-priced combiplayers, listing at \$850 and \$1,400. "We've had a favorable reception to the units in the marketplace," says

Laufer. "We entered with upscale units in the U.S. We wanted to establish our position with product that has all the bells and whistles, and is geared toward the videophile in terms of image and sound-quality performance."

Laufer notes that Panasonic will probably introduce additional units to its line in the spring that will have a broader appeal and lower price point.

Sony's most popular player, the MDP-333 combiplayer, has a suggested list price of \$650. "Price has always been an important component in the consumer electronics market regardless of product category, and that's no exception here," says Bonan. "One of the big differences with this market is that a lot of people have the perception that a laserdisc player is extremely expensive and costs over \$1,000. There are players you can find on the street for less than \$500. That's helped the market grow, but at the same time it's something that not everybody is even yet aware of."

According to Korthals, the laserdisc market is divided into high-end and lead-priced players, with few mid-line sellers. "Our most popular sellers are at the price points of \$499 and \$599," says Korthals, "although I had some success with relatively high-end players."

Consumers have generally been more oriented to software, rather than player features, according to Bonan. "Before you buy laserdisc you have to buy into the concept of buying software," he says. "Typically, these players have features that consumers never even know they have. Nobody's going to buy a laserdisc player because it's got super random chapter search. They're going to buy it because they like the picture, they like the sound, and they want to be able to buy software without it deteriorating over time."

However, as awareness grows, consumers have begun looking for particular features and specifications in their laserdisc players. "Buyers are looking for better audio, better video," says Korthals, who notes that digital frame memory is an important feature.

"There's three strong features consumers want," says Laufer. "The ability to play CDs and laserdiscs of all sizes; digital sound; and auto-reverse capability [the ability to play both sides of disc without having to stop the player and turn the disc over]."

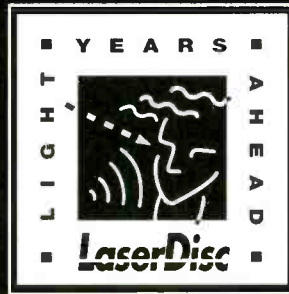
Consumers are also calling for the integration of multiple-play capability for audio CDs, so that the laserdisc player can also serve as a CD-changer.

"We've also improved digital audio on the players so there is no compromise for people in choosing this player as a CD player," says Fidler. "It's comparable to upper and mid-end CD standalone players."

Manufacturers are working on further enhancing visual performance, CD programming features, and a synchronized CD/cassette operation. "It's been much more of a balanced product as you look at it as an audio/video product," says Fidler.

Laser Hardware Available in 1990 (Brand—model—list price)

Denon—LA-2000—\$700	Pioneer—CLD-2080—\$850
Denon—LA-3000—\$1,000	Pioneer—CLD-3080—\$1,400
Kenwood—LVD-300—\$699	Pioneer—LD-W1—\$1,700
Magnavox—CDV305—\$549	Pioneer—CLD-92—\$2,000
Mitsubishi—M-V7010—\$1,099	Pioneer—LD-S2—\$3,500
Panasonic—LX-200—\$850	Quasar—LD-9090—\$899.95
Panasonic—LX-1000—\$1,400	RCA—LDR-300—\$599
Philips—CDV400—\$599	Realistic—MD-1000—\$499.95
Philips—CDV500—\$829	Sharp—MV-D2000—\$839.95
Philips—CDV600—\$1,100	Sharp—MV-D100—\$1,499.95
Pioneer—LD-870—\$500	Sony—MDP-333—\$650
Pioneer—CLD-980—\$500	Sony—MDP-510—\$1,000
Pioneer—CLD-1080—\$600	Yamaha—CDV-1700—\$699



"TECHNICAL INNOVATION
BASED ON
DEEP EMOTION..."

NOZOMU MATSUMOTO
Founder of Pioneer Electronics
January 1, 1938

Today, The Vision Lives On.

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TO COME...

Vivid Sees Changes In Direction Prod. Co. Works In New Formats, Ads

BY MELINDA NEWMAN

LOS ANGELES—There's a saying that when one door closes, another one opens. Such is the case for Vivid, the large music-video production company with offices here and in London.

When the market for videoclips by adult-contemporary and adult-alternative artists began to dry up last year, Vivid quickly began foraging new areas to pick up the slack.

"There was a heyday almost a year ago, when VH-1 was breaking new music, and we were thrilled; we had the best of both worlds," says Linda Valenzuela-Quakenbush, Vivid GM/executive producer. "When VH-1 broke format, the bottom of the business dropped out for a minute. Our \$50,000-\$70,000 base was gone."

However, the production company rebounded by increasing its video work for R&B/rap and dance artists and by developing a more aggressive self-promotion style.

"In the past year, we've gotten 100% more into sales," says Valenzuela-Quakenbush. "We added a new rep, Lisa Levine. Although she handles all kinds of clients, she's really expanded us into metal and rap."

In addition to pushing its music-video abilities more adroitly, Vivid

has begun offering other services.

It has just begun a commercial division. "Several of our guys want to do them and rather than have them leave, it seems like a natural progression to start one here," says Valenzuela-Quakenbush. To supplement its stable of music-video directors, some of whom have dabbled in commercials, she says the company will add an experienced commercial director.

Vivid also plans to bring Vivid I.D. to the U.S. Vivid I.D. is an offshoot that designs album covers, posters, and other artwork for recording artists. Vivid I.D., headed by Nick Egan, has existed in London for three years and has done work for such bands as INXS and Deee-Lite. Egan now wants to see what the company can do stateside.

Vivid was started by Luc Roeg, son of director Nicholas Roeg, in England in 1985. The Los Angeles office opened a year later. It is headed by managing director Lyn Healy.

Vivid's directors, who work both sides of the Atlantic, include Andy Morahan (George Michael, Billy Joel, Tears For Fears), Tony Vanden Ende (the Pretenders, Thomas Dolby, the Cult), Big TV! (Duran Duran, Soul II Soul), Marc Bienstock (Howard Hewett, Dino), Simon Chaudoir (Modern English, Thunderjockies), Mark Miremont (Wendy MaHarry, Soundgarden), Richard Baskin (Rod Stewart, Barbra Streisand), Kevin Molony (Swing Out Sister, Chaka Khan), Kenny Mirman (the Telling), and the latest addition, Markus Blunder (Gipsy Kings, Richard Marx, George Lamond).

"We're really trying to keep a dialog with the directors," says Valenzuela-Quakenbush.

zuela-Quakenbush. "If someone has a problem, we want them to tell us instead of sneaking off. Adding Lisa Levine helped because they know there's someone there selling them every day."

In addition to hot directors, Vivid is looking for more burgeoning artists to grow with. For example, Morahan directed virtually every music video by Wham! and Michael until Michael's current album, for which Michael turned to David Fincher. "George Michael is like family," says Valenzuela-Quakenbush. "Everyone wants to try something new, but hopefully he'll come back. But the other thing is to concentrate on breaking new artists, both us and the labels. How far can you go when everything's from a classic band?"

Although Vivid rarely takes on a project with a budget of less than \$50,000, Valenzuela-Quakenbush says the company stays fresh by taking risks on new artists it believes in. "For example, Andy really liked Urban Dance Squad so he directed a clip for them. You have to find time to do that."

VIDEO TRACK

LOS ANGELES

DOOM'S THOMAS MIGNONE directed Curb Records' **Lonesome Romeo**s in "Blindstreets," a moody clip lensed in a Pasadena mansion. The song explores past relationships and its effect on the future. **Darci A. Oltman** produced.

Limelight's Kenny Ortega recently directed two new clips for **Gloria Estefan**. **Tony Shift** produced "Seal Your Fate" and "Out Of The Dark" for the **Epic** artist.

Atlantic's L.A. Posse rapped its way down some hardcore L.A. backstreets to reel their gritty dance clip, "Countdown." **Peter Allen** directed the video for **Underdog Films**. **Belinda Ellis** produced.

NEW YORK

WHITNEY HOUSTON HAS "All The Man That I Need" in her new **Picture Vision** video of the same name. **Peter Israelson** ("The Greatest Love Of All") directed the elaborate concept clip, shot recently on the stage of the Newark Symphony Hall. A massive choir backs up the **Arista** diva in the beautiful and moving vid-

eo ballad. **Jon Small** produced the clip, which comes from Houston's latest outing, "I'm Your Baby Tonight." Small recently directed and produced "One In A Million" for **MCA's** metal teen sensation **Trixxter**. **DP Crescenzo Notarile** shot the group rocking in an upstate club, mixing high-energy performance footage with informal backstage clips.

OTHER CITIES

PATTY LOVELESS FLIRTS her way through the new **Scene Three** video, "I'm That Kind Of Girl," for **MCA**. Director **John Lloyd Miller** reeled Loveless in a variety of costumes, ranging from a "lady-in-red" get-up to a sweet "girl-next-door" outfit. The fast-paced cuts give the clip an upbeat, whimsical appeal. **Marc Ball** produced the Nashville-based clip.

Tommy Cash's patriotic **Playback** single, "Thoughts On The Flag," is now a video directed and produced by **D.J. Schweitzer** for **Media Productions**. The tune comes from a historical collaboration between Cash, brother Johnny, and a host of other country legends. The crew illustrated the **Tom T. Hall** tune during a recent shoot in Hendersonville, Tenn.

TO OUR READERS

Due to early production deadlines, the Clip List does not appear this week. It will return next week.

NEW VIDEOCLIPS

This weekly listing of new videoclips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to *Billboard*, New Videoclips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

OLETA ADAMS

Get Here
Circle Of One/Fontana/PolyGram
Larry Shapiro/Propaganda Films
Greg Gold

C.C. & MUSIC FACTORY

Gonna Make You Sweat
Gonna Make You Sweat/Columbia
Anouk Frankel/Portfolio Artists Network
Marcus Nispel

MARK CHESNUTT

Brother Jukebox
Too Cold At Home/MCA
Suzanne Bell/Bill Young Productions
Bill Young

CLOCKHAMMER

Mother Truth
Clockhammer/First Warning
Donnie Briley, John Fergus/Gothic Productions
Donnie Briley, John Fergus

ECOTOUR

Go To The Lake And Breathe
Weekend Guru/Chameleon
Sheldon Rusch

Bob Purman

MICHEL'LE

Something In My Heart
Michelle/Ruthless
Richard Cummings Jr., Carl Craig/Underdog Films
Eric Meza

PEBBLES w/BABYFACE

Love Makes Things Happen
Always/MCA
Amanda Pirie/Nitrate
Julien Temple

RUN-D.M.C.

What's It All About
Back From Hell/Profile
Maria Danar/Grace Productions
Pam Thomas

SERAH

Love Of Christmas
Love Of Christmas/Great Northern Arts
Sara Wilson/AIM Productions
Anthony Rodgers

ANDY TAYLOR

Lola
Dangerous/A&M
Cathy Hood/VIVID Productions
Tony Vanden Ende

THREE TIMES DOPE

No Words
Live From Acknickulous Land/Arista
Rick Padilla/Original Eye Films
Scot J. Mathisson

NEIL YOUNG & CRAZY HORSE

Over And Over
Ragged Glory/Reprise
Catherine Smith/Nitrate
Julien Temple

THE EYE



by Melinda Newman

FROM THE MOUTHS OF BABES: We knew it was only a matter of time before music videos for kids would be the next big thing. Here's more proof. Oakland, Calif.-based **California Music Channel** is starting a new show, "Through Children's Eyes," in the spring that will be funneled through a new entity called **Children's Music Channel**. The 30-minute show will air at 3 p.m. daily and will not pre-empt any of CMC's already-scheduled programming.

"Through Children's Eyes" will play clips by such children-oriented artists as **Raffi** and **Sharon, Lois & Bram**. "We'll play anything we think is appropriate, like 'Under The Sea' from 'The Little Mermaid' movie, music from old musicals, and message videos as well," says **Rick Kurkjian**, CMC president.

The show starts March 4 and will target a 6-15-year-old audience. "There's definitely a need for it," continues Kurkjian, "both in terms of the channel's obligation to the community and meeting marketing demands."

But wait, there's more. CMC will also start a weekly classical music video show through the **Classical Music Channel** as soon as time becomes available on the station.

"Similar to the children's show, we're alerting the people we know at labels and asking them to tell their appropriate counterparts about these new programs," says Kurkjian.

Some of the selections will come from performance longforms, but Kurkjian adds that some labels, such as **London Records**, have released clip compilations with four or five songs that will be used as well. As with **California Music Channel's** current programming, the new programs will use laserdiscs whenever possible.

To cope with the expansion, Kurkjian says the Chil-

dren's Music Channel will be hiring a host and an editor. Additions for the **Classical Music Channel** will be made once the show has a time slot.

Giving the penchant for programming that still uses the CMC initials, it should come as no surprise that Kurkjian is also thinking about a **Country Music Channel**, though there are no definitive plans.

VIDEO JUKEBOX NETWORK has filed a lawsuit in New York's U.S. District Court against **Telephone Entertainment Network**, alleging that the New York-based company breached its contract with Miami-based **VJN** regarding a 900-number promotion last spring.

According to papers filed Dec. 26, **TEN** did not fulfill all of its contractual obligations in an agreement set forth last February on the operation of a commercial telephone service known as "1-900-HOT-LYTE." The suit says **TEN** therefore owes **VJN** more than \$60,000. **TEN** officials could not be reached for comment.

COMING TO A HOUSE NEAR YOU: The **Nashville Network** has added a personal touch to its daily "Video-Morning" series. Beginning Jan. 3, **Al Wyntor**, who co-hosts the show with **Katie Haas**, started conducting interviews in the field with viewers who write to the show explaining why their hometown merits a visit. Traveling in **TNN's** mobile satellite uplink truck, "StarCatcher," **Wyntor** will travel anywhere in the U.S.

CHANGES: **Fab 5 Freddy** and **Steven Ashley Blake** have signed with **Black & White Television** for exclusive representation. In other changes at the New York-based label, **Sherry Simpson** has been promoted to director of marketing and **Richie Vetter** has been named executive producer. Director **Kim Watson** has left the company and joined **Nitrate Films** in Los Angeles.

MVPA-NAACP update: The two organizations have scheduled a special meeting in Los Angeles at the end of January to discuss how blacks can become more actively involved in the music-video-making process. By the time of that meeting, **MVPA** members will have the directory of black video professionals promised by the **NAACP**. (*Billboard*, Dec. 15).

Management Group Buys RBI/IMC From Within

BY SUSAN NUNZIATA

NEW YORK—The International Music Co. and its parent, Rhythm Band Inc., were purchased by an investor group headed by IMC president Tommy Moore.

IMC, based in Fort Worth, Tex-

as, is the exclusive U.S. distributor for Akai electronic musical products and Jackson/Charvel guitars. The company also recently acquired the exclusive distribution rights in North America and South America for the U.K.-based Hill Audio line.

Moore and Jerry Freed founded IMC in 1974 and sold the company in 1988, in a leveraged buyout, to IMC Holdings Corp.

IMC Holdings Corp. was formed in March 1988 by Berkeley International Capital Corp. and Citicorp Capital Investors Ltd., to acquire RBI/IMC from Moore and his partners, Freed and Grover Jackson. The new investor group is not purchasing any of IMC Holdings Corp., which was dissolved Nov. 29, the date the acquisition took effect.

Moore's group is composed of two members of IMC senior management—IMC chief financial officer Jay McKim and Rhythm Band's school division president,

Bob Bergin—as well as Jim Paulos, former executive VP and chief financial officer of the LTV Corp. The company was purchased in a debt-free, all-equity transaction.

"Companies in the MI industry don't lend themselves to leveraged buyouts," says Moore. "The music industry doesn't produce enough profit to finance the debt that is normally created in a leveraged buyout. When the operating company involved gets in that position, as a general rule you'll find some unbelievable opportunities. This was an unbelievable opportunity and [we] recognized the opportunity."

In a press release issued last week, Moore states, "With the new investor group, IMC will no longer be constrained by debt obligations at the holding-company level that in the past had hampered some of our marketing activities."

According to Moore, there will be no changes at IMC's school divi-

sion, Rhythm Band Inc., or the company's Akai, Jackson/Charvel, and Ross product divisions.

"The focus of the company is to 100% proprietary brand lines, and we're real bullish on the MI market," says Moore. "We're going to grow at a very controlled rate. I don't think anybody can expect the spectacular growth we had during the '80s, when we grew at a 44% annual compound growth rate every year until 1989."

Moore notes that IMC will be introducing a "tremendous range" of new products in its Charvel, Akai, and Hill Audio lines at the National Assn. of Music Merchants convention in Anaheim, Calif., Jan. 18-21.

"Our long-term plan is that we are always open to consider acquisitions of entire companies or product lines, established proprietary brand names, and exclusive distribution deals for established brand names," says Moore.

EUROSOUNDS

One of an occasional series on the European professional audio industry, this week's column was compiled by Gary Hopkins in the U.K.

U.K.

THREE NEW STUDIOS ARE SET TO OPEN in the U.K., casting off some of the gloom that has hit the recording industry here during a spate of closures in the last 12 months.

North London facility **Livingston** is adding a fifth, control-room-based studio to its complex, while **Miles Copeland's I.R.S.** label has taken over **Blue Chip** studios in Stafford, a facility that recently went bankrupt. This studio has been redesigned and has fitted **Trackmix** to its **Soundtracs CP6800S** console.

Charles Ward, one of the founders of **Rockfield Studios** in south Wales, has converted an old watermill into a residential studio, **Monnow Valley Recording**. Previously used as a rehearsal facility for Rockfield, Monnow features a **Trident TSM** console and **Studer A80** tape machine.

THE PALACE GROUP IS OPTIMISTIC that its **Power Station** music programs will continue into the '90s. The Palace Group is a London company that produces television programs for **BSB**, which was the rival U.K. satellite TV channel to **Sky** until the channels recently merged and formed **BSkyB**, a new joint company. The Power Station was BSB's rival to **MTV Europe** and featured extensive U.K. and continental programming, and gave widespread exposure to indigenous artists.

Nik Powell, co-head of the Palace Group, reveals, "The only question is if [Power Station] will continue independently or as part of BSB. There are all sorts of options that are being negotiated."

Palace hopes to issue a further statement by the end of January.

U.K. CONSOLE MANUFACTURER **FOCUSRITE** will supply a **Studio Console** to **Studio Jive** in Japan. Based in the center of Tokyo, Jive now operates one studio with an **Amek APC1000** desk with **GML Automation**. GML will also be featured on the 72-input Focusrite board.

Focusrite has also announced that **Rodger Bain Ltd.** will handle U.K. marketing of its consoles. Bain is chairman of **APRS**, the U.K. studio and recording services organization, and was formerly in charge of London's prestigious **CBS Studios** (now the **Hit Factory London**).

GERMANY

FRANKFURT'S FIRST ROCK FAIR, **Kick 91**, will take place during the **Musik Messe** here March 2-6.

Kick 91 is being organized by the city's "rock minister," **Ingard Tennege**, and drummer **Seppi Neimeyer** in an attempt to "keep kids off the streets." Bands are expected to play at various venues during the Messe and entry will be free. Musicians, studios, record companies, and journalists have been encouraged to contribute ideas to the scheduling of the events.

The move comes at a time when organizers of the Messe, Europe's largest MI convention, have stated their aim to attract exhibitors and delegates from **European AES Conventions**. Exhibitors from 40 countries are scheduled to attend the Messe, filling more than 80,000 square meters of floor space. There is a 50% increase in U.S. exhibitors at the Messe this year, following last year's decision to allow companies to book a joint stand for the first time.

"The U.S.A. is pushing powerfully toward Europe before the realization of the single European market," says Messe project manager **WP Hosenseidel**.

SINCE ITS TAKEOVER OF **NEUMANN** in late November, German microphone manufacturer **Sennheiser** has announced that Neumann's sales department in Heilborn will be dissolved. Sennheiser also revealed that it would be taking over the guarantee and service work for **ANT Studio Technik**.

THE NETHERLANDS

JAN TIMMER, PRESIDENT OF **PHILIPS**, opened **Philips Classics** digital (Continued on next page)

Davison, Willis New Execs At Paisley Park

NEW YORK—Two new executives have been named to Paisley Park Enterprises, Prince's holding company in Chanhassen, Minn., in order to allow the artist to relinquish his day-to-day corporate responsibilities and focus on his music.

Gilbert Davison and **Jill Willis** were named president and executive VP, respectively, of Paisley Park Enterprises, and they will oversee all aspects of the company and its subdivisions.

Davison, who also owns the **Clam Slam** nightclub, has worked with Prince in various capacities since 1984. For the past several years, he has acted as liaison between Prince and his legal and business advisers.

Willis had been Prince's publicist for approximately two years through the New York office of **Rogers & Cowan Public Relations** and moved to Minneapolis in May to work exclusively for the artist.

Future Sponsors Videos For Troops

NEW YORK—Future Productions co-sponsored a free video holiday message for families that have loved ones in the Persian Gulf affiliated with Operation Desert Shield.

Future Productions worked in conjunction with the Opportunity Center in Fair Lawn, N.J., and the Fair Lawn Lions Club.

The Opportunity Center provided the facilities to tape family greetings, and Future Productions provided studio equipment and duplication services.

"At Future, we duplicate millions of videotapes for industry and entertainment," said **Ken Washino**, executive VP of Future. "This is an opportunity for us to show our appreciation and support to the men and women serving overseas."



Tanner & Thoener Team. Producer Marc Tanner and engineer David Thoener teamed at Soundworks West to record the Choirboys using the studio's Neve VRP72 console with Flying Faders. Pictured in Studio B, standing from left, are Choirboys Lindsay Tebbut, Ian Hume, and Brett Williams. Shown seated, from left, are Tanner, Choirboy Mark Gable, and Thoener. Tanner and Thoener co-produced the Nelson album "After The Rain," which was mixed at Soundworks West, and Tanner co-wrote the hit single "Love And Affection."

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**New Investor
 Sought For U.K.'s
 Scarlett Group**

LONDON—The Scarlett Group, which went into administrative receivership Dec. 3, has received more than 30 inquiries regarding the purchase of the company, according to Grant Thornton, the joint administrative receiver.

The group owns the Power Plant and Maison Rouge studio complexes in London, along with the Scarlett Records label.

Record producer Robin Millar, chairman of the group, reveals that Scarlett had floundered when a joint finance deal arranged between Scarlett's bank and the Swiss Bank Corporation fell through. Millar then called in Grant Thornton to prevent Scarlett Group's creditors from forcing the organization to be wound up, something that was expected to happen within weeks.

"Any company under administrative receivership is technically open to offers for acquisition for all or part of it," says Millar. "But what I am actively pursuing is a new investment in the company to take the place of the Swiss Bank Corporation."

Currently, seven staff members have been made redundant, with possibly more to follow, while wages have been cut and the record-company activities reduced to a minimum.

Ironically, as with Master Rock Studios, which went into liquidation in November, Power Plant and Maison Rouge had been fully booked and busier than during the previous 12 months.

Millar purchased Power Plant, originally part of the Morgan empire, in 1982 and completely redesigned the complex. During the '80s he became best known for his production work with Sade on her 1-million-selling "Diamond Life" album. During the past year he had been seriously ill with a viral attack of the pulmonary system.

Now, back to health, he says that "everyone has been tremendous" and that the bank is giving him sympathetic support because it was involved in the refinancing deal that fell through. In theory, the studios could, therefore, trade themselves out of trouble.

GARY HOPKINS

EUROSOUNDS

(Continued from preceding page)

tal postproduction complex in Baarn, the Netherlands, in mid-November. Containing 10 editing suites, the center has been designed to prepare masters for Classics label CDs.

Nine of the suites are equipped with Sony DAR1000 or DAE3000 editors, and there is also a suite based around a Lexicon Opus work station. Monitoring is carried out on Quad ESL63 electrostatics and Celestion subwoofers, while amplification throughout is a combination of Quad and Threshold Stasis units.

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JANUARY 5, 1991)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE-SALES	ALBUM ROCK
TITLE Artist/ Producer (Label)	JUSTIFY MY LOVE Madonna/ L.Kravitz (Sire/ Warner Bros.)	LOVE ME DOWN Freddie Jackson/ B.J.Eastmond (Capitol)	I'VE COME TO EXPECT IT FROM YOU George Strait/ J.Bowen; G.Strait (MCA)	GONNA MAKE YOU SWEAT C&C Music Factory/ R.Clivilles; D.Cole (Columbia)	MY HEAD'S IN MISSISSIPPI ZZ Top/ B.Hamm (Warner Bros.)
RECORDING STUDIO(S) Engineer(s)	UNIQUE Josh Chervokas	EAST BAY Earl Cohen	EMERALD Bob Bullock; Russ Martin	AXIS Acar Key; Rodney Ascue	MEMPHIS SOUND Terry Manning; J.Godsey; D.Pfeifer J.Fleskes F.Lacy
RECORDING CONSOLE(S)	SSL 6000-E Series SSL 4000-G Series	SSL 4000-E Series	SSL 4000-E Series	Amek Angela	Neve V Series
MULTITRACK RECORDER(S) (Noise Reduction)	Studer A-800	Otari MTR-90	Mitsubishi X-850	Studer A-80	Otari DTR-900
MASTER TAPE	Ampex 456	Ampex 456	Ampex 467	Ampex 456	Ampex 467
MIXDOWN STUDIO(S) Engineer(s)	SOUNDWORKS Goh Hotoda; Shep Pettibone	SOUNDTRACK Goh Hotoda	SOUNDSTAGE Tom Perry	PLATINUM ISLAND Acar Key; Rodney Ascue	MEMPHIS SOUND Terry Manning; J.Godsey; D.Pfeifer J.Fleskes F.Lacy
CONSOLE(S)	SSL 6000-E&G Series	SSL 4000-E Series	SSL 4000-E Series	SSL 4000-E&G Series	Neve V Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Mitsubishi X-880/ Studer A820	Otari MTR-90/ Mitsubishi X-86	Mitsubishi X-850/ JVC 900	Studer A-800/ Studer A-820	Otari DTR 900/ Mitsubishi X-86
MASTER TAPE	Ampex 456	Ampex 456	Ampex 467	Ampex 456	Ampex 467
MASTERING (ALBUM) Engineer	STERLING SOUND Ted Jensen	THE OTHER ROOM Jack Skinner	MASTERFONICS Glenn Meadows	STERLING SOUND Ted Jensen	MASTERDISK Bob Ludwig
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	Capitol-EMI Music	DADC	WEA Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	Capitol-EMI Music	Uni Distributing	WEA Manufacturing	WEA Manufacturing

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- Overview of the U.K./European Recording Business
- Manufacturing Update
- Technology Update
- The Studio of the Future
- Celebrity Studios

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PRO AUDIO

AUDIO TRACK

NEW YORK

MARY WILSON was in Dodge City Sound recording with producer Jose Silva and engineer Jeffers Dodge. Rhyme Syndicate rapper Ice-T completed a new album with engineer Vachik.

Engineer/mixer Angela Piva (Heavy D, Don Newkirk) was in Unique Recording with rappers Naughty By Nature to cut tracks and mix for an upcoming Warner Bros. album. Queen Latifah is a guest on the project. Todd Sherman assisted.

Quad had Piva in working the controls with producers Dr. Freeze, Spiderman, and Howie T. on a Giant Records project by Color Me Badd. The cut is to be featured on an unnamed soundtrack.

Yoko Ono and mixer Roey Shamir were in Right Track's Studio A to work on a song, penned by John Lennon, for an upcoming 12-inch release on Garage Records. Musicians included Jimmy Bralower, Robby Kilgore, Bemshi Shearer, Tomax, and Craig Derry. Bruce Calder and Arthur Steuer assisted.

At Chung King House of Metal, Run-D.M.C. and J.M.J. remixed the single "That's The Avenue" with Roey Shamir at the helm of the Neve V 60 with Flying Faders.

LOS ANGELES

BRUCE HORNSBY & the Range worked on tracks with engineer Eddie King at Studio Sound Recorders. Chuck Hohn and Jim Jowers assisted. Blackie Lawless produced the new W.A.S.P. album with Mikey Davis at the controls, Jowers and Hohn assisting. Attie Black mixed its debut album for Delicious Vinyl. Wyndell Greene produced, Joe Primeau engineered, and Hohn assisted.

Too Much Joy worked on its second album for Giant Records at Track Record Inc. Paul Fox (Yes, XTC, Gene Loves Jezebel) produced, with Steve Rinkoff at the board. Ken Paulakovich assisted. Producer Dave Jerden (Jane Child, Alice In Chains) tracked and overdubbed the latest albums by Jane's Addiction and Social Distortion. Ronnie Champagne engineered.

Atlantic's Saigon Kick was in Scream with producer Michael Wagener to work on a 32-track digital recording and mix of its soon-to-be-released debut. Craig Doubet engineered. Mixers Steve McLaughlin and Chris Brooks worked on 32-track digital overdubs and mixes for the soundtrack to the Warner Bros. film "Nothing But Trouble." Geffen act the Toll completed a 24-track mix of its upcoming album. The project was produced by Matt Wallace and engineered by David Bryson.

One On One had Metallica in tracking with producer Bob Rock in the blue room. Randy Staub engineered, with Mike Tacci assisting. The gray room got a visit from A&M's Toni Childs, who was in mixing with Bob Clearmountain. The tracks were produced by

Childs and David Ricketts on the studio's Solid State Logic 4000 E Series console with G series computer and utilizing a Studer 800 Mark III tape machine with Timeline Lynx. Clearmountain also mixed tracks by Guns N' Roses in the gray room, with Lori Fumar assisting. Mike Clink produced the tracks.

NASHVILLE

MARK O'CONNOR worked on self-produced tracks for Warner Bros. at the Music Mill. Jim Cotton, Joe Scaife, and Butch Carr engineered. Jessica Boucher cut tracks and vocals with producer Harold Shedd for PolyGram. Scaife and Paul Goldberg engineered. The Oak Ridge Boys put down album tracks, overdubs, and vocals for a new BMG/RCA release. Richard Landis produced with Cotton, Mike McCarthy, and Scaife at the board.

Lorrie Morgan tracked overdubs for her new BMG album at the Sound Emporium with producer Richard Landis. Scaife engineered with assistant Dave Sinko. Earl Thomas Conley overdubbed a project for BMG with producer Josh Leo. Steve Markantonio and second engineer Jeff Geidt were at the board. Rodney Crowell produced album tracks for Jim Lauderdale for Warner Bros. with engineer John Guess.

OTHER CITIES

WINDMARK RECORDING IN Virginia Beach, Va., had George Marinelli, guitarist for Hornsby, in recording tracks for an upcoming Kyle Davis release. Windmark owner Michael Marquart recently purchased a five-bedroom colonial home to accommodate out-of-town clients. The fully furnished home features a waterfront location and a pool.

2second City Sound Studios, Glen Cove, N.Y., had producer Mike Chapman in working on an Imago Records release by the Australian group Baby Animals. Kevin Shirley engineered, assisted by Mario Vasquez and John Rispoli. Vertical Man completed vocal tracks; Clay Hutchinson engineered and co-produced the project with Corey Davidson.

Julio Iglesias was in Criteria, Miami, Fla., completing two projects. Iglesias and Brazilian producer Fernando Adour finished mixing an upcoming Portuguese release for CBS Records International. Iglesias and engineers Carlos Alvarez and Carlos Nieto remixed an upcoming project for HBO. The 48-track Dolby SR production contained live concert footage from Iglesias' most recent performances in Southern California.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

Billboard® Home Video

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U.S. Video Firms Invade Red Square Sight & Sound Links For Rental Store

BY PAUL SWEETING

NEW YORK—Video distributors have been expanding into new markets and retailers have been adding locations for years now so there is nothing particularly newsworthy about the expansion plans announced recently by Sight & Sound Distributors of St. Louis and Family Video Centers of Little Rock, Ark.

Except that the newest location for the two companies will be in Red Square in the heart of Moscow.

Sight & Sound and Family Video Centers, along with Little Rock lawyer Graham Catlett, have signed a joint venture with INFOMOL; the Committee of Youth Organizations of the U.S.S.R.; and VEBOR '89, a Soviet-Korean joint venture manufacturing blank videocassettes in the U.S.S.R., to develop video rental stores in the Soviet Union, along with duplication and distribution facilities.

The joint venture, called International Video Services, is to open its flagship retail location in the GUM department store in Red Square in March, according to J.D. Mandelker, president of Sight & Sound. While IVS plans to open additional stores in the future, no specific plans have been drawn up yet.

GUM, the largest department store in the Soviet Union, is part owner of INFOMOL, an entity created to develop retailing joint ventures with Western companies.

The Committee of Youth Organizations of the U.S.S.R. is an influential organization tied to the government and the Communist Party.

Family Video Centers is a long-time customer of Sight & Sound. Graham Catlett is a lawyer specializing in Soviet/American joint ventures and was recently appointed special advisor on economic development for the Russian Republic.

The flagship store will measure about 2,000 square feet and carry roughly 5,000 tapes for rent, Mandelker says.

Exactly what those tapes will be remains somewhat problematic. "A lot of it will be product on the PAL system from England, subtitled into Russian," Mandelker says. "There will be some SECAM product from the Soviet Union, but most Western films are not available on SECAM in the U.S.S.R."

PAL, the television standard used in the U.K., is incompatible

with the SECAM system used in the U.S.S.R. (as well as with the NTSC standard in the U.S.), but "most [VCRs] over there are capable of playing both PAL and SECAM," Mandelker says.

He adds that the joint venture is looking to license the SECAM, Russian-subtitled rights to Western films for distribution in the Soviet Union. "Eventually, PAL English language films will disappear as more stuff is licensed," he says.

Mandelker estimates the current VCR population at about 2 million machines, including 500,000 in Moscow.

The joint venture has no plans yet for trying to convert Soviet rubles into Western currency.

"We're going to need to stockpile rubles for awhile anyway and by the time we might be ready to take profits out we hope the ruble will be convertible," Mandelker says.

Mandelker notes there are over 300 million people in the U.S.S.R. "They're in winter about eight months a year. It's a perfect video market. If it develops, there could be many more stores by the year 2000 than we could conceivably open ourselves."

(Continued on page 53)

No Effect On Rental Of Films Released To Vid, PPV

NEW YORK—The simultaneous release of new movies to both home video and pay-per-view had no measurable impact on video rental activity for those titles provided the movies were copy-protected during their pay-per-view showings, the results of a six-month market test show.

The test, conducted between April and September 1990 in Medford, Mass., was sponsored by Cambridge, Mass.-based Eidak Corp.,

The test was designed to analyze the impact on PPV buy rates and video-rental activity

which is attempting to market a PPV copy-protection system.

Eidak's system imbeds a special code into movies telecast on PPV systems making it impossible for consumers to record the films with a VCR.

The two-pronged test was designed to analyze the impact of day-and-date release of copy-protected films on PPV buy rates and video-rental activity. In addition to the negligible impact on video activity, the test found that PPV buy rates increased 55% on the early-release test titles, with the average buy rates for the 21 titles exceeding 5%.

The 21 titles included in the test were provided by Columbia Pictures, Epic Productions, Universal Pay Television, Orion Pictures, Paramount, Touchstone, and 20th Century Fox.

The cable buy results were analyzed by Lexington, Mass.-based research firm Temple, Barker & Sloane. The video results were compiled by New York-based Alexander & Associates.

For the purposes of the test, Time Warner allowed its Request TV PPV system to be reprogrammed in the Medford market to show six copy-protected, day-and-date films each month on its Request 1 channel. Its Request 2 channel offered a normal schedule of PPV offerings.

The PPV buy rates were compared with activity in demographically similar Lynn, Mass., which served as a control.

Video-rental activity in Medford was studied by Alexander & Associates using its Video Flash monitoring system. Medford rental activity was measured in both cable and noncable homes to determine the impact of access to early-release PPV movies.

Rental behavior in Medford was also compared with activity in the greater Boston market to account for regional idiosyncracies and to national statistics.

Among the results reported by Alexander:

- There was no measurable impact on overall rental activity during the test.
- There was no measurable impact on test title rental performance.
- Titles in the test performed no differently than titles not in the test.
- There was no falloff in rental activity of the test titles in the cable segment of VCR homes interviewed.



Cheers! Celebrities turned out for the launch party at Neiman Marcus in Los Angeles in December for Paramount Home Video's "Celebrity Guide To Wine." The \$19.95 tape is now being carried in all Neiman Marcus stores. Pictured, from left, are Wolfgang Puck, owner of Spago; Hollis Brown, VP of advertising, Paramount; Harvey Corman; Bernard Erpicum, maitre d' at Spago and host of the tape; and Nina Stern, president of Nina Stern Public Relations, Paramount's outside agency.

• Overall, the Medford market performed no differently during the test than the Boston or national markets.

Aside from Eidak's efforts to market its anti-copying technology, the test results could be significant if borne out in wider applications.

The development of the pay-per-

view business has been retarded by a variety of factors, not the least of which is a fear on the part of the studios that simultaneous release of hit movies to PPV and video will cannibalize the lucrative home-video business.

At the same time, delaying the PPV window until 30 or 45 days after

(Continued on page 56)

VPI, BMG Aim \$12.98 Vid Mags At Specialty Outlets

LOS ANGELES—The Video Productions Industries/Harmony label and giant music distribution entity BMG are combining on a push to introduce music video to more specialty outlets via low-priced \$12.98 hour-length video magazines.

Music video as a genre has been embraced by several retail channels, including prerecorded music outlets, music/video combo stores, and mass merchandise accounts, as well as by one-stops. But it has yet to have a significant impact with video specialty stores, or for that matter, with home video distributors, say executives at VPI/Harmony.

"Record and combo stores as well as mass merchants have been reaping the profits of [music video] and now the time has come for the video specialty retailer to garner his or her fair share," says Stuart Shapiro, president of VPI/Harmony. He

promises a stream of new releases every other month.

In an extra effort to push through to specialty video retailing, VPI/Harmony has retained former Magnum Entertainment executive Danny Kopels as a consultant.

In addition to the lower price point, VPI/Harmony has a marketing arrangement with BMG that allows 100% returns after 60 days of any unsold product and receipt of credit for any BMG product.

VPI has created a special six-pack display that can be positioned on the counter at check-out stands. Each six-pack comes with a counter display and includes two "Metalhead" magazines, two "Country Music" pieces, one of the "Slammin' Rap" selections, and a dance music magazine, "Dance International."

Another point stressed by both

(Continued on page 53)

Crocker Names Best, Polaris In Suit Over Exercise Videos

Exercise maven Deborah Crocker has filed suit in U.S. District Court in New York against Polaris Media Group Inc. and Best Film & Video Corp., charging the two companies with a failure to pay royalties due from the sales of the "Great Body" series of workout tapes and the "Ultimate Fitness" series. Crocker appeared in and/or developed both series of tapes. The suit asks for no specific amount of money, but seeks a "full and complete accounting" of all tapes sold and an awarding of all royalties due. The suit cites a 1984 agreement between Crocker and Esquire Associates for the development of the "Ultimate Fitness" series. Following its withdrawal from the video business, distribution rights to the series were assigned to Polaris and Best. In a separate, 1986 contract, Crocker and Esquire agreed to develop the "Great Body" series of tapes, to be distributed by Kartes Communications. In 1988, those rights were assigned by Kartes to Polaris, which subsequently reached a distribution agreement with Best. Esquire and Kartes are not named as defendants in the suit. Best and Polaris executives could not be reached at press time.

ITA Opens Discussion Of Vid Dub Standards

An open meeting to discuss preliminary video duplication standards is scheduled for March 20, prior to the opening of the ITA's 21st annual seminar at the Loews Ventana Canyon Resort in Tucson, Ariz. Preliminary standards were submitted to ITA's board of directors Nov. 19 by the group's Duplicating Standards Committee, which developed the parameters over a two-year period. The board approved the preliminary standards subject to further field testing and refinements, and to comments from member companies. A final document will be submitted to the ITA board no later than its meeting scheduled for November 1991. The preliminary standards cover duplication of VHS cassettes in the SP, EP, and LP modes and include specs for both video and audio characteristics. Copies of the preliminary standards can be obtained from ITA headquarters in New York.

Commtron Expands, Opens Baltimore Branch

Maintaining the recent accelerated pace of distributor expansions, Des Moines, Iowa-based Commtron Corp. announced it will expand its East Coast operations by opening a full-service facility in Baltimore to service the Baltimore-Washington, D.C., market. The full-stocking warehouse—Commtron's 19th facility—will open officially in March. The new facility joins Commtron's locations in Atlanta, New York, and Fort Lauderdale, Fla., along the Eastern seaboard. The Baltimore-Washington area had been serviced primarily out of the New York facility, but according to Vern Fross, senior VP of video sales and marketing for Commtron, "Our New York location has grown so rapidly—it is now our largest branch—that we had to open another East Coast facility." In October, the company opened its third facility in Southern California.

Baker & Taylor Adds Special-Order Hookup

Baker & Taylor Video has launched a special-order service to facilitate the ordering of catalog and rare video titles. The system, called VideoFinder, combines in-store merchandising materials with B&T's 30,000-title catalog, and uses TalkVideo, the distributor's telephone ordering system that allows retailers to place orders and check availability and pricing 24 hours a day. B&T marketing VP Jim Ulsamer says the system was designed to "take the risk out of getting started with special orders." With the new system, retailers can access B&T's current inventory and place special orders even during peak times and weekends when regular ordering is generally not possible. VideoFinder customers will receive a catalog listing only retail prices so customers can browse through it without seeing what the retailer's price is. Also included will be shelf-talkers and window decals informing consumers that special orders are available.

Mystic Fire Reissues Docu On 'Sky' Author

Mystic Fire Video is rereleasing "Paul Bowles In Morocco" to coincide with the theatrical release of Warner Bros.' "The Sheltering Sky." The movie, directed by Bernardo Bertolucci, is based on the 1949 novel of the same name by Bowles. "Paul Bowles In Morocco," a 1970 film by Gary Conklin about the American expatriate author, was originally released by Mystic Fire in 1986. It has been repackaged and carries a suggested list of \$29.95. Bowles' original novel has also been reissued in paperback by Vintage Paperbacks. The Warner Bros. movie earned \$356,435 in its first week of limited release in six theaters, according to The Hollywood Reporter.

Vidbits: Blockbuster/Erol's, Go-Video

Blockbuster Entertainment Corp. and Erol's Inc. have signed a definitive agreement relating to Blockbuster's proposed acquisition of Erol's. The two companies had earlier signed a letter of intent... Go-Video, the Scottsdale, Ariz.-based marketer of dual-well VCRs, has filed a registration statement with the Securities and Exchange Commission seeking approval for an offering of 1.5 million shares of newly issued stock. As of press time, Go-Video's stock was trading at \$3.75, meaning the new offering would raise \$5.6 million.

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
1	1	11	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
2	3	8	TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R	24.99
3	2	15	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
4	4	12	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	24.99
5	5	33	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
6	8	17	ALL DOGS GO TO HEAVEN	MGM/UA Home Video M301868	Animated	1989	G	24.98
7	7	225	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	24.98
8	6	6	MADONNA: THE IMMACULATE COLLECTION	Warner Reprise Video 3-38195	Madonna	1990	NR	19.98
9	12	2	MADONNA: JUSTIFY MY LOVE	Warner Reprise Video 38224	Madonna	1990	NR	9.98
10	14	11	STAR WARS TRILOGY GIFT PACK	CBS-Fox Video 0609	Mark Hamill Harrison Ford	1990	PG	59.98
11	9	7	RUDOLPH THE RED NOSED REINDEER	Family Home Entertainment 27309	Animated	1989	NR	14.95
12	10	16	LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13	19.95
13	13	5	IT'S A WONDERFUL LIFE	Republic Pictures Home Video 2060	James Stewart Donna Reed	1946	NR	14.95
14	11	9	JETSONS: THE MOVIE	Universal City Studios MCA/Universal Home Video 80977	Animated	1990	G	22.95
15	20	8	M.C. HAMMER: HAMMER TIME	Capitol Video 40012	M.C. Hammer	1990	NR	19.98
16	23	11	ROGER WATERS: THE WALL-LIVE IN BERLIN	PolyGram Music Video 082-649-3	Roger Waters	1990	NR	19.95
17	17	13	FROSTY THE SNOWMAN	Family Home Entertainment 27311	Animated	1989	NR	14.95
18	21	30	STEP BY STEP ▲ ²⁰	CBS Music Video Enterprises 19V-49047	New Kids On The Block	1990	NR	19.98
19	25	13	THREE TENORS IN CONCERT ●	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
20	18	14	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	19.95
21	26	17	PETER PAN	GoodTimes Home Video RCA/Columbia Home Video 7001	Mary Martin	1960	NR	24.99
22	30	57	WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	14.95
23	29	12	HOW THE GRINCH STOLE CHRISTMAS!	MGM/UA Home Video	Animated	1966	NR	14.95
24	22	4	FRANK SINATRA: THE REPRISE COLLECTION	Warner Reprise Video 3-38196	Frank Sinatra	1990	NR	69.98
25	15	11	SANTA CLAUS IS COMING TO TOWN	Family Home Entertainment 27312	Animated	1989	NR	14.95
26	16	5	JANET JACKSON: THE RHYTHM NATION COMPILATION	A&M Video 7502-61737-3	Janet Jackson	1990	NR	19.95
27	19	15	THE KING AND I	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	G	19.98
28	NEW ►		THE GODFATHER: 1902-1959, THE COMPLETE EPIC	Paramount Pictures Paramount Home Video 8480	Marlon Brando Al Pacino	1981	NR	99.95
29	24	7	THE ROCKY HORROR PICTURE SHOW	CBS-Fox Video 1424	Tim Curry Richard O'Brien	1975	R	89.98
30	27	31	LAWRENCE OF ARABIA	RCA/Columbia Pictures Home Video 50133	Peter O'Toole	1962	PG	29.95
31	36	9	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR	Playboy Video HBO Video 90520	Various Artists	1990	NR	19.99
32	33	4	BON JOVI: ACCESS ALL AREAS	PolyGram Music Video 082-767-3	Bon Jovi	1990	NR	29.95
33	31	4	DR. FEELGOOD: THE VIDEOS	Elektra Entertainment 40117-3	Motley Crue	1990	NR	14.98
34	28	12	JANE FONDA'S LEAN ROUTINE	Jane Fonda Warner Home Video 654	Jane Fonda	1990	NR	29.98
35	32	16	DISNEY'S SING ALONG SONGS: UNDER THE SEA	Walt Disney Home Video 908	Animated	1990	NR	12.99
36	35	14	RAIN MAN	MGM/UA Home Video 901648	Dustin Hoffman Tom Cruise	1988	R	19.98
37	39	2	PLAY THAT FUNKY MUSIC WHITE BOY	SBK Music Video K5VA-07339	Vanilla Ice	1990	NR	12.98
38	34	12	BACK TO THE FUTURE PART II	Amblin Entertainment MCA/Universal Home Video 80914	Michael J. Fox Christopher Lloyd	1989	PG	19.95
39	RE-ENTRY		THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
40	37	17	DISNEY'S SING ALONG SONGS: VERY MERRY CHRISTMAS SONGS	Walt Disney Home Video 412	Animated	1988	NR	14.95

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

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All Ages Admitted

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HOME VIDEO

Available on VHS & Beta Hi-Fi Videocassette. Presented in Digitally Mastered Hi-Fi Stereo Surround. 74 Minutes/Color/Stock Number: 11082
Walt Disney Home Video distributed by Buena Vista Home Video, Burbank, California 91521. Printed in U.S.A. (HV-425)

\$22.99
Suggested Retail Price

CC Closed-Captioned for the hearing impaired by Captions, Inc., Los Angeles.

*Source: Independent Research Studies

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Wild Men. Nicolas Cage, left, and Willem Dafoe star in David Lynch's "Wild At Heart," due from Media Home Entertainment March 6. Under a recently signed distribution agreement, CBS/Fox Video will handle distribution for "Heart," along with all other Media product (Billboard, Jan. 5).

Image To Distribute Buena Vista Laser Product Pact Expected To Boost Availability Of Disney Titles

■ BY CHRIS MCGOWAN

LOS ANGELES—The recent laserdisc licensing agreement between Image Entertainment and Buena Vista Home Video is "an important piece in the laser visibility puzzle," according to David DelGrosso, Image's marketing VP.

"As we move into a much wider audience for the combination players, it's mandatory that we expand the mass audience in software as

well," he adds. "Laser is now becoming a format that a lot of people will own, and they'll want the popular titles."

The pact, announced Dec. 10, assigns Image the rights for replication, marketing, and distribution of all Buena Vista laser programming in the U.S. The agreement is exclusive, with the exception of Buena Vista's direct accounts (Billboard, Dec. 22).

Included under that firm's um-

rella are the Walt Disney, Touchstone, and Hollywood Pictures video imprints. Previously, Disney and Touchstone laserdisc releases were distributed on a nonexclusive basis by Pioneer, Image, and others.

The first two laser titles to be launched via the deal are "Dick Tracy" (CLV, \$39.99; CAV, \$49.99) and "Pretty Woman" (CLV, \$29.99), which Image will bow Tuesday (8) and Jan. 22, respectively.

"I think the simple truth is that we're offering them a company

'It is an opportunity to get discs to the right stores at the right time'

that does nothing but distribute laserdisc software," says DelGrosso. "That's what we do for a living." For Buena Vista, he adds, "it is an opportunity to get discs to the right stores in the right quantities at the right time."

Both Image and Buena Vista expect the agreement to help boost the availability of both new Disney laser titles and old favorites. Highly requested Disney films from past years that are not currently available on disc will be introduced or reintroduced on laser by Image.

Richard Cohen, executive VP of Buena Vista Home Video Worldwide, predicts that the agreement will "minimize the back-ordering of our titles on laser."

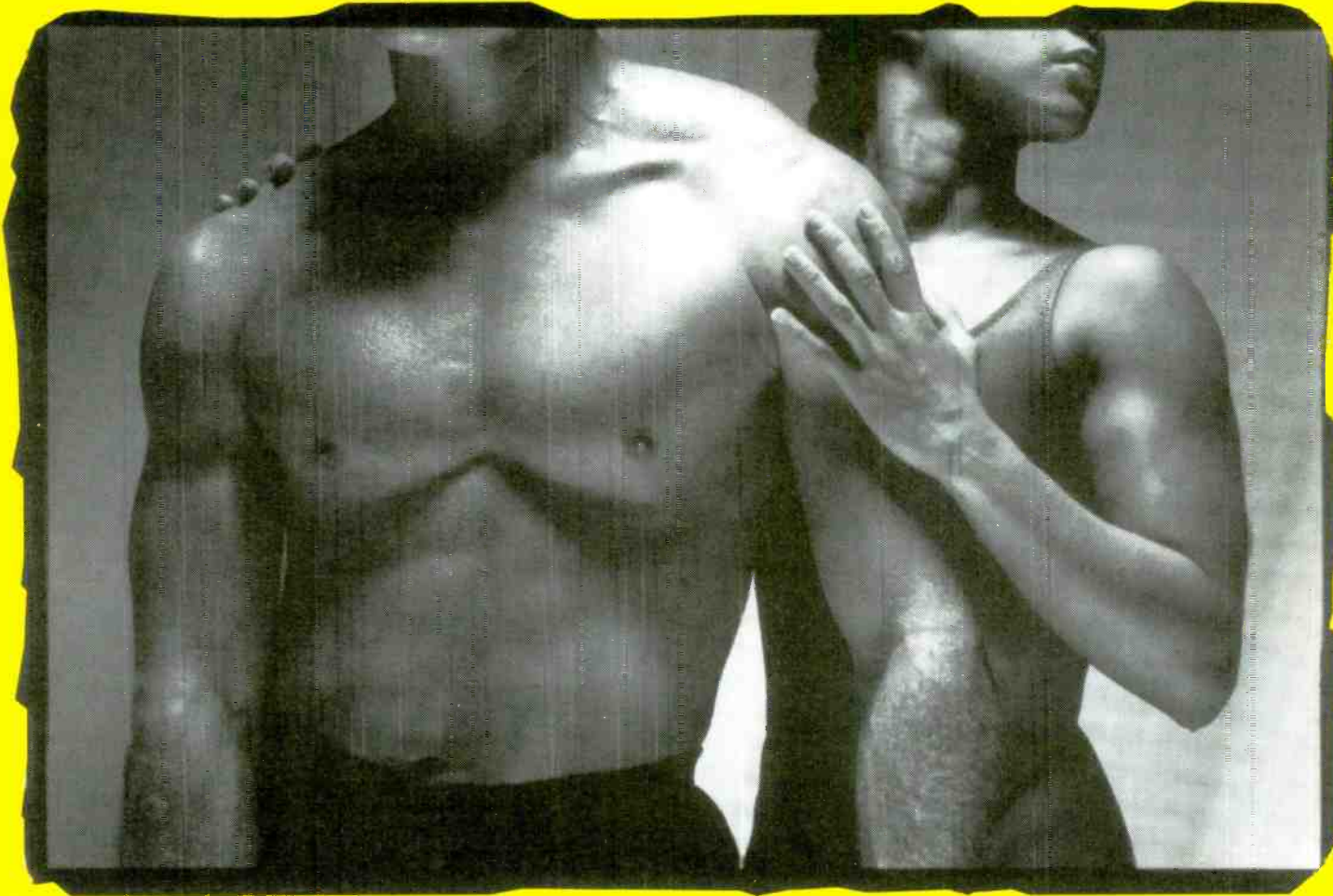
Image is confident it can handle all laserdisc orders in 1991. Adds DelGrosso, "There's no doubt more combination players are going to be sold and more production is going to be necessary. But we utilize six different factories around the world and we are plugging the [pressing] numbers in and discussing expansion capabilities with these factories. Everything is being integrated into our production matrix."

As to whether Image will launch Disney titles on disc day-and-date with the VHS editions, DelGrosso comments, "It is probably safe to say we would not. Disney and Image will study it, but the studio has the right to determine any lag time they deem necessary to work compatibly with videotape sales."

Should there be a delay in the release of new Disney titles on disc, DelGrosso feels that any tardiness in the disc release "is hardly a problem for most laser consumers."

Image aggressively pursued exclusive licensing deals in 1989 and 1990 with many video labels. "And it's not over yet," says DelGrosso. "That's what increased market share is all about."

Health & Fitness Video



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Billboard

PHOTO COMSTOCK, INC.

Wall Street firm predicts upswing in music-retail consolidation ... see page 40

VPI AIMS VIDEO MAGS AT SPECIALTY STORES

(Continued from page 49)

Shapiro and Kopels at a press party here is that mass merchants are not likely to feature the video magazines at deep discounts, as they typically do with feature film product.

Suggesting that there is "almost a five-dollar bill profit in each tape," Shapiro said, "since these tapes will never sell in the same kinds of numbers as 'Total Recall' or a 'Teenage Mutant Ninja Turtles' there's no likelihood of mass merchants discounting them to loss-leader status as they inevitably do with big feature films."

Nonetheless, Shapiro stressed, the magazines have star power, featuring well-known recording artists in exclusive material. The latest issue of "Country Music Video Magazine," for example, features Dwight Yoakam, Emmylou Harris, the Nitty Gritty Dirt Band, and behind the scenes footage from the Country Music Assn. awards program.

Volume III of "Metalhead" magazine features Iron Maiden, David Coverdale of Whitesnake, and long-form video previews from Lita Ford, Bon Jovi, and Skid Row.

Kopels stressed the need for video specialty outlets to become involved in more product categories because of the increasing threat from other home video delivery systems. In an impassioned talk at the press gathering, Kopels claimed that pay-per-view television is growing much faster than many in the video industry believe.

While at Magnum, Kopels con-

ducted an intensive campaign to convince video store operators to carry more B product, again because it would enlarge their selection and offer a hedge against competition.

As with B titles where purchasing funds can be spread out more, music video magazines enjoy an advantage "because the average video retailer can't afford to tie up as much money in sell-through product as can the mass merchant or the record or combo store," Kopels said.

Shapiro boasts a varied background in the music and video industry, beginning in 1970 with Berkshire Music Barn, an outdoor music production firm. In 1974 he formed International Harmony, a film production and distribution company. Six years later he joined ATI and headed ATI Video, leaving in 1987.

Among his own production credits is "Mondo New York," distributed by Island Pictures. He produced two documentaries, "The Heavyweights Of Comedy" and "Comedy's Dirtiest Dozen," the latter in theatrical release.

Working with Shapiro in creating the magazines for VPI, a division of Independent Entertainment Group here, is Laurie Kaye, former creator, writer, and interviewer for RKO Network's "Superstar Series."

Kaye joined Shapiro in creating two issues of "Gorgon Video Magazine," a horror product, and she is currently in production on "Metalhead 2" and the country music title.

Local Police Strengthen Piracy Fight In L.A. More Goods Can Be Seized Than In Federal Cases

PIRACY PUSH: As the old year rang out, the bell tolled heavily for pirates in Los Angeles, where an increasing emphasis on involving local law-enforcement agencies in anti-piracy efforts shows promise. In busts involving local police departments, the search warrant allows for seizure of any product believed to be pirated, says Ed Lozano, detective with the Maywood Police Dept. in suburban L.A. This broad latitude differs significantly from federal cases in which U.S. marshals can seize only a limited amount of product—that from member firms of the Motion Picture Assn. of America—confirms Mark Harrad, MPAA publicist. Lozano indicates that more local law-enforcement people are becoming aware of video piracy's impact, especially in Los Angeles. In 1990, there were 96 L.A. area raids and seizure of 81,201 tapes at an estimated worth of \$5.3 million, according to the MPAA. Lozano

spearheaded raids on three Maywood stores just before Christmas. These were Classic Video, Video 2000, and May-Gate Video. "This was my first involvement. As I worked on this case with the MPAA people, I realized how big piracy is when you consider the



by Earl Paige

whole country," says Lozano.

GIVE THE GIFT: In recounting Christmas-season successes, video gift-certificates were once again hot tickets, according to Bill Southard, buyer at 87-store UI Video, a large franchisee of Blockbuster Entertainment with stores in several sections of the

U.S. "The Blockbuster campaign was unbelievable," Southard says. "We had a national and local media blitz, television and radio. There was also more in-store promotion. There were incentives for the staff and a tie-in with McDonald's."

SELL-THROUGH SURGE: "It seemed like anybody who asked about 'Godfather I' and 'II' bought the 'Godfather Epic,' especially at the new \$99.99 price," says Herb Weiner, co-owner of 11-store Home Video Plus Music in Austin, Texas. The collector's edition, "The Godfather: The Complete Epic," contains parts 1 and 2 (with additional footage not included in theatrical prints) and a 12-page commemorative booklet. Weiner says he saw this season as the one "where buying movies finally caught on." Like many retailers, he is in the midst of examining the results of the shopping surge that

(Continued on next page)

U.S. FIRMS INVADE RED SQUARE

(Continued from page 49)

That's why the joint venture is looking to establish duplication and distribution capabilities. "We see our role as providing [those facilities] to allow entrepreneurs to open stores of their own," Mandelker says. "Graham [Catlett] pitched this idea to the [Soviet] government as a way for entrepreneurs in that country to gain some economic freedom, and in light of what's going on over there they were very receptive to the idea."

Establishing a distribution set-up in the Soviet Union presents some unique challenges, however. For one thing, there is nothing comparable to UPS, the freight company most frequently used by distributors in the U.S.

"They use the mail, primarily, which is even less reliable than the U.S. mail," Mandelker says. "If there's anything they need over there it's a service economy based around distribution."

In the meanwhile, IVS will rely on the handful of freight companies operating between major cities and a will-call system. "Within Moscow, retailers will probably pick up [product] for the most part."

As for duplication plans, Mandelker says IVS will look for a joint venture with an existing operation for the time being, but "we'll probably build our own facility eventually."

Another problem unique to operating in the Soviet Union is the recent political and economic up-

heaval in that polyglot country. "I suppose if things get really out of hand we could find ourselves being nationalized eventually, but that's where the challenge comes from," Mandelker says philosophically. "On the other hand, it's that sort of concern that left this opportunity open for us before someone else got in ahead of us."

Mandelker demurs from suggestions that Sight & Sound's involvement in IVS is motivated by fears that distributors in the U.S. are getting squeezed by retail consolidation and stepped up direct selling by the studios.

"It's not so much a reaction to being squeezed in the U.S.," he says. "It's really a matter of seeing video from a global perspective. We're really moving toward a one-world marketplace and the Soviet Union has the potential to be a big part of that."

He also draws a distinction between Sight & Sound's move into the international market and the recent acquisition of the U.K.'s Parkfield Group by Ingram Entertainment (Billboard, Oct. 6, 1990).

"There's a pretty dramatic difference between what we're doing and what Ingram did with Parkfield," Mandelker says. "They have done a good job buying distressed companies and exploiting their customer bases. We don't do that well. We've never acquired a distributor. We're more entrepreneurially oriented."

Billboard.

FOR WEEK ENDING JANUARY 12, 1991

Top Special Interest Video Sales™

RECREATIONAL SPORTS™				HEALTH AND FITNESS™					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
★★ NO. 1 ★★					★★ NO. 1 ★★				
1	1	38	ALL NEW DAZZLING DUNKS & BASKETBALL BLOOPERS CBS-Fox Video 2423	14.98	1	1	11	JANE FONDA'S LEAN ROUTINE Warner Home Video 554	29.98
2	2	77	DAZZLING DUNKS AND BASKETBALL BLOOPERS CBS-Fox Video 2229	14.98	2	3	19	RICHARD SIMMONS: SWEATIN' TO THE OLDIES Warner Home Video 616	19.98
3	4	66	BASEBALL FUNNIES Simitar Ent. Inc.	14.95	3	5	209	KATHY SMITH'S BODY BASICS JCI Video 8111	14.95
4	9	139	NOT-SO-GREAT MOMENTS IN SPORTS HBO Video 0024	14.99	4	2	209	CALLANETICS MCA/Universal Home Video 80429	24.95
5	3	196	AUTOMATIC GOLF Simitar Ent. Inc. VA 39	14.95	5	4	101	JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650	29.98
6	5	11	GREATEST SPORTS FOLLIES CBS-Fox Video 2543	14.98	6	6	51	KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT Fox Hills Video M032466	19.95
7	10	76	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS HBO Video 0025	14.99	7	8	31	DENISE AUSTIN'S THE HIPS, THIGHS & BUTTOCKS WORKOUT Parade Video 31	19.95
8	6	57	CHAMPIONS FOREVER J2 Communications J2-0047	19.95	8	12	209	KATHY SMITH'S ULTIMATE VIDEO WORKOUT JCI Video 8100	14.95
9	8	19	BASEBALL CARD COLLECTING JCI Video JCV-8212	9.95	9	11	113	KATHY SMITH'S FAT-BURNING WORKOUT Fox Hills Video FH1059	19.95
10	11	15	FUNNY SIDE UP Major League Baseball	19.95	10	9	209	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT Warner Home Video 070	29.98
11	14	24	GREG NORMAN: THE COMPLETE GOLFER Paramount Home Video 12684	29.95	11	7	63	BEGINNING CALLANETICS MCA/Universal Home Video 80892	24.95
12	12	142	DORF ON GOLF J2 Communications J2-0009	19.95	12	13	97	ANGELA LANSBURY: POSITIVE MOVES Wood Knapp Video WK1016	29.95
13	RE-ENTRY		FOOTBALL FOLLIES Fox Hills Video	19.95	13	10	49	JANE FONDA'S LIGHT AEROBIC WORKOUT Warner Home Video 652	29.98
14	19	5	WAYNE GRETZKY: ABOVE & BEYOND Live Home Video 68942	19.95	14	14	31	JODY WATLEY: DANCE TO FITNESS Parade Video 207	24.95
15	RE-ENTRY		100 YEARS-A VISUAL HISTORY OF THE DODGERS J2 Communications J2-0072	19.95	15	16	115	SUPER CALLANETICS MCA/Universal Home Video 80809	24.95
16	16	139	GOLF MY WAY WITH JACK NICKLAUS Worldvision Home Video 2001	84.95	16	20	182	JANE FONDA'S EASY GOING WORKOUT Warner Home Video 058	29.98
17	13	38	LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 3 Paramount Home Video 12626	19.95	17	15	41	DENISE AUSTIN'S SUPER STOMACHS Parade Video 27	19.95
18	15	29	THE BOYS OF SUMMER VidAmerica 7017	14.95	18	18	136	START UP WITH JANE FONDA Warner Home Video 077	19.95
19	17	32	GREG NORMAN: THE COMPLETE GOLFER, PART 2 Paramount Home Video 12685	29.95	19	RE-ENTRY		CATHY LEE CROSBY'S BEAUTIFUL BODY WORKOUT Century Film Studios	19.95
20	7	7	HOCKEY-HERE'S HOWE: DEFENSE Kartes Video Communications	14.95	20	19	6	BUNS OF STEEL WITH GREG SMITHEY The Maier Group	14.95

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

VIDEO PEOPLE

Ron Chaimowitz has resigned his post as executive VP of GoodTimes Home Video to open his own home video consultancy, Entertainment Consultants Group. Chaimowitz will continue as a consultant to GoodTimes.

Gary Khammar has also left GoodTimes, where he served as senior VP, to form marketing and production firm Light Source & Imagery Inc. in partnership with Jon Barbour. The new company will be based in Studio City, Calif.

Brian Kandler is named director of acquisitions and production for Academy Entertainment, Los Angeles. Previously, he was manager of acquisitions for Fries Entertainment.

Barry Kohn is promoted to national sales manager at South Gate Entertainment, Hollywood, Calif. Previously, he was director of sales for the East Coast.

Fuji Launches Music-Store Campaign

LOS ANGELES—Fuji Photo Film has launched a campaign to develop prerecorded music outlets as a significant distribution channel for its high grades of blank videotape.

The campaign is being built on the results of Fuji research that shows music stores attract customers who are also leading consumers of higher-grade videotape. Fuji is also stressing that consumers with VHS Hi-Fi VCRs—which boast greatly enhanced audio specs compared with conventional VCRs—frequently use their decks as audio-only components and appreciate the six-hour recording capability offered by T-120 tapes.

Fuji research shows that the music stores' core customers offer several intriguing demographic and psychographic opportunities, according to Brian Miller, consumer products marketing manager for Fuji and spearhead for the music-store campaign.

The customers' strong interest in music is typical of a generally aggressive consumer, Miller claims. These customers also tend to be younger than nonmusic consumers "and are leading edge" in their interests.

The music-store customers are generally gadget lovers who tend to be high-tech-minded and have a proclivity for the higher grade tape, he says. Moreover, they also use credit cards and therefore are capable of making volume purchases.

The use of blank videotape to record music for home use was revealed in Fuji's focus group research, somewhat to the surprise of the company, Miller reports. In addition to the six-hour length available with videotape, the research found, consumers are attracted to the higher audio specs produced by Hi-Fi VCRs compared with conventional audio decks.

Is The Time Right For '5 Minute Workout'?

Wood Knapp Tape Promises Fitness On The Go

■ BY EARL PAIGE

LOS ANGELES—You could be doing a physical workout while you read this article. That is, you could be performing a special set of exercises that can be done while you wait for a bus, sit on a plane, or "anytime, anywhere," boasts the producer of a new video, "The 5 Minute Workout."

The \$19.95-list Wood Knapp Video release starring Sandy Duncan is, ironically enough, an hour long program. That's because it ex-

plains 24 exercises that are ultimately compressed into a five minute workout, says producer Kevin Carlisle.

Although Wood Knapp has experimented with cross-promotional tie-ins on earlier exercise titles, such as "Angela Lansbury's Positive Moves," which sported a modest tie-in with Bufferin aspirin, "The 5-Minute Workout" will benefit from Wood Knapp's most ambitious cross promotion to date through a deal with Nabisco.

In addition to funding the project, (for a figure Nabisco will not disclose), the food giant will promote the video on 7 million boxes of Wheat Thins, via 45 million newspaper inserts, and with special point-of-sale displays in mass-merchandise outlets.

Appealing to all age groups, the exercise tape does not so much address the couch potato claiming no inclination to work out as it does busy men and women with no time for extensive workouts, says Carlisle.

While Carlisle and Duncan don't explain how to deal with the strange looks you might attract while working out at a bus station, the program does depict a couple going through a whole routine on a

bench as they wait for the bus. "You can do these while you're in an automobile, too," says Carlisle, "but not while driving."

Carlisle says he developed the exercises while spending a lot of time in airplanes, airport terminals, and hotel rooms going about his busy schedule of choreographer. "People started asking me about them, or it would come up in conversation, and I was getting requests to write them out. That's when the idea for the video hit me." Wood Knapp expressed immediate enthusiasm.

Most of the 24 exercises in the program involve eight repetitions, but the workout does not claim to be cardiovascular, Carlisle says.

Although Wood Knapp has been successful with exercise tapes in the past—selling 200,000 copies of the Lansbury tape and 180,000 copies of Rita Moreno's "Now You Can"—the company won't speculate on sales for "The 5 Minute Workout." Wood Knapp points out that the Lansbury video still carries the \$29.95 list price it had when introduced in 1988, attesting to both the popularity of exercise titles and the fact that they sustain as shelf items.

"You get a full 30 db over ordinary audiotape," Miller says.

As a result of these findings, Fuji is pushing its AV Pro grade tape partly as an audio medium.

"Music fans no longer have just an audio system, it's now an audio/visual home theater," Miller notes.

While Fuji has a natural propensity to go after music stores because of its audiotape campaign tied to Enigma Records artists and tours, the discovery that videotape opportunities exist as well grew more on its own, Miller indicates.

"We've always recognized that different stores have different strengths—from abilities to display to abilities to merchandise—they can bring to the party and in videotape we've considered that it is not a one size fits all product, it's almost like selling shoes," says Miller.

Although music stores claimed a large share of the blank-videotape market in the early days of the business, recently they have seen the business, particularly the standard-grade business, go to the mass merchandisers, "gas stations and just about any other type of business you can think of," Miller says. "In fact, this is our pitch with grocery stores. The demand for blank videotape today is outmatched by only one product—batteries."

The key to Fuji's pitch to music stores, however, is that blank tapes need not be sold like batteries, and that more discriminating consumers will pay more for better tapes.

"The mass merchandisers will never ever offer choice" within a product category because of the large number of categories typically represented in such outlets. Generally, he notes, the mass merchants concentrate on standard-grade-quality tapes sold in volume at a discount.

Music stores should "definitely offer standard grade just by virtue of having traffic in their stores, and it doesn't have to be at the lowest price, but the music store should realize they cannot compete head to head" with the mass merchandiser in standard-grade single units, he cautions.

The music store can benefit by concentrating "on those grades of tapes and those uses of tape that no one else offers. That means high-grade, camcorder tape, library tape, archival tape. They are getting people into the store who are first of all very predisposed to the product and second of all don't have the opportunity elsewhere."

EARL PAIGE

STORE MONITOR

(Continued from preceding page)

hit just before Christmas (Billboard, Jan. 5). Both "Godfather" videos jumped off the shelves at \$29.95, "and I have opened 100 for rent," says Weiner. Higher-priced items like the "Star Wars Trilogy" gift pack at \$59.98 and "The Rocky Horror Picture Show" at \$89.98 racked up surprising totals, say a number of retail people, including Mary Stapleton, a buyer at Waldenbooks, where the \$200 "Civil War" video package ranked No. 5 for Christmas week. Gary Ross, who masterminds the 186-unit Suncoast Motion Picture Co. chain, a division of huge Musicland Group, believes the higher-ticket items would have been even more important had it not been for the recent softening in business that probably made many buyers "a little afraid" to put in too many boxed sets and other big-ticket items. At UI Video, Southard

agrees it was a big Christmas for deluxe sets, offering that "Godfather Epic," the "Civil War," and "Rocky Horror" added up to much more dollar volume than many retailers might imagine.

REGIONAL ROUNDUP: As the Video Software Dealers Assn.'s regional chapter presidents get set for their annual think tank session in California, Rick Karpels, director of regional chapters and government affairs, sees two distinct trends. One is the formation of groups in less-populous areas, as evidenced by a new chapter in 1990 in Utah and chapters soon to open in Montana and the Reno/Lake Tahoe area. The other trend is one toward more statewide orientation, as with the formation in California of a coalition of the six chapters; similar action is seen in Texas.



The New Champ. Buena Vista's "Dick Tracy" became the new rental champ for 1990 when 476,354 copies arrived in stores in the U.S. and Canada Dec. 21, the company claims. "Tracy" displaced Paramount's "The Hunt For Red October," which shipped 437,000 the previous month.

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Darkness Falling. MCA/Universal Home Video will release the fantasy thriller "Darkman," starring Liam Neeson, Feb. 14 for the rental market. "Darkman" grossed \$33 million at the box office in the U.S.

Top Video Rentals™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★★ NO. 1 ★★ Compiled from a national sample of retail store rental reports.				
1	1	6	ANOTHER 48 HRS.	Paramount Pictures Paramount Home Video 32386	Eddie Murphy Nick Nolte	1990	R
2	2	8	TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R
3	4	6	BIRD ON A WIRE	Universal City Studios MCA/Universal Home Video 80959	Mel Gibson Goldie Hawn	1990	PG-13
4	5	9	THE HUNT FOR RED OCTOBER	Paramount Pictures Paramount Home Video 32020	Sean Connery Alec Baldwin	1990	PG
5	3	11	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R
6	6	7	BACK TO THE FUTURE PART III	Amblin Entertainment MCA/Universal Home Video 80976	Michael J. Fox Christopher Lloyd	1990	PG
7	7	6	CADILLAC MAN	Orion Pictures Orion Home Video 8756	Robin Williams Tim Robbins	1990	R
8	NEW ▶		ROBOCOP 2	Orion Pictures Orion Home Video 8764	Peter Weller Nancy Allen	1990	R
9	NEW ▶		GREMLINS 2: THE NEW BATCH	Amblin Entertainment Warner Home Video 11886	Zach Galligan Phoebe Cates	1990	PG-13
10	9	6	BETSY'S WEDDING	Touchstone Pictures Touchstone Home Video 1067	Alan Alda Molly Ringwald	1990	R
11	8	5	MEN AT WORK	Epic Home Video RCA/Columbia Home Video 59463-5	Charlie Sheen Emilio Estevez	1990	PG-13
12	17	2	GHOST DAD	Universal City Studios MCA/Universal Home Video 80979	Bill Cosby	1990	PG
13	12	10	Q&A	HBO Video 444	Nick Nolte Timothy Hutton	1990	R
14	10	8	WILD ORCHID	Vision p.d.g. RCA/Columbia Home Video 59573-5	Mickey Rourke Jacqueline Bisset	1990	NR
15	11	7	THE ROCKY HORROR PICTURE SHOW	CBS-Fox Video 1424	Tim Curry Richard O'Brien	1975	R
16	13	14	GLORY	Tri-Star Pictures RCA/Columbia Home Video 70283-5	Matthew Broderick Denzel Washington	1989	R
17	NEW ▶		DICK TRACY	Touchstone Pictures Touchstone Home Video 1066	Warren Beatty Madonna	1990	PG
18	15	2	ERNEST GOES TO JAIL	Touchstone Pictures Touchstone Home Video 1065	Jim Varney	1990	PG
19	22	2	HENRY V	CBS-Fox Video 6163	Kenneth Branagh	1989	PG
20	14	9	MIAMI BLUES	Orion Pictures Orion Home Video 8746	Alec Baldwin Jennifer Jason Leigh	1990	R
21	18	10	I LOVE YOU TO DEATH	Tri-Star Pictures RCA/Columbia Home Video 70303-5	Tracey Ullman Kevin Kline	1989	R
22	NEW ▶		TIE ME UP! TIE ME DOWN!	Miramax Films RCA/Columbia Home Video 90903	Victoria Abril Antonio Banderas	1990	NC-17
23	NEW ▶		LAST EXIT TO BROOKLYN	Neue Constantin Film RCA/Columbia Home Video 90633	Stephen Lang Jennifer Jason Leigh	1990	R
24	16	10	THE COOK, THE THIEF, HIS WIFE & HER LOVER	Vidmark Entertainment 5330	Helen Mirren Michael Gambon	1990	NR
25	20	11	THE FIRST POWER	Orion Pictures Nelson Home Entertainment 7779	Lou Diamond Phillips Tracy Griffith	1990	R
26	19	7	PRANCER	Nelson Home Entertainment 7780	Sam Elliott Rebecca Harrell	1989	G
27	23	12	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG
28	26	22	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG
29	NEW ▶		SHORT TIME	Live Home Video 68922	Dabney Coleman Matt Frewer	1990	PG-13
30	21	6	BLIND FURY	Tri-Star Pictures RCA/Columbia Home Video 70253-5	Rutger Hauer	1990	R
31	37	2	FRANKENHOOKER	SGE Home Video 2013	James Lorinz Patty Mullins	1990	NR
32	24	8	THE ADVENTURES OF MILO AND OTIS	RCA/Columbia Pictures Home Video 50143	Dudley Moore	1989	G
33	25	4	DADDY'S DYIN' . . . WHO'S GOT THE WILL?	MGM/UA Home Video M902089	Beau Bridges Beverly D'Angelo	1990	PG-13
34	31	9	JETSONS: THE MOVIE	Universal City Studios MCA/Universal Home Video 80977	Animated	1990	G
35	27	17	BAD INFLUENCE	Epic Home Video RCA/Columbia Home Video 59233-5	Rob Lowe James Spader	1990	R
36	35	6	CAMILLE CLAUDEL	Orion Pictures Orion Home Video 5050	Isabelle Adjani Gerard Depardieu	1989	R
37	34	24	INTERNAL AFFAIRS	Paramount Pictures Paramount Home Video 32245	Richard Gere Andy Garcia	1990	R
38	40	19	REVENGE	RCA/Columbia Pictures Home Video 50213-5	Kevin Costner Anthony Quinn	1990	R
39	38	2	LISA	CBS-Fox Video 4772	Cheryl Ladd Staci Keenan	1990	PG-13
40	32	6	CHATTahoochee	HBO Video 0307	Gary Oldman Dennis Hopper	1990	R

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

Mechanical Mystery Abounds In 'Hardware,' 'Puppet II'

BY MICHAEL DARE

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

● **"Hardware,"** (1990), HBO Video, prebooks Thursday (10).

Once again it's The Future, somewhere in the great postapocalyptic distance, where people live in rusted-out ruins and scavengers roam the countryside looking for valuable remains of past civilizations. In this barren landscape, a man finds pieces of an old robot, so he brings them home for his girlfriend to turn into a sculpture. Little do they know that it's a MARK-13, one of the robots that destroyed the planet in the first place, and it starts reassembling itself in her workshop in order to continue with its original purpose—to destroy mankind. Written and directed by Richard Stanley, this is an intriguing, fast-paced, and incredibly well-made example of low-budget filmmaking—with quality performances, exceptional lighting and art direction, and an excellent slide-guitar score by Simon Boswell. It proves that if you know what you're doing, you can create a convincing alternate world out of glue and spit. Rent it with "Short Circuit."

● **"Puppet Master II,"** (1990), Paramount Home Video, prebooks 1/15.

Speaking of mechanical men, here are some more that are none too friendly. Surely you remember those beloved killer puppets from "Puppet Master." Well, it seems they need some more brain fluid to keep alive, and they somehow figure out that the way to get it is to kill innocent teenagers in their sleep. They also want to rebuild their master, who was killed in the last film, so they need organs, especially brains, of which this film is sadly lacking. Not that it isn't amusing, though I still can't figure out whether it's supposed to be funny that when the Puppetmaster finally speaks, he sounds like Elmer Fudd. Rent it with "Child's Play."

● **"Space: 1999,"** (1974), ITC Home Video (J2 Communications), prebooks 1/17.

The first four episodes of this classic science-fiction series, starring Martin Landau ("Crimes And Misdemeanors") and Barbara Bain ("Mission Impossible"), present a fascinating view of the '90s as seen from the '70s. Though the show was clearly an attempt to cash in on the "Star Trek" craze, it outclassed its predecessor in many ways.

The special effects are clearly superior. And all one has to do is compare the acting abilities of Landau and William Shatner to realize how much better the performances are

in "Space: 1999."

Also like "Star Trek," there are ludicrous aliens, pseudopolitical commentary, and long scenes. Unlike "Star Trek," the costumes were designed by Rudi Gernreich, and there's a Shaft-like rock score that really dates everything.

The series deals with the transgalactic travels of Moonbase Alpha, which was blown uncontrollably out of earth's orbit by a nuclear explosion. The pilot episode, Vol. 1, "Voyager's Return," surprisingly has the same plot as "Star Trek: The Movie." Things improve with the next three episodes, which were directed by Charles Crichton ("A Fish Called Wanda"). Vol. 2, "Matter Of Life And Death"; Vol. 3, "Earthbound"; and Vol. 4, "The Guardian Of Piri" are all equally fun. Rent them with "Flash Gordon."



● **"The Witches,"** (1990), Warner Home Video, prebooks 1/24.

The best children's stories always have an undercurrent of madness, of something truly frightening, of unsolved mysteries beyond the ken of the young mind. The worst children's stories are sickeningly sweet, and nobody knew more about how to avoid the pitfalls of children's entertainment than the late Jim Henson. In this, his last cinematic endeavor, he had the fantastic impulse to recruit Nicolas Roeg, one of the world's most seriously adult filmmakers, to make a children's film based on a book by Roald Dahl. The result is a spectacular creation, full of magic and mayhem, in which a fantasy world is directed with heartfelt reality and a total lack of pandering to the young mind. A group of witches led by Anjelica Huston plots to turn all the world's little boys into mice, starting with two kids in a hotel. The story involves how these two mice save the world. Rent it with "Honey, I Shrunk the Kids."

● **"Criminal Justice,"** (1990), HBO Video, prebooks Thursday (10).

A fascinating indictment of the criminal justice system—especially the whole concept of plea-bargaining. A crack addict (Rosie Perez) is robbed and her face is slashed. We never see the perpetrator, so when she picks a man (Forest Whitaker) out of a lineup, we don't know whether she's right or not. All we know is her insistence that he did it, and his insistence that he's innocent. It turns into a bureaucratic game of cat and mouse involving a prosecutor (Jennifer Grey) and a public defender (Anthony La Paglia) that has little to do with justice and everything to do with expedience and compromise. Rent it with "An Innocent Man."



Capitol Idea. Blue Note Records recording artist Tony Williams, second from left, was on hand to mark the release of "New York Live," a 60-minute concert video produced by Blue Note Records and Pioneer LDCA. The Tony Williams Quintet project was one of six videos included in the recently launched Capitol Records jazz home video series. Pictured, from left, are Michael Cuscuna, audio producer; Williams; Stephen Reed, president of SDR Films; and Richie Namm, video director.

J2 Income Drops, Reflecting Buyout Of Nat'l Lampoon

NEW YORK—J2 Communications reported an 18% drop in revenue for its fiscal-1991 first quarter (ended Oct. 31, 1990) to \$1.53 billion from \$1.86 billion in the same quarter of fiscal 1990.

Net income for the quarter was \$77,000 (\$0.02 a share) compared with \$115,000 (\$0.06 a share) in the previous year's first quarter. The company attributed the decline in profits largely to costs associated with completing its acquisition of National Lampoon. J2 chairman James Jimirro said in a statement that the acquisition would continue to depress profits for several months.

Shares outstanding increased by 63% to 3,258,000 in the quarter, from 2,001,000 in the previous year's quarter, also as a result of the National Lampoon acquisition. J2 acquired the Lampoon in October through an exchange of stock and warrants.

Jimirro attributed a decline in J2 video sales to continuing downward pressure on prices generally, and to the comparison to the prior quarter, wherein the company released one of its biggest sellers, the boxing video "Champions Forever."

J2 is re-releasing "Champions" to coincide with the upcoming George Foreman/Evander Holyfield fight.

EIDAK VID, PPV TEST

(Continued from page 49)

ter home video—as is now generally the case—has reduced the appeal of PPV technology to consumers.

Significantly, the test found that given a choice between a nonrecordable early window and a recordable later release, 85% of PPV movie purchases were for the earlier window, indicating consumers are willing to trade recordability for earlier availability.

If that tradeoff can be accomplished without a significant impact on video-rental activity, it could provide the studios with an argument for moving up the PPV window.

One hitch, however, could be retailers' perceptions of the impact of early PPV release, even if the movies are copy-protected. If retailers cut back their orders on early-release PPV movies out of concern over a negative impact on rental activity, the studios would still be faced with a loss of revenue from home video.

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THE *Hollywood* REPORTER BOX OFFICE

THIS WEEK	PICTURE / (STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Home Alone (20th Century Fox)	15,079,919	2,108 7,154	5	118,637,943
2	Kindergarten Cop (Universal)	11,260,685	1,833 6,143	—	11,260,685
3	The Godfather Part III (Paramount)	6,387,271*	1,820 3,509	—	6,387,271
4	Edward Scissorhands (Fox)	6,013,877	1,087 5,566	2	14,922,852
5	Dances With Wolves (Orion)	5,906,935	1,254 4,710	6	46,269,616
6	Look Who's Talking Too (Tri-Star)	5,858,000	1,616 3,625	1	16,007,760
7	The Russia House (MGM/UA)	4,435,650	717 6,186	—	4,510,577
8	Misery (Columbia)	4,125,895	1,320 3,126	3	31,886,620
9	The Bonfire of the Vanities (Warner Bros.)	3,776,870	1,373 2,751	—	3,776,870
10	Three Men And A Little Lady (Buena Vista)	3,517,374	1,578 2,229	4	44,427,144
11	Mermaids (Orion)	3,323,442	968 3,433	1	8,349,564
12	The Rookie (Warner Bros.)	2,272,687	1,565 1,452	2	14,814,310
13	Havana (Universal)	1,637,070	831 1,970	1	4,765,814
14	Almost an Angel (Paramount)	1,608,365	1,373 1,171	—	2,036,048
15	Rescuers Down Under (Buena Vista)	1,524,175	1,487 1,025	5	16,768,446
16	Ghost (Paramount)	1,237,697	988 1,253	23	202,815,382
17	Rocky V (MGM/UA)	790,126	926 853	5	37,285,419
18	Predator 2 (Fox)	586,840	531 1,105	4	26,108,392
19	Awakenings (Columbia)	417,076	12 34,756	—	467,436
20	Quigley Down Under (MGM/UA)	372,519	306 1,217	9	19,642,870
21	The Sheltering Sky (Warner Bros.)	243,271	6 40,545	1	356,435
22	Cyrano de Bergerac (Orion Classics)	195,945	34 5,763	5	391,487
23	Child's Play 2 (Universal)	192,780	252 765	6	26,253,695
24	Hamlet (Warner Bros.)	137,400	4 34,350	—	155,893
25	Mr. Destiny (Buena Vista)	128,190	240 534	10	14,851,293
26	Avalon (Tri-Star)	121,116	108 1,121	11	15,061,214
27	Jacob's Ladder (Tri-Star)	118,600	200 593	7	25,094,366
28	Vincent & Theo (Hemdale)	109,022	45 2,423	5	838,529
29	GoodFellas (Warner Bros.)	103,107	62 1,663	13	40,022,126
30	Sibling Rivalry (Columbia)	93,254	213 310	8	17,518,417
31	White Palace (Universal)	77,470	122 635	9	16,854,183
32	Come See The Paradise (Fox)	65,532	5 13,106	—	65,532
33	Reversal of Fortune (Warner Bros.)	55,522	60 925	10	10,685,409
34	Henry & June (Universal)	54,015	45 1,200	11	11,003,353
35	The Nasty Girl (Miramax)	53,615	10 5,361	8	425,637
36	Mr. and Mrs. Bridge (Miramax)	52,604	6 8,767	4	309,458
37	To Sleep With Anger (Goldwyn)	51,196	23 2,226	9	841,963
38	Green Card (Buena Vista)	47,781	2 N/A	—	47,781
39	Arachnophobia (Buena Vista)	44,616	66 676	22	53,081,254
40	C'est la Vie (Goldwyn)	39,554	19 2,082	6	629,169

Billboard

FOR WEEK ENDING JANUARY 12, 1991

Top Kid Video

THIS WEEK	2 WEEKS AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		Year of Release	Suggested List Price
			TITLE	Copyright Owner, Manufacturer, Catalog Number		
★★ NO. 1 ★★						
1	1	15	PETER PAN	Walt Disney Home Video 960	1953	24.99
2	3	33	THE LITTLE MERMAID	Walt Disney Home Video 913	1989	26.99
3	2	17	ALL DOGS GO TO HEAVEN	MGM/UA Home Video M301868	1989	24.98
4	4	9	JETSONS: THE MOVIE	Universal City Studios/MCA/Universal Home Video 80977	1990	22.95
5	5	19	RUDOLPH THE RED NOSED REINDEER	Family Home Entertainment 27309	1989	14.95
6	6	26	HOW THE GRINCH STOLE CHRISTMAS!	MGM/UA Home Video M201011	1966	14.95
7	7	65	BAMBI	Walt Disney Home Video 942	1942	26.99
8	8	7	FROSTY THE SNOWMAN	Family Home Entertainment 27311	1989	14.95
9	10	117	CINDERELLA	Walt Disney Home Video 410	1950	26.99
10	11	7	SANTA CLAUS IS COMING TO TOWN	Family Home Entertainment 27312	1989	14.95
11	9	19	DISNEY'S SING ALONG SONGS: UNDER THE SEA	Walt Disney Home Video 908	1990	12.99
12	13	123	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
13	12	7	A CHARLIE BROWN CHRISTMAS	Hi-Tops Video HT0059	1990	9.98
14	16	67	THE LAND BEFORE TIME	Ambin Entertainment/MCA/Universal Home Video 80864	1988	24.95
15	15	276	DUMBO ♦	Walt Disney Home Video 24	1941	29.95
16	17	7	DISNEY'S SING ALONG: VERY MERRY CHRISTMAS ...	Walt Disney Home Video 412	1988	14.95
17	14	40	TEEN MUTANT NINJA TURTLES: COWABUNGA ...	Family Home Entertainment 27319	1990	14.95
18	18	221	ALICE IN WONDERLAND ♦	Walt Disney Home Video 36	1951	29.95
19	19	27	TEEN MUTANT NINJA TURTLES: SUPER ...	Family Home Entertainment 27336	1990	14.95
20	23	13	THE LITTLE DRUMMER BOY	Family Home Entertainment 27315	1989	14.95
21	22	71	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES	Walt Disney Home Video 581	1987	14.95
22	21	64	TEEN MUTANT NINJA TURTLES: KILLER PIZZAS	Family Home Entertainment 27314	1989	14.95
23	NEW	▶	THE BABY-SITTERS CLUB: MARY ANNE. . .	GoodTimes Home Video 9157	1990	9.95
24	NEW	▶	THE BABY-SITTERS CLUB: DAWN. . .	GoodTimes Home Video 9158	1990	9.95
25	20	19	HAPPY BIRTHDAY, BUGS: 50 LOONEY YEARS	Warner Bros. Inc./Warner Home Video 12054	1990	14.95

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

MERGERS BOOM AMID THE GLOOM

(Continued from page 5)

pact with Bertelsmann Music Group for worldwide record distribution outside North America, the U.K., Japan, and Germany.

The loser in MCA's deals with Geffen, JVC, and BMG was Time Warner Inc.'s sprawling record complex, which had been distributing Geffen worldwide and MCA overseas. Hobbled by huge debt that was incurred when Time Inc. and Warner Communications merged in 1989, Time Warner was looking for equity or joint-venture partners for much of the year.

Despite its losses in record distribution, Time Warner picked up valuable market share in home video when it won worldwide home-video distribution rights to all Pathé, MGM, and United Artists films. In return for those rights, it agreed to advance \$125 million to Italian financier Giancarlo Parretti to complete Pathé's long-delayed acquisition of MGM/UA Communications. Warner Home Video now commands an industry-leading 22% market share.

The MGM-Pathé deal, for \$1.36 billion, was the second-biggest acquisition last year in the entertainment business. But it required Pathé to sign away substantial licensing rights for its films, videos, and television programs, thus depriving the newly merged company of cash flow needed to reduce its debt and finance increasingly expensive movies. At year's end, Pathé, hit with higher-than-anticipated expenses in its massive layoffs of MGM/UA Home Video employees, had to postpone interest payments to MGM/UA bondholders.

MORE CONSOLIDATION

In the retail and distribution branches of home video, the big continued to swallow the small. LIVE acquired a German video distributor and the assets of Vestron. Blockbuster bought two video retail chains, Erol's and Applause, and some Vestron video stores, and indicated that it might also make vertical acquisitions—possibly of video suppliers and duplicators. And Super Club bought Best, a video distributor, and some Vestron retail outlets.

Although Blockbuster was successful in posting big quarterly increases in revenues and net profits, many entertainment retailers and distributors had a weak year. Wall To Wall Sound and Video filed for bankruptcy protection midyear and then sold some of its stores to the British retailer W.H. Smith. Trans World and Spec's Music Inc. saw profits fall as chain expansion costs rose faster than store sales.

Rackjobbers were hit especially hard. As the suppliers to mass mer-

chants, they were the most sensitive to a dearth of blockbuster home video and music releases and to the widespread slowdown in retailing. Handelman Co. was hurt by large returns and by the bankruptcy filing of a big account, Ames Department Stores. LIVE's Lieberman Enterprises also had a down year. The bad news accelerated when a major customer, Wal-Mart Stores, acquired an entertainment rackjobber, Western Merchandisers, during the year, raising fears that the giant retailer would no longer need Lieberman and Handelman to supply stores with videos and records.

Echoing the cries of retailers, two investment-banking firms forecast sluggish growth in record sales this year and next. Belying that prediction, though, the Recording Industry Assn. of America said that record shipments in the first six months last year were up 10.8% over those of the previous year.

STOCK PRICES SLUMP

As sales slumped and the recession came into focus, stock prices of many entertainment suppliers and retailers took sharp dives. The average share price of public companies tracked by Billboard plunged 24.8% during the third quarter, a bigger drop than the overall stock market took after the Iraqi invasion of Kuwait raised oil prices and fears of war.

The effects of the market decline were widespread. Stock offerings by Trans World and Musicland had to be shelved. One of the few companies that went public in the year, the home-video supplier Vidmark Inc. saw its share price tumble nearly 75% after the initial offering. And analysts believed that Matsushita was able to buy MCA for much less than what they had assumed the company was worth.

At the beginning of the year, two major players in the record industry were selling stock to the public for the first time: PolyGram N.V., the world's third-largest record company, and Reader's Digest Assn. Inc., which sells records through direct mail. Unlike most entertainment companies, they had higher stock prices in December than a year ago. The only other major entertainment company whose stock went up (through late December) was Blockbuster.

As the new year begins, the music industry is speculating about new players. Walt Disney Co. is getting its Hollywood Records label under way. Rupert Murdoch's News Corp. is said to be setting up a record unit. And Paramount Communications Inc., which lost in a bid for Geffen, is still seeking a record company to buy.



For Pete's Sake. Progressive rocker Pete Bardens meets with executives from Miramar Recordings, with which he recently signed a recording contract. Bardens' first project with Miramar, as yet unnamed, is scheduled to be released simultaneously on audio and video next March. Shown, from left, are Russ Martin, VP of sales and marketing, Precision Sound; Miramar record label manager Sean Gleason; Bardens; and Miramar president Paul Sullivan.

Jazz BLUE NOTES



by Jeff Levenson

CLIPS: Some of these items, worthy as they are, may have fallen between the petits fours this past holiday. Not that party-going was the most compelling activity for 1990's last gasp. In truth, most everyone I know was battling blues brought on by short pockets and the likelihood of body bags piled high. Hardly a cheery backdrop for seasonal glad-handing. Well, when the going gets rough, us militant pacifists turn to art. (Or, if you will, the *business* of art. Comfort enough, given the world's events.) Onward, '91:

Trombonist **J.J. Johnson**, one of the seminal figures in the development of bop (and, arguably, the best trombonist in jazz today), joined the **Oberlin Conservatory of Music** under the 1991 Danenberg residency program. His stay there will include distinguished chairs in a number of group contexts as well as conductor duties for master classes. Just so that no one thinks Johnson has permanently retreated to the confines of academia, he's set to release his first album for **Antilles**, "Quintergy," a live date celebrating his return to the bandstand after years of composing for film and television...

Sotheby's, the auction house, recently sold a rare 11-page essay titled "Scanning The History Of Jazz," written by no less an authority on the subject than **Louis Armstrong**. Apparently, Pops laid down his views—on official "Satchmo" stationary—in 1956 at the behest of a Yale freshman who was looking to enliven the pages of his school's newspaper with some hip commentary. In the piece, Armstrong offers recollections of New Orleans street musicians he knew and loved—**Buddy Bolden**, **Bunk Johnson**, **Henry Allen**, and "the greatest of them all," he says, **Joe King**

Classical KEEPING SCORE



by Is Horowitz

MUSICMASTERS has about 100 classical CDs in its current catalog, and label chief **Jeffrey Nissim** thinks that's just about right in a market that sees an estimated 500 new discs vying for attention each month.

That means, however, that for almost every new title he brings out he expects to withdraw one from catalog. Current production rate is about 20 new CDs a year.

Nissim divides his A&R rationale into three parts: established artists, unusual repertoire, and new artists.

In the first instance he points to sustained programs with conductor **Dennis Russell Davies** and guitarist **Eliot Fisk**. And when principles one and two overlap, so much the better. Nissim notes that the newest Davies recording with the Orchestra of St. Luke's, due out soon, programs four symphonies by J.C.F. Bach, long thought lost. Another premiere set will offer Lou Harrison's Symphony No. 3, played by the Cabrillo Festival Orchestra.

Musicmasters remains receptive to young artists who show special promise, says Nissim. He recalls that the first recordings by violinist **Nadja Salerno-Sonnenberg**, soprano **Dawn Upshaw**, and pianist **Stephen Hough** remain fixtures on his label. Upcoming in July is a debut Chopin-Liszt recital by pianist **Ann Marie McDermott**, and in August a set of Saint-Saens solo piano works played by **Anton Nel**.

SOUNDING OFF ON VIDEO: How best to present classical music other than opera and ballet on video continues to challenge creative minds. One of the most interesting attempts to come my way recently succeeds largely by integrating an appropriate story line with related music, using musicians who can also act, and

Oliver. The document fetched a cool \$20,000 (or thereabouts—no one's saying precisely how much)...

Billy Taylor informs us that he's working on a profile of altoist **Jackie McLean** for an upcoming "CBS Sunday Morning" broadcast. The good doctor's television crew has been following McLean: at the Univ. of Hartford where he chairs the African-American studies department, and in performance at the Village Vanguard in New York. **Triloka Records**, which hit paydirt in 1990 with "Dynasty," Mac's first album for the label (featuring reed-playing son **Rene—Sonny Rollins'** favorite tenorist), is about to record a follow-up sometime this month...

Cadence Records has joined the list of companies determined to jettison the CD longbox. The label tells us that it objects to the standard cardboard packaging

Quick picks about Jones, J.J. Johnson, Armstrong

on grounds that it is "absurd, impractical, ecologically unsound, and sterile." (Well... there ought to be a fertility specialist somewhere who can help.) To take the issue a step further, the company has eighty-sixed all plastic jewel boxes. Its discs will now be packaged in duofold poly covers—much like mini-LPs...

Lost in the announcement that **Quincy Jones** will co-produce this year's silver anniversary festival in **Montreux** (July 5-20) is the fact that he will also co-produce a retrospective series of laserdiscs highlighting the fest's richly musical history. The first will be issued later this year. Apparently, **Claude Nobs**, the mastermind behind Montreux for this past quarter-century, has a wealth of recorded and videotaped material to work from, almost all of which was amassed using state-of-the-art technology. This year's fest will be documented on high-definition television, a modern-day wonder soon to be seen in a living room near you.

adapting certain music video techniques.

"The Loves Of Emma Bardac," to be released on laserdisc and videocassette by Sony Classical in late spring, tells the story of the woman who had daughters by both Faure and Debussy, for whom each composer wrote some of his most delectable piano music.

Katia and Marielle Labecque are starred; they perform Faure's "Dolly" and Debussy's "Children's Corner Suite," as well as some pieces of Bizet (no romantic issue there), and act as observers to the unfolding story. Together with many paintings from the period, as well as some rare photographs, the production evokes strong images of the French Impressionist era.

Tom Mowrey, former producer for Deutsche Grammophon and Vox Records, wrote, directed, and produced the telefilm. Co-producers were Sony Classical, NHK

Musicmasters chief Nissim outlines formula for success

Enterprises of Japan, and ZDK of Germany. It was three years in the making and cost a reported \$1.4 million.

Some of the Labecque performances come from Philips recordings; others were recorded specifically for the film by Mowrey.

PASSING NOTES: **Larry Kraman**, president of Newport Classic, has been named to the recording panel of the music program of the National Endowment for the Arts. That's the group that decides what projects get financial support from NEA.

Arabesque Records resurfaces this month with four releases, all produced by former owner **Ward Bottsford**, who sold the label last fall. Out first are discs by violinist **Mark Kaplan**, pianists **Eduardus Halim** and **Ian Hobson**, and a Mozart recording by the Chamber Music Society of Lincoln Center. Latter group will be heard later in works by Gunther Schuller, says Arabesque executive **Jeral Benjamin**.

Top Gospel Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		ARTIST	TITLE
★ ★ NO. 1 ★ ★						
1	1	25	WALTER HAWKINS	MALACO 6007	13 weeks at No. 1	LOVE ALIVE IV
2	4	13	REV. JAMES MOORE	MALACO 6006		"LIVE" WITH THE MISSISSIPPI MASS CHOIR
3	2	15	TRAMAINÉ HAWKINS	SPARROW 1246		LIVE
4	3	11	DARYL COLEY	SPARROW 1234		HE'S RIGHT ON TIME: LIVE FROM LOS ANGELES
5	5	13	BEAU WILLIAMS	LIGHT 72031/SPECTRA		HIGHER
6	6	33	REV. J.CLEVELAND/SOUTHERN CALIFORNIA COMMUNITY CHOIR	SAVOY 7099/MALACO		HAVING CHURCH
7	7	35	THE WINANS	WARNER ALLIANCE 4100/SPARROW		RETURN
8	10	27	FLORIDA MASS CHOIR	MALACO 6005		HIGHER HOPE
9	8	15	TAKE 6	WARNER ALLIANCE 4102/SPARROW		SO MUCH 2 SAY
10	13	7	MIGHTY CLOUDS OF JOY	WORD 9202		PRAY FOR ME
11	9	21	COMMISSIONED	BENSON 2553		STATE OF MIND
12	14	35	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO	I AM 4001		THIS IS THE DAY
13	17	39	WANDA NERO BUTLER	SECRET 907/SOUND OF GOSPEL		NEW BORN SOUL
14	16	37	HELEN BAYLOR	WORD 9112		HIGHLY RECOMMENDED
15	12	35	MILTON BRUNSON	REJOICE 9111/WORD		OPEN OUR EYES
16	15	47	REV. CHARLES NICKS/ST. JAMES BAPTIST CHURCH CHOIR	SOUND OF GOSPEL 178		HOLD BACK THE NIGHT
17	11	21	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR	SWEET RAIN 1254		OH LORD WE PRAISE YOU
18	21	15	JOHN P. KEE	TYSCOT 401311/SPECTRA		JUST ME THIS TIME
19	19	31	GOSPEL MUSIC WORKSHOP OF AMERICA/REV. JAMES CLEVELAND	SAVOY 7100/MALACO		LIVE IN NEW ORLEANS
20	39	5	REV. CLAY EVANS/FELLOWSHIP BAPTIST CHURCH CHOIR	SAVOY 14802/MALACO		REACH BEYOND THE BREAK
21	20	43	REV. F.C. BARNES & CO. WITH DEBRA AND GERALDINE BARNES	ATLANTA INTERNATIONAL 10149		CAN'T YOU SEE ...
22	29	9	TRI-STATE CHOIR/EDWIN HAWKINS MUSIC & ARTS SEMINAR	PARADISE 27004		HELP SOMEBODY (MY LIVIN' SHOULD NOT BE IN VAIN)
23	NEW▶		THE WEST ANGELES C.O.G.I.C.	SPARROW 1240		SAINTS IN PRAISE VOL II
24	27	11	THE QUEENS COMMUNITY CHOIR	I AM 4004		MAKE ME OVER
25	18	63	L.A. MASS CHOIR	LIGHT 72028/SPECTRA		CAN'T HOLD BACK
26	22	35	REV. R.L. WHITE & REV. D. VAILS/MT. EPHRAIM BAPTIST CHOIR	FAITH 1710		JESUS PAID IT ALL
27	25	17	LUTHER BARNES & THE SUNSET JUBILAIRE	ATLANTA INTERNATIONAL 10157		STILL HOLDIN' ON
28	23	59	SHIRLEY CAESAR	WORD 8447		I REMEMBER MAMA
29	NEW▶		CHICAGO MASS CHOIR	LIGHT 5730/SPECTRA		RIGHT NOW IF YOU BELIEVE
30	NEW▶		RUDOLPH STANFIELD & NEW REVELATION	SOUND OF GOSPEL 192		LIVE & IN PRAISE
31	35	7	ARVIS STRICKLING-JONES	LIGHT 720452/SPECTRA		FROM THE INSIDE OUT
32	24	79	MISSISSIPPI MASS CHOIR	MALACO 6003		MISSISSIPPI MASS CHOIR
33	NEW▶		NEW YORK RESTORATION CHOIR	SAVOY 14799/MALACO		I SEE A WORLD
34	NEW▶		THOMAS WHITFIELD & CO	BENSON 2703		MY FAITH
35	34	7	THE CHRISTIANAIRES	MUSCLE SHOALS 8009/MALACO		ANOTHER STEP FORWARD ...
36	30	7	EDWIN HAWKINS	LECTION 847 128/POLYGRAM		MUSIC & ARTS SEMINAR CHICAGO MASS CHOIR
37	31	9	PASTOR DONALD ALFORD & THE PROGRESSIVE RADIO CHOIR	SPARROW 1251		BREAK FORTH INTO PRAISE
38	33	8	KENNETH MARTIN AND THE VOICES OF PRAISE	SOUND OF GOSPEL 189		COUNT ON ME
39	28	15	MICHEL WHITE/WESTCHESTER MASS CHOIR	SAVOY 14800/MALACO		JESUS IS THE BEST THING THAT EVER ...
40	36	12	CLC YOUTH CHOIR	COMMAND 5513 WORD		ANCHOR TO THE ROCK

○ 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. © 1991, Billboard/BPI Communications, Inc.

GOSPEL

In the
SPiRiT



by Lisa Collins

IS THE GRASS REALLY GREENER? Looking to 1991, this is the question major mainstream labels *should* be asking. 1990 saw labels like RCA, MCA, Atlantic, the new Apollo Theater imprint, and Motown all scrambling for gospel talent. Jimmy Jam and Terry Lewis' newly acquired label will have a gospel entry as its first release. And let's not forget the 1990 debut of Warner's Alliance label and the Word-CBS/Epic pact.

Gospel is at a crossroads. It is growing, but with growth comes pain—as reflected in the folding of PolyGram's Lection Records, the disbanding of A&M's gospel department, and Light Records' financial woes, which have caused it to seek bankruptcy protection.

The confusion is compounded by the conflicting signals from an industry where the Winans team with Teddy Riley for a gospel smash, where the Soul Children Of Chicago open for the New Kids On The Block, and where M.C. Hammer's frankly religious "Pray" approaches the top of Billboard's Hot 100 Singles chart.

The majors' perception of what's happening in gospel music doesn't always jibe with reality. For instance, 1990 was mostly another great year for choirs, most notably the Mississippi Mass Choir, Walter Hawkins' Love Center Choir, and the James Cleveland choirs. In fact, despite the appearance of gains by contemporary gospel, traditional comprised as much as 80% of total gospel sales over the past year.

Gains by contemporary artists have taken place mostly in the secular market and have had little impact on the

gospel market. The successes of Take 6 and the Winans may more accurately mirror the desires of the mainstream market. If the newly introduced urban contemporary gospel (which will figure much more prominently in 1991) is more successful, it is because it carries a message people are itching to hear, set to a beat they're accustomed to. Not to downplay the gains of Take 6 or the Winans, but it seems that the perception of success in gospel is more vivid than the actual sales tallies. It's clearly an area of great sales potential—but the operative word here is still "potential."

Success hinges on a commitment to the music. The biggest misconception about gospel is that it is fast money. Gospel insiders will gladly tell you it isn't, especially

The whole music industry's watching gospel in 1991

in these days of rising production values.

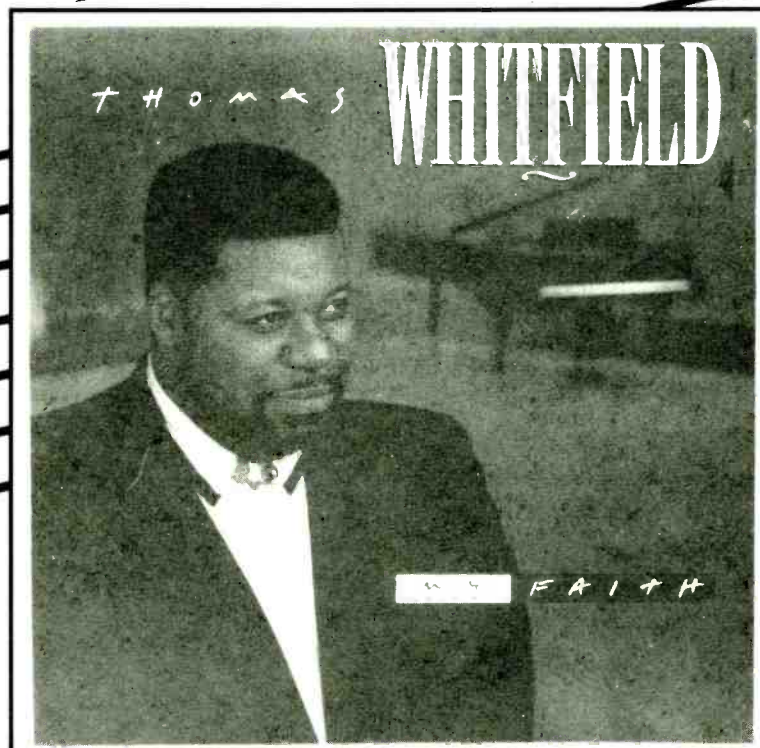
Gospel is not susceptible to mainstream marketing ploys. In the secular arena, the median rotation cycle is six weeks. In gospel, the cycle can be as long as six months. And all of this in a genre in which sales of 100,000 units means a bona fide hit.

The lesson to be learned from Lection is one of commitment over dollars. In the end, the essence of gospel music is its spirit.

In 1991, gospel music is alive and well. With renewed interest from the major mainstream labels, the introduction of the new urban gospel sound, the unflinching distinction of the traditional (marked by the continued popularity of the choirs), and a new marketing thrust on the part of the main traditional labels—Sparrow, Word, I AM, Malaco, Benson, Savoy, Sweet Rain, Tyscott, and the rest—all industry eyes are on gospel music.

And I'm only too excited about having the best seat in the house.

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by Bob Darden

MUSIC HISTORIANS WILL have their hands full as they try to sort out the implications of the pivotal year of 1990. Stuff happened in 1990. Lots of stuff. Here's some that made a difference:

- The new distribution agreement between Word Inc. and CBS/Epic. As Word's ground-breaking pact with A&M Records came to a close, a number of major labels made direct and indirect overtures to the Dallas-based gospel giant. A deal with Epic just makes good sense and puts Word in the position to regain some of the momentum it had lost in recent years.

- Sparrow Records' decision to relocate to Nashville. The "Nashville-ization" of contemporary Christian music continues in the fertile, supportive environs of Music City. The move was part of Sparrow's continued streak of rapid-fire growth in recent years. About all that went wrong for Billy Ray Hearn in 1990 was the end of the profitable partnership with Star Song Records (see below).

- The emergence of Carman as artist of the year. Carman's spectacular year means the Big Two (Sandi Patti and Amy Grant) are now the Big Three. It also provided the fuel that boosted the Benson Co. back into full contention with Word and Sparrow.

- Reunion's mainstream distribution deal with

Geffen Records. This gives Reunion's user-friendly stable of artists (particularly Michael W. Smith and Kim Hill) the opportunity for wider exposure. (Word will continue to handle Reunion's Christian distribution.) In their 10th year, Reunion doyens Mike Blanton and Dan Harrell continue to be a force to be reckoned with.

- Star Song's decision to set up its own distribution team, in conjunction with Spring Arbor. After leaving Sparrow, CEO Stan Moser, Jeff Moseley, and the gang hit on the bold plan of hiring a new 17-member sales and marketing team and working through giant distributor Spring Arbor instead of going through an established system. If it works, it

**Lots happened in 1990.
For instance, there was ...**

will not only help Star Song's bottom line, it will make the label's new book and music publishing and video divisions forces to be reckoned with in Christian bookstores.

- Strong showings from several smaller or distributed labels, including Frontline, Alarma!, Forefront, Diadem, and Pakadern.

- Finally, in addition to the year-end top 10 (see the Dec. 22 issue), there were a few other notables in 1990: best mainstream release with inspirational overtones—Pierce Pettis, "While The Serpent Lies Sleeping" (Windham Hill); best Christmas releases—John Michael Talbot's "The Birth Of Jesus" (Sparrow), Jeff Johnson's "Centerpoint" (Ark), and Eric Darken's "A Drummer Boy's Christmas" (Diadem); and best comedy album—Dr. Edward Daniel Taylor's "The Miracle Faith Telethon" (Alarma!).

Fairchild Back On Track With Heirloom

BY BOB DARDEN

WACO, Texas—You'll remember Barbara Fairchild. She's the multitented country singer famed for such hits as "The Teddy Bear Song."

Fairchild is back in the news again. She's the latest member of Benson's award-winning trio, Heirloom, and she's just signed a deal to release a solo album for the label. In addition to having a new album, "Apples Of Gold," Heirloom is featured on Benson's "A Country Christmas."

The addition of Fairchild made an immediate difference in Heirloom's sound. While the trio's first release spotlighted the harmonies of Candy Hemphill, Tanya Goodman Sykes, and Sheri Easter (whom Fairchild replaced), "Apples Of Gold" is more individual-singer-oriented, with backing vocals.

"That's a fair assessment," Fairchild says. "For our third album, we'll probably go all harmony. I think we're all looking to stretch ourselves. I grew up in Arkansas singing harmony with my aunts—we even had a little trio—and I've always loved harmony and the blend of voices."

Fairchild was an obvious choice when Easter decided to leave Benson's suddenly popular trio. The singers (and their husbands) were friends, and Fairchild had been in contact with Benson about recording a solo album.

Does her work with Heirloom mean she's putting her country career on hold?

"That's the craziest thing," she says. "I am not currently recording country music for anybody. Who

knows when or if that'll happen? I was happy where I was at when Heirloom called.

"I wasn't just sitting there waiting, though," she says. "God is in charge in my life—and He's doing a great job! What's amazing is that I'm busier in country than I've been in years. Normally winter is the slowest time for concerts and shows. But I haven't had any slow time—and this year is busier than last year. I was talking with a lady who books acts, and she said, 'I don't understand it. There are a lot of other people without record deals who are barely working, but you're working all of the time!'"

Fairchild had left Nashville to work through personal problems. She spent some seven years in Texas, where she met and married country singer Milton Carroll. Eventually, the couple felt the call to return to Nashville.

"A lot doors opened for us, especially writing-wise," she says. "It just kind of went from there, with Divine Providence opening the doors for my life. I'm floored by it all."

"When Benson called, we talked about the country thing. I told them that it doesn't interfere. Plus, the other girls have other things they're doing too." Consequently, Heirloom did no touring in 1990. "We all decided to wait until [this] year and take a look at the situation. In the meantime, I'm excited I'm able to put some gospel music into the lives of some country people along the way," she adds.

Milton Carroll (brother of Word recording artist Bruce Carroll) has also enjoyed recent success as a writer. He's finishing a gospel-related project with another Word artist, Don

Potter, often referred to as the "Third Judd."

It seems that the writing bug has infected everybody related to Heirloom.

"When it comes to picking the material, there's real good harmony among us," Fairchild says. "We agreed that everybody would bring in three songs. We also said we'd write more of the next album, if possible. Candy, Tanya and their husbands are wonderful writers."

"Down the road, we'll do more writing together as we spend more time together just kicking around ideas. Once we start touring, it'll be easier. Even in the little traveling we've done, just two days here and there on a weekend, we got together. Besides, we're a lot like sisters. We had a ball at CBA. We'd all just hang out in each other's rooms, giggling and laughing, before we'd finally get down to some serious singing."

In the end, for Fairchild, it all has to come back to her reason for singing.

"I love the Lord with everything in me," she says. "I feel like if God wants something for my life, it will take that course. If He wants me full-time in gospel, I'm ready for that. It is important to me to be a light for the Lord. I told Benson, 'My career isn't important, my living for Jesus is.' I could leave country music, if that's what He wants."

"This is a time to be glad and joyful, to let people see that Jesus is alive. Jesus was touchable on this earth; we need to be, too. Wherever He leads me, I'll go."

"Sounds like a song, huh?"

Top Contemporary Christian

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

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	11	MICHAEL W. SMITH REUNION 0063*/WORD	GO WEST YOUNG MAN
			★★ NO. 1 ★★	
2	2	11	SANDI PATTI WORD 9205*	ANOTHER TIME ANOTHER PLACE
3	5	11	VARIOUS ARTISTS REUNION 9193*/WORD	OUR CHRISTMAS
4	4	25	PETRA WORD 4191*	BEYOND BELIEF
5	3	13	TAKE 6 WARNER ALLIANCE 4102*/SPARROW	SO MUCH 2 SAY
6	7	139	CARMAN BENSON 2463*	RADICALLY SAVED
7	11	7	MICHAEL CARD SPARROW 1223*	THE WAY OF WISDOM
8	8	11	D.C. TALK FOREFRONT 2682*/BENSON	NU THANG
9	12	23	TWILA PARIS STARSONG 8155*/SPARROW	CRY FOR THE DESERT
10	6	61	CARMAN BENSON 2588*	REVIVAL IN THE LAND
11	10	11	BRYAN DUNCAN MYRRH 6900*/WORD	ANONYMOUS CONFESSIONS OF A LUNATIC FRIEND
12	13	57	STEVEN CURTIS CHAPMAN SPARROW 1369*	MORE TO THIS LIFE
13	30	5	HOSANNA! MUSIC INTEGRITY 001*/SPARROW	CHRISTMAS
14	15	229	AMY GRANT MYRRH 3900*/WORD	THE COLLECTION
15	37	54	AMY GRANT MYRRH 5057*/WORD	A CHRISTMAS ALBUM
16	9	15	WAYNE WATSON WORD 4192*	HOME FREE
17	14	31	THE WINANS WARNER ALLIANCE 26161*/SPARROW	RETURN
18	18	5	KIM BOYCE MYRRH 6905*/WORD	THIS I KNOW
19	16	7	STEVE GREEN SPARROW 1245*	HIDE EM' IN YOUR HEART
20	21	7	JOHN MICHAEL TALBOT SPARROW 1241* THE BIRTH OF JESUS: A CELEBRATION OF CHRISTMAS	
21	17	7	VARIOUS ARTISTS WORD 6567*	COMMAND PERFORMANCE
22	23	23	VARIOUS ARTISTS MARANATHA! MUSIC 8702*/BENSON	TIME WELL SPENT
23	NEW		BRENTWOOD KIDS BRENTWOOD 5206*	THE BRENTWOOD KIDS COMPANY SAMPLER
24	20	27	4 HIM BENSON 2624*	4 HIM
25	22	23	STEVE CAMP SPARROW 1238*	DOING MY BEST
26	40	20	MICHAEL W. SMITH REUNION 2522*/WORD	CHRISTMAS
27	33	61	PETRA DAYSRING 1578*/WORD	PETRA PRAISE: THE ROCK CRIES OUT
28	RE-ENTRY		SANDI PATTI IMPACT 3874*/BENSON	THE GIFT GOES ON
29	NEW		MARANATHA KIDS MARANATHA! MUSIC 8721*/BENSON	THE KIDS' PRAISE! COMPANY SAMPLER
30	27	19	COMMISSIONED BENSON 2653	STATE OF MIND
31	32	5	KING'S X MEGAFORCE 82145*/ATLANTIC	FAITH HOPE LOVE BY KING'S X
32	19	121	MICHAEL W. SMITH REUNION 8412*/WORD	I 2 (EYE)
33	25	11	TRAMAIN HAWKINS SPARROW 1246*	LIVE
34	NEW		LARNELLE HARRIS ZONDERVAN 2695*/BENSON	PSALMS HYMNS & SPIRITUAL SONGS
35	NEW		JOHN GIBSON FRONTLINE 9095*/BENSON	JESUS LOVES YA
36	NEW		VARIOUS ARTISTS BRENTWOOD 5196*	THE FAMILY CHRISTMAS TREASURY
37	28	57	SANDI PATTI WORD 8456*	THE FINEST MOMENTS
38	RE-ENTRY		MICHAEL CARD SPARROW 1179*	SLEEP SOUND IN JESUS
39	29	14	MASTEDON PAKADERM 2503*/WORD	LOFCAUDIO
40	NEW		TOM FETTKE SPARROW 1242*	THE MAJESTY & THE GLORY OF CHRISTMAS

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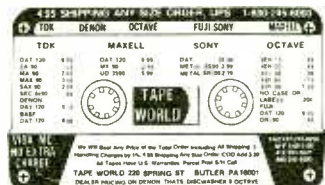
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D'Arcy: 'Dedicated' To Development Exec Has Small Plans For New Label

■ BY JEFF CLARK-MEADS

LONDON—Dedicated Records, the label set up by former Chrysalis International president Doug D'Arcy, is beginning its first full year of trading with what it sees as a major advantage over its rivals: the fact that it is not awash in millions of dollars of corporate finance.

D'Arcy argues that companies are best equipped for survival if they are lean and tight with an independent outlook. He feels this approach is particularly important in the present difficult economic climate.

The test of that attitude will come later this year. Though Dedicated released a couple of singles in 1990, its first album releases will come this spring from Chapterhouse, This Picture and, later, Spiritualized.

"We want to develop careers as opposed to simply sticking records out and trying to market them into some kind of position," declares D'Arcy. "I don't want to present music merely as a fashion accessory. OK, it can be that—but that's

not all it should be."

D'Arcy is determined that Dedicated should have the feel of an independent record company and that its scale and overhead should remain manageable. That means working from deliberately modest offices just outside London's West End and carefully controlling expenses.

D'Arcy points out that his partnership with BMG gives him access to large-company resources, but states, "We're running a very financially efficient operation here—our overheads are low."

"I ask the question, why aren't acts being developed any more? Why aren't careers being nurtured like Elton John's, Eric Clapton's, or Phil Collins'? The answer is greed.

"People are being paid too much. Executives earn too much, bands get too big an advance, producers earn too much. Everybody is looking to make a lot of money very quickly. That kind of greed will be a major problem when the recession hits fully. Companies will have unsustainable overheads."

D'Arcy contends that Dedicated will never be in the league of the big spenders and, therefore, will be protected when the going gets tough.

CONFIDENT OF FUTURE

D'Arcy believes that not all of the labels launched in 1990 will survive, but he is confident about Dedicated's future. "I feel my strength is that I've done this before. I did it with a different company, Chrysalis, and I think I know what I need to do to get to the level of achievement which we eventually produced at Chrysalis."

D'Arcy is proud of his involvement in the early days of Chrysalis and aims to recreate what he sees as the imaginative signing policy the label had at its inception.

"I want to find acts from the underground or alternative or pro-

gressive field—whatever you care to call it. I'm always looking for people in the alternative area who want to make it in the mainstream."

As an example of that kind of crossover act, he cites Blondie, who were considered a punk act when they signed to Chrysalis but went on to global success as a pop band.

D'Arcy says he is keen to stay involved with the bands. He gives his desire for involvement as the reason he left Chrysalis in 1988 and why he has taken on the risk of his own venture.

Dedicated's corporate publicity quotes him as saying, "I left Chrysalis because, within a few years, EMI would start imposing a corporate style on the label. I also didn't think that Chrysalis had retained the independent essence of what it was. We were just dealing in pop records. I couldn't recognize what I'd been doing as being in any way relevant to the original Chrysalis philosophy."

NEWSLINE

BMG Kicks Off Dutch Campaign To Boost Sales Of Country CDs

AMSTERDAM—BMG here is embarking on a long-term campaign to boost sales of RCA's old and new country repertoire on compact disc.

Under the banner Rockin' The Country, the promotion is being backed by 300 retailers.

BMG will supply dealers with promotional material and has also organized an introductory special offer. In the first weeks of the campaign, customers buying one of the 10 designated CDs will receive a free Restless Heart CD single.

Artists featured in the initial promotion are Kenny Rogers, Dolly Parton, Matraca Berg, Lyle Lovett, the Judds, Elvis Presley, and Restless Heart.

BMG spokesman Tibor Benkhard says the Rockin' The Country campaign is expected to last for two or three years. New titles will be added on a rolling program.

WILLEM HOOS

Czech Orchestra Moves To Chandos

PRAGUE, Czechoslovakia—The Czech Philharmonic Orchestra, the country's oldest and most famous symphony orchestra, has ended a 40-year association with Czechoslovakian company Supraphon and signed a recording contract with London-based Chandos.

Supraphon is the largest record company in Czechoslovakia and, despite the political and economic changes in the country, is still state-owned. It will retain the rights to the orchestra's catalog and will continue with a program of releases, especially on compact disc.

Chandos' first recording with the Czech Philharmonic includes works by Leos Janacek, Josef Suk, and Bohuslav Martino. A further session dedicated to Martino is planned.

Big Picture Enters U.S. PPV Picture

LONDON—Big Picture Productions, a subsidiary of U.K. commercial television station Granada, will this month become the first European production company to enter the U.S. pay-per-view market.

The company is offering a Tina Turner concert to 15 million cable subscribers through a joint venture with American pay-per-view specialist Showtime Event Television.

Big Picture Productions joint managing director Greg Roselli says his company plans a number of similar ventures throughout this year. A project already in the pipeline is for a series of vintage rock programs, all previously unseen in the U.S.

Berlin Univ. Study Finds Metal Vids Not Damaging

■ BY WOLFGANG SPAHR

BERLIN—Heavy-metal video-clips are not damaging to children and young adults, a study by Berlin Univ. has found.

Project leader Michael Altrogge says that negative public reaction to some areas of metal imagery may be due simply to "a basic misunderstanding of youth culture." He says that the videos do not contain the morally unacceptable material that some parents imagine.

Altrogge studied the reactions of 527 Berlin schoolchildren to various videos by metal bands and found that their responses were highly dependent on their gender and the social circumstances of their family. Their reactions were also influenced by whether they were fans of the band they were watching.

Altrogge found that some children who followed a particular act were able to interpret the imagery

they were being shown quite clearly, whereas others found it largely unfathomable. That difficulty in understanding meant that a majority of young people tended to be indifferent to metal video-clips.

"As a conclusion, the negative public attention recently given to heavy-metal videoclips may rather be related to a basic misunderstanding of youth culture," Altrogge states. "Pictures of violence shown in some cases are mostly extracted from documentary material which can also be found in TV news. Other frequently presumed subjects like pictures of blasphemous, necrophilic, or sexually deviated behavior were not found in the videoclips examined."

Altrogge also found that videoclips are generally popular with the young people interviewed, with most citing MTV as the main source for the material.

TDK's Dutch Unit Pacts With Froger

AMSTERDAM—The Dutch branch of audio- and videocassette manufacturer TDK is continuing its investment in the music industry here through a new sponsorship deal with Rene Froger, one of the Netherlands' best-known pop singers.

Last year, the company supported European tours by the Rolling Stones, Paul McCartney, and Tina Turner. TDK will now sponsor Froger's Dutch tour, in return for which the singer will promote the company's products.



Beauty Of A Debut. EMI Records Australia recording artist James Blundell receives a gold album for sales of over 35,000 units in Australia of his eponymous debut disc. Shown from left: Brian Harris, GM, EMI Records; Garth Porter, producer; Bill Robertson, country music manager, EMI Records; Blundell; Rob Walker, director of national promotions, EMI Records; Louise Blundell; and Jeff Chandler, Blundell's manager.

Tobacco A No-No For Finnish Fest

HELSINKI, Finland—Finland's Ministry of Health is clamping down on the Pori Jazz Festival for allegedly breaking the nation's ban on tobacco advertising and promotion.

The organizers of the Pori festival have signed a sponsorship deal with local tobacco manufacturers Suomen Tupakka Oy and Retting Oy. Under the deal, the companies' symbols are to appear on promotional material and street decorations.

The ministry is seeking to ensure there is no public mention of the tobacco companies' involvement.

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BIEM Considers Pan-Euro Licensing Bureau Unit Would Override Existing Central Agreements

BY MIKE HENNESSEY

PARIS—The prospect of a Pan-European central licensing bureau under the joint administration of the national mechanical rights societies is moving a stage closer with the establishment by BIEM of a working party to make a feasibility study.

The group is to meet before the end of January to consider how such a body might be created so as to provide a speedy and cost-effective service under democratic control. The study, once completed, will be submitted to the BIEM membership for consideration.

At present, central licensing agreements exist in Europe between Dutch mechanical rights society STEMRA and CBS and PolyGram, and between German society group GEMA and BMG and WEA. Negotiations are currently in progress between the U.K.'s MCPS, in conjunction with STEMRA, and EMI.

If a Pan-European central licensing bureau were to be established, it would mean the existing agreements could conceivably be taken over by the new organization, providing the move had the approval of the parties involved.

The unanimous decision of the BIEM executive committee to set up a working party has been prompted by developments in the existing central licensing landscape that has caused concern to societies not party to these agreements.

Says BIEM president Jean-Loup Tournier, "There has been a growing trend in recent months to bring more and more repertoire under the central licensing umbrella. Originally the agreements were limited to international product—principally American, but also Australian and

Canadian—with each national society empowered to license its national repertoire and to collect and distribute royalties.

"Now, however, we are seeing record manufacturers trying to enlarge the meaning of 'international repertoire' to include any record which is exported from its country of origin. This is the thin end of the wedge and it has generated firm opposition from societies not involved in central licensing deals—which, of course, are the majority. Some have threatened to cancel their contracts with societies which permit this encroachment of central licensing into the realm of national repertoire."

The BIEM committee is also to recommend to the organization's general assembly, which convenes in Copenhagen, Denmark, in September, that the duration of the mandatory contracts of representation among BIEM member societies be reduced from two years to one

year.

This move has been prompted to strengthen accountability and control in circumstances where, for example, a record producer in one country secures a license in a second country for product manufactured in a third and sold in a fourth. This is a growing practice among producers seeking to escape reasonable control and avoid mechanical royalty payments.

Another project under consideration by BIEM is the negotiation of a central licensing deal with IFPI for videotapes and videodiscs on similar lines to that in force for sound carriers. Tournier says that BIEM is strongly in favor of such an agreement to replace the random and inconsistent country-by-country deals currently in place.

He declines to comment further on the matter, except to say that it is the subject of "preliminary discussions."

U.K. Royalty Agency Rakes In \$11.4 Mil In Indie Radio Fees

LONDON—U.K. independent radio paid \$11.4 million to Phonographic Performance Limited, the record industry's royalty collection agency, in 1989-90.

That figure was a 14.5% decrease from the previous 12 months but was distorted by a payment of \$2.3 million by London's Capital Radio in settlement of a 3-year-old royalty dispute.

According to PPL chairman John Brooks, income from radio actually increased by \$390,000 in 1989-90. "That reflects the fact that we have

been granting experimental licenses to new stations which we intend to replace with long-term licenses under the next agreement.

"If this was to represent the future level then it would be disappointing. But there's more that can be gained from greater usage of records by radio. It will be a challenge to find a formula that is equitable to everyone because we are dealing with such a wide range of commercial radio companies, from tiny stations to major companies like Capital."

PPL's total income for 1989-90 rose 15% to a record \$45.8 million, due mainly to the reorganization of its licensing operation for small venues playing music, such as restaurants, pubs, clubs, and shops. Revenues from these increased by 53% to \$17.5 million.

Income from the BBC increased 13% to \$15.9 million but commercial-television revenue dropped 11% to \$770,000.

Finnish Channel's Top-Finishing Vids

HELSINKI, Finland—Viewers of NO TV, a youth-oriented television show that airs five days a week here, have chosen Madonna's "Justify My Love" as top international videoclip of 1990.

Second was AC/DC's "Thunderstruck," followed by Pet Shop Boys' "So Hard," Sinead O'Connor's "Emperor's New Clothes," and Neneh Cherry's "I've Got You Under My Skin."

Top of the domestic category was "Rapatori" by Rapatori, followed by "Sukellus" by Nelja Ruusua, "You Let A Good Man Go" by Peer Gynt, "Graveyard Party Blues" by Hearthill, and "Magical Way" by Jay & the Miracles.



An Award For Herb. Herbert Gronemeyer, right, is given a special award from EMI to commemorate sales of 5 million copies of his four EMI albums in Germany, Austria, and Switzerland. Congratulating Gronemeyer is Helmut Fest, managing director of EMI Music in the GAS territories.

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TOP SINGLES

THIS WEEK	LAST WEEK	TITLE	ARTIST	LABEL
1	NEW	BRING YOUR DAUGHTER TO THE SLAUGHTER	IRON MAIDEN	EMI
2	2	ICE ICE BABY	VANILLA ICE	SBK
3	1	SAVIOUR'S DAY	CLIFF RICHARD	EMI
4	4	SADNESS—PART 1	ENIGMA	VIRGIN INTERNATIONAL
5	5	THE GREASE MEGAMIX	JOHN TRAVOLTA/OLIVIA NEWTON-JOHN	POLYDOR
6	3	YOU'VE LOST THAT LOVIN' FEELING	RIGHTEOUS BROTHERS	VERVE/POLYDOR
7	6	ALL TOGETHER NOW	THE FARM	PRODUCE/PINNACLE
8	7	JUSTIFY MY LOVE	MADONNA	SIRE
9	8	MARY HAD A LITTLE BOY	SNAP	ARISTA
10	9	PRAY	M.C. HAMMER	CAPITOL
11	15	CRAZY SEAL		ZTT/WEA
12	10	UNBELIEVABLE	E.M.F.	PARLOPHONE
13	12	UNCHAINED MELODY	RIGHTEOUS BROTHERS	VERVE/POLYDOR
14	18	THE TOTAL MIX	BLACK BOX	deCONSTRUCTION/BMG
15	20	THIS ONE'S FOR THE CHILDREN	NEW KIDS ON THE BLOCK	CBS
16	16	THE ANNIVERSARY WALTZ, PART TWO	STATUS QUO	VERTIGO/POLYGRAM
17	14	JUST THIS SIDE OF LOVE	MALANDRA BURROWS	YTV ENT./BMG
18	13	THE CRAZY PARTY MIXES	JIVE BUNNY & MASTERMIXERS	MUSIC FACTORY DANCE
19	11	WICKED GAME	CHRIS ISAAK	LONDON
20	17	ARE YOU DREAMING?	TWENTY 4 SEVEN/CAPTAIN HOLLYWOOD	BCM/PINNACLE
21	26	CRAZY PATSY	CLINE	MCA
22	21	SITUATION	YAZOO	MUTE
23	NEW	GOT THE TIME	ANTHRAX	ISLAND
24	23	DISAPPEAR	INXS	MERCURY/PHONOGRAM
25	29	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY	CBS
26	22	ALL THE MAN THAT I NEED	WHITNEY HOUSTON	ARISTA
27	24	KINKY BOOTS	PATRICK MacNEE & HONOR BLACKMAN	DERAM/POLYGRAM
28	28	SUCKER DJ	DIMPLES D	FBI/SPARTAN
29	30	24 HOURS	BETTY BOO	RHYTHM KING
30	25	MERRY CHRISTMAS DARLING/CLOSE TO YOU	CARPENTERS	A&M
31	34	GEORDIE BOYS (GAZZA RAP)	GAZZA	BEST/BMG
32	32	FREEDOM!	GEORGE MICHAEL	EPIC
33	19	THE BEST CHRISTMAS OF THEM ALL	SHAKIN' STEVENS	EPIC
34	NEW	(I'VE HAD) THE TIME OF MY LIFE	BILL MEDLEY & JENNIFER WARNES	RCA
35	33	IT TAKES TWO	ROD STEWART & TINA TURNER	WARNER BROS.
36	38	TURTLE RHAPSODY	ORCHESTRA ON THE HALF SHELL	SBK
37	40	MY DEFINITION OF A BOOMBASTIC JAZZ STYLE	DREAM WARRIORS	4th & B'WAY
38	31	FALLING	JULEE CRUISE	WARNER BROS.
39	35	FANTASY	BLACK BOX	deCONSTRUCTION/RCA
40	36	KING OF THE ROAD (EP)	PROCLAIMERS	CHRYSALIS

TOP ALBUMS

THIS WEEK	LAST WEEK	ARTIST	TITLE	LABEL
1	1	MADONNA	THE IMMACULATE COLLECTION	SIRE
2	2	ELTON JOHN	THE VERY BEST OF ...	ROCKET/PHONOGRAM
3	5	PHIL COLLINS	SERIOUS HITS ... LIVE!	VIRGIN
4	7	JIMMY SOMERVILLE	THE SINGLES COLLECTION 1984-1990	LONDON
5	4	LUCIANO PAVAROTTI/PLACIDO DOMINGO/JOSE CARRERAS	IN CONCERT	DECCA
6	8	WHITNEY HOUSTON	I'M YOUR BABY TONIGHT	ARISTA
7	6	MICHAEL BOLTON	SOUL PROVIDER	CBS
8	3	CLIFF RICHARD	FROM A DISTANCE ... THE EVENT	EMI
9	12	VANILLA ICE	TO THE EXTREME	SBK
10	10	GEORGE MICHAEL	LISTEN WITHOUT PREJUDICE, VOL. 1	EPIC
11	14	PETER GABRIEL	SHAKING THE TREE: 16 GOLDEN GREATS	VIRGIN
12	11	STATUS QUO	ROCKING ALL OVER THE YEARS	VERTIGO/PHONOGRAM
13	16	RIGHTEOUS BROTHERS	THE VERY BEST OF ...	VERVE/POLYDOR
14	15	THE BEAUTIFUL SOUTH	CHOKE	GO!DISCS
15	13	BEE GEES	THE VERY BEST OF ...	POLYDOR
16	9	PAUL SIMON	THE RHYTHM OF THE SAINTS	WARNER BROS.
17	21	KYLIE MINOGUE	RHYTHM OF LOVE	PWL
18	20	M.C. HAMMER	PLEASE HAMMER DON'T HURT 'EM	CAPITOL
19	19	INXS	x	MERCURY
20	17	CARPENTERS	ONLY YESTERDAY	A&M
21	27	HAPPY MONDAYS	PILLS 'N' THRILLS AND BELLIES	FACTORY
22	33	ENIGMA	MCMXC A.D.	VIRGIN INTERNATIONAL
23	22	BETTY BOO	BOOMANIA	RHYTHM KING
24	26	PET SHOP BOYS	BEHAVIOR	PARLOPHONE
25	23	LED ZEPPELIN	REMASTERS	ATLANTIC
26	28	NEW KIDS ON THE BLOCK	MERRY MERRY CHRISTMAS	CBS
27	25	JIVE BUNNY & THE MASTERMIXERS	IT'S PARTY TIME	TELSTAR/BMG
28	18	FOSTER & ALLEN	SOUVENIRS	TELSTAR/BMG
29	35	TECHNOTRONIC/HI-TEK 3	TRIP ON THIS/REMIXES	TELSTAR/BMG
30	24	LUCIANO PAVAROTTI	THE ESSENTIAL PAVAROTTI	DECCA
31	38	ROXETTE	LOOK SHARP!	EMI
32	32	BEN E. KING & DRIFTERS	THE BEST OF ...	TELSTAR/BMG
33	37	KYM APPLEBY	KYM APPLEBY	PARLOPHONE
34	30	PLACIDO DOMINGO	BE MY LOVE ... AN ALBUM OF LOVE	EMI
35	29	PAUL McCARTNEY	TRIPPING THE LIVE FANTASTIC	PARLOPHONE
36	39	JIMI HENDRIX	CORNERSTONES 1967-1970	POLYDOR
37	NEW	THE CURE	MIXED UP	FICTION
38	NEW	SINEAD O'CONNOR	I DO NOT WANT WHAT I HAVEN'T GOT	CHRYSALIS
39	NEW	NEW KIDS ON THE BLOCK	NEW KIDS ON THE BLOCK	CBS
40	31	SHADOWS	REFLECTION	POLYDOR

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HITS of the WORLD

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EUROCHART HOT 100 12/29/90

HOT 100 SINGLES	
1	ICE ICE BABY VANILLA ICE SBK
2	SADENESS—PART 1 ENIGMA VIRGIN
3	JUSTIFY MY LOVE MADONNA SIRE
4	I'VE BEEN THINKING ABOUT YOU LONDONBEAT ANXIOUS/RCA
5	PRAY M.C. HAMMER CAPITOL
6	UNCHAINED MELODY THE RIGHTEOUS BROTHERS VERVE/POLYDOR
7	I'M YOUR BABY TONIGHT WHITNEY HOUSTON ARISTA
8	MARY HAD A LITTLE BOY SNAP LOGIC
9	SAVIOUR'S DAY CLIFF RICHARD EMI
10	SHOW ME HEAVEN MARIA MCKEE EPIC
11	UNE FEMME AVEC UNE FEMME MECANO ARIOLA
12	IT TAKES TWO ROD STEWART & TINA TURNER WARNER BROS.
13	UNBELIEVABLE EMF PARLOPHONE
14	YOU'VE LOST THAT LOVIN' FEELING THE RIGHTEOUS BROTHERS VERVE/POLYDOR
15	THE JOKER STEVE MILLER BAND CAPITOL
16	TONIGHT NEW KIDS ON THE BLOCK CBS
17	PETIT FRANCK FRANCOIS FELDMAN PHONOGRAM
18	ARE YOU DREAMING TWENTY 4 SEVEN/CAPTAIN HOLLYWOOD FREAKY
19	DON'T WORRY KYM APPLEBY PARLOPHONE
20	ALL TOGETHER NOW THE FARM PRODUCE
21	I'LL BE YOUR BABY TONIGHT ROBERT PALMER/UB40 EMI
22	BEINHART TORFROCK POLYDOR
23	MARIE JEANNE MICHEL SARDOU TREMA
24	IL FAUT LAISSER LE TEMPS FELIX GRAY & DIDIER BARBEVILLEN TALAR
25	TOM'S DINER DNA FEATURING SUZANNE VEGA A&M
26	KEEP ON RUNNING MILLI VANILLI HANSA/ARIOLA
27	BEING BORING PET SHOP BOYS PARLOPHONE
28	THE ANNIVERSARY WALTZ PART 1 STATUS QUO VERTIGO
29	FRENTE A FRENTE CHICO & ROBERTA CARRERE
30	CRYING IN THE RAIN A-HA WARNER BROS.
HOT 100 ALBUMS	
1	ELTON JOHN THE VERY BEST OF ELTON JOHN ROCKET
2	PHIL COLLINS SERIOUS HITS... LIVE! VIRGIN/WEA
3	MADONNA THE IMMACULATE COLLECTION SIRE
4	CARRERAS, DOMINGO, PAVAROTTI IN CONCERT DECCA
5	WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA
6	PAUL SIMON THE RHYTHM OF THE SAINTS WARNER BROS.
7	PETER GABRIEL SHAKING THE TREE—16 GOLDEN GREATS VIRGIN
8	ENIGMA MCMXC A.D. VIRGIN
9	SUPERTRAMP THE VERY BEST OF... A&M
10	BEE GEES THE VERY BEST OF... POLYDOR
11	PAUL McCARTNEY TRIPPING THE LIVE FANTASTIC PARLOPHONE
12	THE POLICE THEIR GREATEST HITS 1977-1983 A&M
13	GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL.1 EPIC
14	DAVID HASSELHOFF CRAZY FOR YOU WHITE/BMG
15	JIMMY SOMERVILLE THE SINGLES COLLECTION 1984/1990 LONDON
16	SOUNDTRACK PRETTY WOMAN EMI
17	STATUS QUO ROCKING ALL OVER THE YEARS VERTIGO
18	SCORPIONS CRAZY WORLD MERCURY
19	ZZ TOP RECYCLER WARNER BROS.
20	LED ZEPPELIN REMASTERS ATLANTIC
21	HERBERT GRONEMEYER LUXUS ELECTROLA
22	VANILLA ICE TO THE EXTREME SBK
23	PET SHOP BOYS BEHAVIOR PARLOPHONE
24	PATRICK BRUEL ALORS REGARDE RCA
25	CLIFF RICHARD FROM A DISTANCE... THE EVENT EMI
26	AC/DC THE RAZORS EDGE ATCO
27	WESTERNHAGEN LIVE WARNER BROS.
28	INXS X MERCURY
29	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL
30	MICHAEL BOLTON SOUL PROVIDER CBS

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 12/22/90

SINGLES	
1	UNCHAINED MELODY RIGHTEOUS BROTHERS POLYGRAM
2	ICE ICE BABY VANILLA ICE SBK
3	SHOW ME HEAVEN MARIA MCKEE CBS
4	JUSTIFY MY LOVE MADONNA WARNER
5	BURN FOR YOU JOHN FARNHAM BMG
6	STEP BACK IN TIME KYLIE MINOGUE MUSHROOM/FESTIVAL
7	CHERRY PIE WARRANT CBS
8	DOIN' THE DO BETTY BOO COLOSSAL
9	GROOVE IS IN THE HEART DEE-DEE-LITE WARNER BROS.
10	MIRACLE JON BON JOVI PHONOGRAM/POLYGRAM
11	NEW CANDY IGGY POP VIRGIN/EMI
12	FROM A DISTANCE BETTE MIDLER WARNER BROS.
13	THUNDERSTRUCK AC/DC CBS/ALBERT PRODUCTIONS
14	NEW PRAY M.C. HAMMER CAPITOL
15	I'LL BE YOUR BABY TONIGHT ROBERT PALMER EMI
16	I'LL BE YOUR SHELTER TAYLOR DAYNE ARISTA/BMG
17	TOM'S DINER DNA FEATURING SUZANNE VEGA A&M/POLYDOR
18	NEW DON'T CALL ME DUDE SCATTERBRAIN VIRGIN/EMI
19	NEW I TOUCH MYSELF DIVINYLS BMG
20	I'M YOUR BABY TONIGHT WHITNEY HOUSTON ARISTA/BMG
ALBUMS	
1	CARRERAS, DOMINGO, PAVAROTTI IN CONCERT DECCA/POLYGRAM
2	MADONNA THE IMMACULATE COLLECTION WARNER BROS.
3	ELTON JOHN THE VERY BEST OF... PHONOGRAM/POLYGRAM
4	JOHN FARNHAM CHAIN REACTION BMG
5	PHIL COLLINS SERIOUS HITS... LIVE! WARNER BROS.
6	HUNTERS AND COLLECTORS COLLECTED WORKS MUSHROOM/FESTIVAL
7	JIMMY BARNES TWO FIRES MUSHROOM/FESTIVAL
8	AC/DC THE RAZORS EDGE CBS/ALBERT PRODUCTIONS
9	MARGARET URlich SAFETY IN NUMBERS CBS
10	TAYLOR DAYNE CAN'T FIGHT FATE ARISTA/BMG
11	CARPENTERS THEIR GREATEST HITS POLYDOR/POLYGRAM
12	NEW JON BON JOVI BLAZE OF GLORY PHONOGRAM/POLYGRAM
13	KYLIE MINOGUE RHYTHM OF LOVE MUSHROOM/FESTIVAL
14	SKYHOOKS THE LATEST AND GREATEST MUSHROOM/FESTIVAL
15	NEW JULIO IGLESIAS STARRY NIGHT CBS
16	MIDNIGHT OIL BLUE SKY MINING CBS
17	SOUTHERN SONS SOUTHERN SONS BMG
18	NEW RIGHTEOUS BROTHERS NEW GREATEST HITS POLYDOR/POLYGRAM
19	PAUL SIMON THE RHYTHM OF THE SAINTS WARNER BROS.
20	NEW SUZANNE CLACHAIR SERENAIDE CBS

CANADA (Courtesy The Record) As of 1/2/91

SINGLES	
1	WIGGLE IT 2 IN A ROOM A&M/A&M
2	JUSTIFY MY LOVE MADONNA SIRE/WEA
3	LOVE TAKES TIME MARIAH CAREY COLUMBIA/CBS
4	I'M YOUR BABY TONIGHT WHITNEY HOUSTON ARISTA/BMG
5	FREEDOM GEORGE MICHAEL CBS/CBS
6	NEW PLAY THAT FUNKY MUSIC VANILLA ICE CAPITOL/CAPITOL
7	13 WORLD JUST KEEPS ON TURNING CANDI & THE BACKBEAT I.R.S./MCA
8	2 STRANDED HEART CAPITOL/CAPITOL
9	3 CHERRY PIE WARRANT COLUMBIA/CBS
10	4 IMPULSIVE WILSON PHILLIPS CAPITOL/CAPITOL
11	NEW SO LISTEN MC J & COOL G CAPITOL/CAPITOL
12	9 DOING THE DO BETTY BOO SIRE/WEA
13	NEW SHE'S MY BABY TRAVELING WILBURYS WEA/WEA
14	10 LET'S TRY IT AGAIN NEW KIDS ON THE BLOCK COLUMBIA/CBS
15	8 TOM'S DINER DNA FEATURING SUZANNE VEGA VIRGIN/A&M
16	22 GOTTA LOVE SOMEONE ELTON JOHN MCA/MCA
17	NEW ANYTHING IS POSSIBLE DEBBIE GIBSON WEA/WEA
18	NEW YOU'RE AMAZING ROBERT PALMER CAPITOL/CAPITOL
19	5 SOMETHING TO BELIEVE IN POISON ENIGMA/CAPITOL
20	NEW SHELTER ME CINDERELLA POLYGRAM/POLYGRAM
ALBUMS	
1	2 MADONNA THE IMMACULATE COLLECTION SIRE/WEA
2	4 VANILLA ICE TO THE EXTREME SBK/EMI
3	3 PAUL SIMON THE RHYTHM OF THE SAINTS WARNER BROS./WEA
4	5 M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/CAPITOL
5	1 AC/DC THE RAZORS EDGE ATCO/WEA
6	6 PHIL COLLINS SERIOUS HITS... LIVE! ATLANTIC/WEA
7	8 TRAVELING WILBURYS VOL. 3 WARNER BROS./WEA
8	7 MARIAH CAREY VISION OF LOVE COLUMBIA/CBS
9	11 NEW KIDS ON THE BLOCK NO MORE GAMES CBS/CBS
10	10 WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA/BMG
11	9 BLUE RODEO CASINO WEA/WEA
12	13 WILSON PHILLIPS WILSON PHILLIPS SBK/EMI
13	17 BETTE MIDLER SOME PEOPLE'S LIVES ATLANTIC/WEA
14	20 RITA MACNEIL HOME I'LL BE VIRGIN/A&M
15	12 INXS X ATLANTIC/WEA
16	15 GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 COLUMBIA/CBS
17	16 BLACK BOX DREAMLAND deCONSTRUCTION/RCA
18	14 DEE-DEE-LITE WORLD CLIQUE ELEKTRA/WEA
19	NEW RED HOT + BLUE VARIOUS ARTISTS CHRYSALIS/MCA
20	NEW ZZ TOP RECYCLER WARNER BROS./WEA

GERMANY (Courtesy Der Musikmarkt) As of 12/22/90

SINGLES	
1	SADENESS—PART 1 ENIGMA VIRGIN
2	ICE ICE BABY VANILLA ICE SBK
3	BEINHART TORFROCK POLYDOR
4	PRAY M.C. HAMMER CAPITOL
5	MARY HAD A LITTLE BOY SNAP LOGIC/BMG ARIOLA
6	I'VE BEEN THINKING ABOUT YOU LONDONBEAT ANXIOUS/BMG ARIOLA
7	THE JOKER STEVE MILLER BAND CAPITOL
8	KEEP ON RUNNING MILLI VANILLI HANSA/BMG ARIOLA
9	10 UNCHAINED MELODY THE RIGHTEOUS BROTHERS VERVE/POLYDOR
10	5 I'M YOUR BABY TONIGHT WHITNEY HOUSTON ARISTA
11	15 IT'S A SHAME (MY SISTER) MONIE LOVE COOLTEMPO
12	NEW HELLO AFRICA DR ALBAN WEA
13	NEW BEING BORING PET SHOP BOYS PARLOPHONE/EMI
14	15 REAL SADNESS II AFTER ONE ZYX/MIKULSKI
15	12 TOM'S DINER RAP AFTER ONE ZYX/MIKULSKI
16	NEW DON'T WORRY KYM APPLEBY PARLOPHONE
17	11 WHAT TIME IS LOVE? KLF BLOW UP/INTERCORD
18	18 SHOW ME HEAVEN MARIA MCKEE EPIC
19	9 SO HARD PET SHOP BOYS PARLOPHONE
20	19 HOW I MISS YOU SO P.M. SAMPSON DANCE POOL/CBS
ALBUMS	
1	1 PHIL COLLINS SERIOUS HITS... LIVE! WEA
2	2 ELTON JOHN THE VERY BEST OF ELTON JOHN ROCKET
3	12 ENIGMA MCMXC A.D. VIRGIN
4	4 CARRERAS, DOMINGO, PAVAROTTI IN CONCERT DECCA
5	3 WESTERNHAGEN LIVE WARNER BROS.
6	5 HERBERT GRONEMEYER LUXUS ELECTROLA
7	8 DAVID HASSELHOFF CRAZY FOR YOU WHITE/BMG ARIOLA
8	6 SUPERTRAMP THE VERY BEST OF... A&M/POLYSTAR
9	7 BAP X FUER E U ELECTROLA
10	10 WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA
11	NEW BEE GEES THE VERY BEST OF... WEA
12	14 PETER GABRIEL SHAKING THE TREE—16 GOLDEN GREATS VIRGIN
13	16 LED ZEPPELIN REMASTERS ATLANTIC/EAST WEST
14	17 MADONNA THE IMMACULATE COLLECTION WEA
15	11 SCORPIONS CRAZY WORLD MERCURY
16	9 MATTHIAS REIM REIM POLYDOR
17	13 THE POLICE THEIR GREATEST HITS 1977-1983 A&M/POLYSTAR
18	18 AC/DC THE RAZORS EDGE ATCO/EAST WEST
19	15 PET SHOP BOYS BEHAVIOR PARLOPHONE
20	19 ZZ TOP RECYCLER WARNER BROS.

FRANCE (Courtesy of Nielsen/Europe 1) As of 12/29/90

SINGLES	
1	3 PETIT FRANCK FRANCOIS FELDMAN PHONOGRAM
2	1 UNE FEMME AVEC UNE FEMME MECANO BMG
3	4 IL FAUT LAISSER LE TEMPS FELIX GRAY & DIDIER BARBEVILLEN TALAR/BMG
4	20 I'M YOUR BABY TONIGHT WHITNEY HOUSTON ARISTA
5	7 ALORS REGARDE PATRICK BRUEL RCA/BMG
6	2 MARIE JEANNE MICHEL SARDOU TREMA/EMI
7	8 FRENTE A FRENTE CHICO & ROBERTA CARRERE
8	5 TONIGHT NEW KIDS ON THE BLOCK CBS
9	6 LA BERCEUSE DU PETIT DIABLE ROCH VOISINE GM/BMG
10	15 NUIT FREDERICUS/GOLDMAN/JONES CBS
11	NEW LA PETITE SIRENE ANNE ADE
12	10 TEARS OF THE EARTH DAVID HALLYDAY SCOTTI BROS./PHONOGRAM
13	13 FLO PIERRE BACHELET RCA/BMG
14	9 LA LEGENDE DE JIMMY DIANE TELL WEA
15	16 WHISPERS ELTON JOHN PHONOGRAM
16	NEW PETIT PAPA NOEL TINO ROSSI EMI
17	NEW QU'EST CE QU'ON FAIT MAINTENANT? BENNY B. PLR/CBS
18	18 WHAT'S A WOMAN VAYA CON DIOS BMG
19	12 CRYING IN THE RAIN A-HA WEA
20	14 KINGSTON TOWN UB40 VIRGIN
ALBUMS	
1	1 PATRICK BRUEL ALORS REGARDE RCA/BMG
2	2 PHIL COLLINS SERIOUS HITS... LIVE! WEA
3	3 MICHEL SARDOU LE PRIVILEGE TREMA/EMI
4	9 RONDO VENEZIANO MASQUERADE POLYGRAM
5	4 ROCH VOISINE DOUBLE RCA/BMG
6	6 FRANCOIS FELDMAN UNE PRESENCE PHONOGRAM
7	15 INXS X PHONOGRAM
8	7 MECANO DESCANO DOMINICAL BMG
9	5 VARIOUS ARTISTS KNEBORTH—THE ALBUM POLYDOR
10	NEW ELMER FOOD BEAT 30 CM POLYDOR
11	8 ALAIN SOUCHON NICKEL VIRGIN
12	11 PATRICIA KAAS SCENE DE VIE CBS
13	10 ELSA RIEN QUE POUR CA BMG
14	13 DOROTHEE CHAGRIN D'AMOUR AB/POLYGRAM
15	14 DAVID HALLYDAY ROCK 'N' HEART SCOTTI BROS./PHONOGRAM
16	12 GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 EPIC
17	NEW ELTON JOHN SLEEPING WITH THE PAST PHONOGRAM
18	19 A-HA EAST OF THE SUN WEA
19	NEW ZZ TOP RECYCLER WARNER BROS.
20	NEW FRANCIS CABREL SARBACANE CBS

JAPAN (Courtesy Music Labo) As of 12/31/90

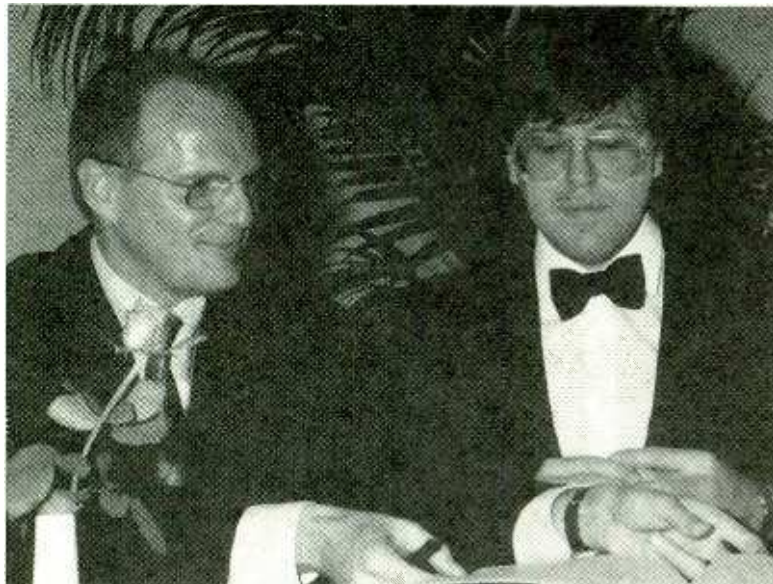
SINGLES	
1	1 AIWA KATSU KAN POLYDOR
2	3 CHRISTMAS EVE TATSURO YAMASHITA MMG
3	2 SILENT EVE MIDORI KARASHIMA FUN HOUSE
4	NEW RHYTHM RED BEAT BLACK TMN EPIC/SONY
5	NEW GINGIRA PARADISE B.B. QUEENS BMG/VICTOR
6	8 ZUTTO MARIKO NAGAI FUN HOUSE
7	5 JULIAN PRINCESS PRINCESS CBS/SONY
8	9 YUKI NO CHRISTMAS DREAMS COME TRUE EPIC/SONY
9	NEW LAST CHRISTMAS WHAM! EPIC/SONY
10	8 KOIUTATSUZURI TAKAO HORIUCHI POLYSTAR
ALBUMS	
1	NEW PRINCESS PRINCESS PRINCESS PRINCESS CBS/SONY
2	2 YUMI MATSUTOYA HEAVEN'S DOOR TOSHIBA/EMI
3	1 TAKAKO OKAMURA AFTER TONE 2 FUN HOUSE
4	6 KAN YAKYUSENSHU GA YUMEDATTA POLYDOR
5	4 MARIKO NAGAI POCKET FUN HOUSE
6	8 WINK CRESCENT POLYSTAR
7	10 B'Z RISKY BMG/VICTOR
8	5 PERSONZ PRECIOUS TEICHIKU
9	NEW DREAMS COME TRUE WONDER 3 EPIC/SONY
10	NEW STREET SLIDERS NASTY CHILDREN EPIC/SONY

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 12/28/90

SINGLES	
1	1 ICE ICE BABY VANILLA ICE SBK
2	2 SADENESS—PART 1 ENIGMA VIRGIN
3	3 PRAY M.C. HAMMER CAPITOL
4	8 JUSTIFY MY LOVE MADONNA SIRE
5	NEW MARY HAD A LITTLE BOY SNAP LOGIC
6	4 UNCHAINED MELODY RIGHTEOUS BROTHERS VERVE/POLYDOR
7	NEW DON'T WORRY KYM APPLEBY PARLOPHONE
8	5 I'LL BE YOUR BABY TONIGHT ROBERT PALMER EMI
9	6 UNBELIEVABLE EMF PARLOPHONE
10	7 IT TAKES TWO TINA TURNER & ROD STEWART WARNER BROS.
ALBUMS	
1	1 PHIL COLLINS SERIOUS HITS... LIVE! WEA
2	2 VARIOUS ARTISTS TOUR OF DUTY MAGNUM
3	3 PAUL SIMON THE RHYTHM OF THE SAINTS WARNER BROS.
4	7 JULIO IGLESIAS STARRY NIGHT CBS
5	8 MADONNA THE IMMACULATE COLLECTION SIRE
6	4 TOTO PAST TO PRESENT 1977-1990 CBS
7	NEW VARIOUS ARTISTS 'T BESTE UIT DE TOP 40 EVA
8	5 ELTON JOHN THE VERY BEST OF ELTON JOHN WEA
9	NEW ENIGMA MCMXC A.D. VIRGIN
10	6 WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA

ITALY (Courtesy Musica e Dischi) As of 12/31/90

SINGLES	
1	2 I'VE BEEN THINKING ABOUT YOU LONDONBEAT ANXIOUS/RCA
2	1 I'M YOUR BABY TONIGHT WHITNEY HOUSTON ARISTA
3	3 JUSTIFY MY LOVE MADONNA SIRE/WEA
4	4 IT TAKES TWO TINA TURNER & ROD STEWART WARNER BROS.
5	NEW SADENESS—PART 1 ENIGMA VIRGIN
6	7 THE LONG AND WINDING ROAD PAUL McCARTNEY PARLOPHONE
7	6 BEING BORING PET SHOP BOYS PARLOPHONE
8	10 ATTENTI AL LUPO DJ LELEWEL GROOVE GROOVE MELODY/DISCOMAGIC
9	6 CULT OF SNAP SNAP LOGIC/BMG ARIOLA
10	9 GROOVE IS IN THE HEART DEE-DEE-LITE ELEKTRA/WEA
ALBUMS	
1	3 PAUL McCARTNEY TRIPPING THE LIVE FANTASTIC PARLOPHONE
2	2 ELTON JOHN THE VERY BEST OF... ROCKET/POLYGRAM
3	1 LUCIO DALLA CAMBIO PRESSING/BMG ARIOLA
4	5 PHIL COLLINS SERIOUS HITS... LIVE! WEA
5	6 POOH 25/LA NOSTRA STORIA CGD
6	7 SUPERTRAMP THE VERY BEST OF... A&M
7	4 CLAUDIO BAGLIONI OLTRE CBS
8	8 WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA
9	10 PAOLO CONTE PAROLE D'AMORE SCRITTE A MACCHINA CGD
10	NEW CARRERAS, DOMINGO, PAVAROTTI IN CONCERT DECCA



Piano Man. Aman Pedersen, VP of Deutsche Grammophon in Hamburg, Germany, hands pianist Andrei Gavrilov his new contract with the label.

Nothing Compares To Sinead, Collins On Dutch Charts In '90

BY WILLEM HOOS

AMSTERDAM—Sinead O'Connor and Phil Collins dominated the year-end charts in the Netherlands, according to just-released figures.

Collins' WEA album "... But Seriously" was the best-selling album of 1990, having been on the chart for 52 weeks of the year, three of them at No. 1. Total sales topped 400,000.

O'Connor's "Nothing Compares 2 U" on Ensign led the singles analysis with its 175,000-unit sales.

Though the Dutch market last year was dominated by Anglo-American material, domestic productions had a bigger impact than in 1989. Of the 100 top-selling singles in 1990, 13 were Dutch-made, four more than in the previous year. That gave home producers 18.5% of the top 40 market, compared with 17.2% in '89.

In the albums category, the Dutch took 20.2% of the chart market last year, compared with 18.8% in the previous year.

The top 10 singles of 1990 were "Nothing Compares 2 U," Sinead O'Connor (on the Ensign label, through Chrysalis-Holland); "I've Been Thinking About You" by U.K.-based London Beat (Anxious/BMG Ariola Benelux); "Mooi Was Die Tijd" by Dutch vocalist Corry Knings

(CNR/CNR); "It Must Have Been Love" by Swedish pop group Roxette (Parlophone/EMI Bovema); "What's A Woman" by Belgian group Vaya Con Dios (Ariola/BMG Ariola Benelux); "U Can't Touch This" by M.C. Hammer (Capitol/EMI Bovema); "The Power" by German rap group Snap (Logic/BMG Ariola Benelux); "Dirty Cash" by British dance act Stevie V. (Mercury/Phonogram); "Verdammt, Ich Lieb' Dich" by German singer Matthias Reim (Mercury/Phonogram); and "Daar Gaat Ze" by Belgian pop band Clouseau (HKM/CNR).

The top 10 albums of 1990 were "... But Seriously" by Phil Collins; "Labour Of Love, Vol. 2" by British reggae/crossover band UB40 (Virgin/Virgin Benelux); "Hoezo" by Clouseau (HKM/CNR); "The Very Best Of Supertramp" (A&M/Arcade); "Still Got The Blues" by Irish guitarist Gary Moore (Virgin/Virgin Benelux); "In Ogni Senso" by Italian singer Eros Ramazzotti (DDD/BMG Ariola Benelux); "Night Owls" by Vaya Con Dios (Ariola/BMG Ariola Benelux); "The Healer" by John Lee Hooker (Silvertone/Zomba); "Past To Present" by Toto (CBS/Sony Music); and "Look Sharp" by Roxette (Parlophone/EMI Bovema).

Country Charts To Bow In Netherlands

AMSTERDAM—Two new country music charts will be launched here later this month.

Produced by the Dutch Top 40 Foundation, the organization behind official industry listings, in conjunction with the Dutch Country Music Assn., the charts will be entirely sales-based.

The Top 40 Foundation releases a weekly bulletin, which contains five charts—the top 40 singles, the Dutch-language singles top 20, the dance music top 40 singles, the top 100 albums, and the top 30 "tipped" singles. From the end of January, it will also carry a country albums top 10 and a country album tip five.

The charts will be compiled

through telephone calls to dealers by Top 40 Foundation employees. When complete, they will be featured in "Country Time," an early-evening show on national radio station KRO, and in Country Gazette magazine.

The Dutch Country Music Assn. says its research shows that there is a demand for country charts in the Netherlands. There has already been a positive response from retailers and record companies alike.

The cooperation between the DCMA and the Top 40 Foundation is the result of negotiations that began six months ago. The charts mark a significant success for the country organization, which was founded only in February 1989.

Broadcast Bill Passes House Of Commons But It May Not Clear Senate Before Session's End

BY KIRK LaPOINTE

OTTAWA—The House of Commons has passed the long-awaited revamping of the Broadcast Act, but the bill's chances of clearing the Senate before the session of Parliament is adjourned are still remote.

The bill, which had languished since March in the Commons, strengthens the powers of direction by the government over the broadcast regulator, upgrades the mandate of the public broadcasting system, and updates its rules to bring it into the age of cable and satellites.

Even so, it now must catch the fancy of the Senate, and quickly.

The Commons is in the midst of a lengthy break, leaving the Senate to carry through some of the legislation that the Commons has passed, including the broadcast bill and a controversial new bill on abortion services.

While the Commons recesses, Senators are expected to study the bills in the coming months and decide if they will pass as they now are worded. If that is the case, the Commons would have to come back for a day while the bills receive royal assent following Senate passage.

At that point, perhaps sometime in March, the government would wait for royal assent of the bills, then the next day introduce a new session of Parliament. All bills not passed by that point have to be reintroduced and go through the extensive studies and debates before they are law.

Given that the government is heading into the last two years of its mandate, it is not expected to spend a lot of time on bills that have little or no political advantage. As such, most see this as the last real chance for the broadcast bill to go through.

MAPLE BRIEFS

CINRAM LTD., Canada's largest manufacturer of recordings, reported increased earnings in the nine-month period ended Sept. 30. Its net profit totaled \$3.6 million on revenue of nearly \$31.3 million. That compares with a net profit of \$1.9 million on revenue of \$29.4 million a year earlier. Cinram's three-month revenue ended Sept. 30 was down slightly from a year earlier, but profit was up.

BARBARA FRASER, formerly of Island Records Canada, has joined A&M as its national publicity di-

rector. Allan Reid is in as A&R director, and Stephanie Robertson has moved quickly from Justin Entertainment to become special projects coordinator. New A&M president Joe Summers has undertaken quick changes at the company following its takeover by PolyGram.

JANE OLIVER has been named director of national promotion for Justin Entertainment, while Lou-Anne Wheaton has joined from CBS to become director of national publicity and artist relations, taking over from Stephanie Robertson.

new rock FM station has been licensed in Belleville, Ontario, and its GM will be Roy Bonisteel, former TV host of a national program on religion and ethics.

JAN CRABTREE has moved up to national publicity manager at Warner Music (formerly WEA Music of Canada). She replaces Nigel Best.

THE JUNOS will feature both a rap and a metal music category this year.

DEPARTING: Kirk LaPointe, Billboard's Canadian correspondent for almost eight years, is leaving the magazine this month to become Ottawa bureau chief for the Canadian Press. LaPointe will continue in a part-time capacity with CBC Newsworld. (Inquiries about the Billboard opening should be directed to Ken Schlager, managing editor, c/o Billboard in New York; 212-536-5021.)

CARAS Just Says No, Rescinds Milli Vanilli's Juno

OTTAWA—In the first-ever move of its kind, the Canadian Academy of Recording Arts and Sciences has rescinded the Juno music award for Milli Vanilli, whose debut record was deemed best-selling international album for 1989.

At a meeting Dec. 3, CARAS' board of directors unanimously opted to ask for the award to be given back by the pop duo, after Rob Pilatus and Fabrice Morvan admitted they had not performed on "Girl You Know It's True."

"We just don't feel we can condone the misrepresentation involved," says CARAS president Peter Steinmetz.

The award, handed out in March during nationally televised ceremonies that included a lip-sync performance by Milli Vanilli, will not be given to any other artist. It was an award based strictly on sales, and the Milli Vanilli album sold almost a million copies in Canada last year, making it 10-times platinum.

Steinmetz acknowledged that sampling and enhancement of recordings take place all the time, but this particular case was special because of the misrepresentation involved.

NARAS, the U.S. recording academy, earlier withdrew from Milli Vanilli the Grammy for best new artist.

PIRATED ITALIAN DUBS of such videos as "E.T. The Extra-Terrestrial," "The Godfather," and other movies were seized by police in Montreal recently. The "E.T." seizure is particularly valuable, the Canadian Motion Picture Distributors Assn. says, because it was a master.

STRANGE BEDFELLOWS: A



Debbie Takes Two. Atlantic recording artist Debbie Gibson accepts two triple-platinum awards recognizing Canadian sales of her first two Atlantic albums, "Out Of The Blue" and "Electric Youth." The title track from her third album, "Anything Is Possible," is in the top 40 of the U.S. charts. Shown at the Hard Rock Cafe in Toronto's SkyDome, from left, are Karen Gibson, Debbie's manager; Roger Desjardins, artist relations regional manager, Warner Music Canada; Jan Crabtree, press and publicity manager, Warner Music Canada; Randy Sharrard, Atlantic marketing manager, Warner Music Canada; Gibson; Kim Cooke, VP of promotion/special projects, U.S. division, Warner Music Canada; and Garry Newman, senior VP/managing director, U.S. division, Warner Music Canada.

ALBUM REVIEWS

POP

HAPPY MONDAYS
Pills 'N' Thrills And Bellyaches
PRODUCERS: Paul Oakenfold & Steve Osborne
Elektra 60986

More groovin' sounds from Manchester. The band doesn't deviate much from its debut that helped define the swirling hypnotic sound. Best cuts here are the often-chirpy yet threatening "Bob's Yer Uncle" and "Donovan." Only low point is when lead singer Shaun Ryder dwells on his Edie Brickell-type spoken delivery, such as on "Kinky Afro."

HINTERLAND
Kissing The Roof Of Heaven
PRODUCERS: Gerry Leonard & Donal Coghlan
Island 842273

Irish duo comes across like an acoustic version of the Alarm with sharp lyrics and tasteful tunes. Quietly intense, the songs here deserve a hearing. Though never heavy-handed, Leonard and Coghlan tackle such subjects as South Africa ("Reporter"), the homeless ("Stanley's Minutes"), and the time-honored topics of love and spirituality.

GIANT SAND
Swerve
PRODUCER: Giant Sand
Amazing Black Sand 01

This loose, entertaining aggregation of postpunk smart-rockers returns with accompaniment from members of the Dream Syndicate, Green On Red, Blake Babies, and Poi Dog Pondering. College or venturesome alternative formats could take a stab at the X-ish vocal duet of "Can't Find Love," the undeniably catchy hooks of "Sisters + Brothers," the strong groove of "Dream Stay," the shambolic "Trickle Down System," and a nominally apt cover of Dylan's "Every Grain Of Sand."

NAKED RAYGUN
Raygun . . . Naked Raygun
PRODUCERS: Naked Raygun, Keith Auerbach
Caroline 1642

Latest outing from Chicago four-piece continues to rock in traditionally rough-edged, angst-laden style—backing customarily punkish lyrics. Highlights of a grungily consistent set include "Home," "The Promise," and "Fever Island."

BLITZSPEER
Blitzspeer Live
PRODUCERS: Blitzspeer, Peter Denenberg, Frankie Laroocka
Epic 46943

Mini-album concert tracks from New York speed/thrash-leaning metal four-piece could win over some new converts with band's raw, raunchy sound and appropriately inarticulate front man. Best of a short set includes the iron-fisted groove of "Sonic Glory," the rowdy riffing of "Laughter," the up-tempo rock of "Sky High Again," and an updated cover of the MC5's "Kick Out The Jams."

ORIGINAL MOTION PICTURE SOUNDTRACK
Edward Scissorhands
PRODUCER: Danny Elfman
MCA 10133

Soundtrack master Elfman composes one of his most affecting scores that befits the magical, touching story of a

boy with scissors for hands. Less bombastic than some of his past work, the tunes here convey the magic and wonder of the movie and Edward's world. Even those who haven't seen the Tim Burton movie will enjoy the evocative score. One mood breaker: Tom Jones' "With These Hands"—even though it's in the movie, it's jarring to hear it here.

★ RIDE
Nowhere
PRODUCER: Marc Waterman
Sire/Reprise 26462

Hard on the heels of its debut compilation of EP tracks comes a full album by the pride of Oxford, England, and it's sensational. Quartet has tempered its searing guitar sound somewhat to complement poppier song structures, but band remains the most engrossing English entry of the year. "Seagull," "Dreams Burn Down," and "Taste" could all pull in modern rockers looking for something special.

★ ANNE RICHMOND BOSTON
The Big House Of Time
PRODUCERS: Brendan O'Brien & Rob Gal
DB 100

Former keyboardist/vocalist for Atlanta's Swimming Pool Q's makes a stunning impression on solo debut. Boston's warm vocals may immediately remind listeners of another fine thrush, Christine Collister. Her taste in material is excellent: good originals (mostly by guitarist/co-producer Gal) and covers of John Hiatt, Neil Young, and John Sebastian numbers. Modern rockers should sit up and take notice.

GIpsy KINGS
Allegria
PRODUCER: Jacqueline Tara
Elektra Musician 61019

Early, pre-"Bambaleo" Gipsy Kings gives a glimpse of a rawer, less polished band. These enjoyable tunes, recorded in 1982 and 1983, show how the band developed, although nothing is as compelling as future works. Fans of the group will be intrigued by such beautiful guitar numbers as "Galaxia" and the title track.

MUSIC FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK
The Godfather Part III
PRODUCERS: Francis Ford Coppola, Stephan R. Goldman
Columbia 47078

One hesitates to use the word "hit" with reference to Coppola's latest installment in the Corleone family history, but that's exactly what the film is, and the big audience for the mob saga may snap at this. Set contains familiar Nino Rota themes, new scores by Carmine Coppola, and even opera excerpts from "Cavalliera Rusticana," but major draw is "Promise Me You'll Remember," a new track by the ubiquitous Harry Connick Jr., who seems to strike gold every time out.

FAIRPORT CONVENTION
The Five Seasons
PRODUCER: None listed
New Routes/Rough Trade 005

Veteran English folk/rock band gives a typically commanding performance, mixing and matching its canny rearrangements of traditional U.K. material with contemporary songs. Vocal and instrumental work is solid as ever, with superlative cover of Peter Dinklage's "Gold" the best of a consistent lot.

VARIOUS ARTISTS
Heaven & Hell: A Tribute To The Velvet Underground
PRODUCER: None listed
Comunion 20

A boon for modern rockers and Velvets worshippers alike, latest Communion homage finds a pack of alternative-oriented bands offering faithful versions of Lou Reed-penned classics. Nirvana, the Wedding Present, Buffalo Tom, James, Screaming Trees, and Ride are best-

known names on this supremely listenable collection.

ROSEANNE BARR
I Enjoy Being A Girl
PRODUCER: David Yarnell
Hollywood 61000

Roseanne sings again! Eek! Comedienne's vocal disabilities may be least of the problems with this unfunny album, which combines tunes with spoken routines. Cut mostly live in Atlantic City, N.J., and L.A., the album finds Barr leaving her wry housewife routines behind; instead, she harps humorlessly on her latter-day tabloid notoriety. Add to this some music that makes her national anthem rendition sound like the work of Pavarotti, and you've got a real bummer, even for fans.

AL COPLEY & HAL SINGER
Royal Blue
PRODUCER: Hammond Scott
Black Top 1054

Roomful Of Blues pianist Copley joins forces with veteran R&B saxophonist "Cornbread" Singer for an unerringly swinging date of blues and boogie. Copley's erstwhile partner, Duke Robillard, now of the Fabulous Thunderbirds, and New Orleans' Snooks Eaglin contribute guitar on a side of boppin' oldies and well-tooled originals by the keyboard man. Specialists should spin it in-store for a quick reaction.

THE JACKOFFICERS
Digital Dump
PRODUCER: None listed
Rough Trade US 100

A couple of the Butthole Surfers consort with unnamed accomplices on this strange side project that will either fascinate, perplex, or dismay their core fans. The style here is kinked quasi-dance/funk matter, with lots of off-the-wall sampling and garnishes of noise. Truly an acquired taste, and just whose taste is subject to question.

FRENCH FRITH KAISER THOMPSON
Invisible Means
PRODUCER: Henry Kaiser
Windham Hill 1094

Second album brings this zestily left-of-center aggregation to a new label. Slab of originals combines the caustic folk-rockisms of Richard Thompson, the rangy experimentations of Kaiser and Fred Frith, and the Beefheartian rhythmic sense of former Magic Band member John French. Maybe a little too wide-ranging for convenient formatting, this is still great stuff for the listener who likes a tuneful challenge.

PETER HAMMILL
Roomtemperaturelive
PRODUCER: Peter Hammill
Enigma 73591

Hammill is one of the quintessential English cult artists, and this two-CD live set recorded in the U.S., Canada, and England in early 1990 may be the best way to sample him. Subdued work of Hammill's keyboard/bass/violin trio here may put off some with its one-note tonality, but leader's curious songs are heard to good advantage. Album rockers with old-line art/rock leanings may want to sniff it out.

R&B

THE RAINBOW GIRLS
Girl's Life
PRODUCERS: Ricky Timas; Michael Fish; John Taylor Jr.
Quality Records 5135

Distaff quintet delivers perky, poppy tunes that would fit in with most radio formats—"Special One" sounds like something New Edition members would have tackled before their voices changed; "Time 2 Find Another Lover" is a sassy salute to moving on. Possible holdbacks might be less-than-sophisticated production values and sometimes formulaic delivery, but

programmers looking to bring something new to their audience might want to check it out. Contact: 213-658-6796.

SANDRA FEVA
Fever All Through The Night
PRODUCERS: not listed
Today/Tomorrow Records 71055

There's absolutely nothing wrong with Feva's soulful, sultry delivery on this eight-song project that contains mainly midtempo and up-tempo tunes. Well-delivered as it is, the material, which sounds like it was written in 1975, is a little too dated for radio. However, fans of R&B singers of that era, such as Jean Knight, will definitely find stuff here to enjoy. Contact: 212-864-5262.

JAZZ

PAT COIL
Steps
PRODUCER: Clair Mario
Sheffield Lab 31

Former Woody Herman herds-man, Coil is a composer/pianist in the smooth, crisp, contemporary-jazz style most often found on GRP Records (some of whose artists are part of the Coil backing band that includes Tom Scott, John Pattituci, Peter Erskine, and Paulinho Da Costa). Highlights of a consistently pleasant, if less than unpredictable, set are the gentle title track, the easygoing "Sierra Highways," the bright-hued "Roads Less Travelled," the sharp-edged "The Wisdom To Know," and Phil Perry's vocal on the gospel-toned "Show Your Children Love."

THE DAVE BRUBECK QUARTET
New Wine
PRODUCERS: Russell Gloyd and John Snyder
MusicMasters 5051

Time-honored jazzman returns to his classic four-piece setting, featuring clarinetist Bill Smith, drummer Randy Jones, and son Chris on bass—with the Montreal International Jazz Festival Orchestra thrown into the Bru'. Includes Darius Brubeck's orchestral arrangement of his dad's classic "Blue Rondo A La Turk," the delicate, Eastern-influenced "Koto Song," and rousing take on one of Brubeck's favorite covers, Strayhorn's "Take The A Train."

WORLD MUSIC

NATRAJ
the goat also gallops
PRODUCER: none listed
Accurate 3429

Led by saxophonist Phil Scarff, members of this Boston-area five-piece seek to meld North Indian and other non-European harmonies with more recognizable American jazz forms, seemingly designating themselves as the descendants of such pioneering fusion units as Oregon or John McLaughlin's Shakti. Highlights of a studied, rhythm-intensive set include the swinging title track, the athletic theme of "Composition In Raga Rageshri," and an Easternized take on Ornette Coleman's "Lonely Woman."

BUNNY WAILER
Gumption
PRODUCER: Bunny Wailer
Shanachie 43079

A typical outing from the dependable Mr. Livingstone—sprightly backing, rhythmically pumping reggae grooves, and Bunny's gruff yet tender singing. In addition to popping new originals like "Sounds Clash," Wailer does a nice take on a little-known Bob Marley number and two songs penned by Toots Hibbert. Hot for island specialists.

MASTER DRUMMERS OF DAGBON
Volume 2

PRODUCER: none listed
Rounder 5046

Less a world music album than an intelligent survey of the distinctive styles of the traditional percussionists of Northern Ghana, this (literal) field recording features only incantatory vocalists as accompaniment to the diverse, unrelenting rhythms. Listeners' appreciation is benefited by exhaustive liner notes.

COUNTRY

► AARON TIPPIN
You've Got To Stand For Something
PRODUCER: Emory Gordy Jr.
RCA 2374

Among the new traditionalists, Tippin has the hardest vocal edge and the most uncompromisingly country sound. Happily, he yokes this all with equally traditional lyrics, among the best of which are "I Wonder How Far It Is Over You," "Ain't That A Hell Of A Note," and the title cut.

► PAUL OVERSTREET
Heroes
PRODUCERS: Brown Bannister, Paul Overstreet
RCA 2459

One does not have to be a foe of "positive lyrics" to be surfeited by this overly sweet fare. It takes more than a pleasant voice and a cheery outlook to make art that illuminates experiences. This is frequently clever, seldom profound.

CLASSICAL

MONTEVERDI: VESPRO DELLA BEATA VERGINE
Monteverdi Choir, English Baroque Soloists, Gardiner
Archiv 429565

This seminal early 17th century work hardly suffers from a lack of catalog representation, but continuing scholarship makes every subsequent performance an adventure. The same is true here, in an inspired reading aided immeasurably by the recording venue, the resonant space of St. Marks Cathedral in Venice, where Monteverdi himself presented the work more than 300 years ago.

TCHAIKOVSKY: VIOLIN CONCERTO; PIANO CONCERTO NO. 1
Akiko Suwanai, Boris Berezovsky, Moscow Philharmonic, Kitaenko
Teldec 46010

Perpetuated here are the gala performances by the violin and piano gold medalists of the 1990 Tchaikovsky Competition in Moscow. Berezovsky's reading of the piano concerto is by far the most impressive, although violinist Suwanai's, despite occasional flaws, is notable for flights of bravura. However, the orchestral collaboration is lackadaisical at best, and downright slovenly at worst. Neither artist then is presented under adequate circumstances.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS (►): New releases predicted to hit the top half of the chart in the format listed.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

SINGLE REVIEWS

POP

► **THE KNACK** *Rocket O' Love* (3:10)
 PRODUCER: Don Was
 WRITERS: D. Finger, B. Averre
 PUBLISHER: Zen Cruiser, ASCAP
 Charisma 4-98856 (c/o Virgin) (cassette single)
 Quartet that defined '70s-era power pop with "My Sharona" resurfaces with a smokin' guitar jam that wisely relies mostly on its catchy chorus and sugar-sweet harmonies. Simply irresistible.

► **ALIAS** *Waiting For Love* (not listed)
 PRODUCER: Rick Neigher
 WRITERS: B. Walker, J. Paris
 PUBLISHERS: Walker Ave./PolyGram/Leibraphone, ASCAP, BMI
 EMI 4JM-50337 (c/o CEMA) (cassette single)
 Dynamic, up-tempo shot from group's eponymous debut features a convincing vocal performance and should undoubtedly sustain band's momentum at pop radio.

★ **ERIN CRUISE** *Waiting For You* (no timing listed)
 PRODUCER: B. Sudano
 WRITER: not listed
 PUBLISHER: Sudano Songs
 Purple Heart 4-22931 (cassette single)
 While clubland continues to contemplate the NRG-oriented "Never Enough," pop and AC programmers would be wise to investigate this optimistic power ballad dedicated to U.S. troops in Saudi Arabia. Cruise reveals the charisma and range to become a most viable radio presence. Check it out. Contact: 213-275-5123.

FIREHOUSE *Don't Treat Me Bad* (3:56)
 PRODUCER: David Prater
 WRITERS: W. Leverty, C. Snare, E. Ellis, M. Foster
 PUBLISHERS: Sony/Wocka-Wocka/Cosby Ellis, ASCAP
 Epic 34T-73676 (c/o Sony) (cassette single)
 Acoustic-framed, candy-coated rocker sports a Bon Jovi/Nelson-style hook with charming vocals to match. Could be of equal interest to top 40 and album rock radio programmers.

► **GLENN MEDEIROS** *Doesn't Matter Anymore* (4:10)
 PRODUCERS: Denny Diante, Ian Prince
 WRITER: A. Armato
 PUBLISHER: not listed
 MCA 54028 (cassette single)
 Teen idol wraps his expressive and matured vocals around this weepy pop ballad, which is arranged with enough pop and synth sheen to ensure widespread radio attention.

R&B

► **ALEXANDER O'NEAL** *All True Man* (4:04)
 PRODUCERS: Jimmy Jam, Terry Lewis
 WRITERS: J. Harris III, T. Lewis
 PUBLISHERS: Flyte Tyme Tunes/Avant Garde, ASCAP
 Tabu/Epic 35T-73627 (c/o CBS) (cassette single)
 O'Neal makes a welcome return with this tasty sample from his forthcoming album of the same name. Smooth, midtempo beat pace and a sparse keyboard arrangement provide ample room for him to stretch out and deliver his most satisfying vocal performance to date.

► **HI-FIVE** *I Like The Way (The Kissing Game)* (4:15)
 PRODUCER: Teddy Riley
 WRITERS: T. Riley, B. Bell, D. Way
 PUBLISHERS: Zomba Enterprises/WB/B-Funk, ASCAP
 REMIXERS: Ralph Rolle, Tom Vercillo
 Jive 1424-4 (c/o BMG) (cassette single)

Slow and groovy slice of new jack/R&B from youthful octet benefits from the strong chemistry generated by lead singer "Little Tony" Thompson and producer Teddy Riley. Bears all the marks of another smash.

► **THE O'JAYS** *Don't Let Me Down* (4:18)
 PRODUCERS: Eddie Levert, Walter Williams, Terry Stubbs, Dwain Mitchell
 WRITERS: E. Levert, W. Williams, T. Stubbs, D. Mitchell
 PUBLISHER: not listed
 EMI 4JM-50335 (c/o CEMA) (cassette single)
 Veteran R&B act returns with a sound that marries the passion of Motown with today's soulful new-jack/funk. Lead single is lifted from group's upcoming "Emotionally Yours" album.

PEOPLE OF PLEASURE *Emergency* (4:20)
 PRODUCERS: Jeff Lane, P.O.P.
 WRITERS: C. Oliver, W. Morris
 PUBLISHERS: Sugarhill/Picks & Strings/Jeffmar, BMI
 Sugarhill 526 (12-inch single)
 Groovy traditional burner is stuffed with simmering funk-guitar riffs that are reminiscent of Rick James. Plucked from the forthcoming "Pleasure" package. Contact: 201-569-5170.

BOBBY CALDWELL *Real Thing* (5:32)
 PRODUCER: not listed
 WRITERS: B. Caldwell, J. George
 PUBLISHERS: Sin-Drome/EMI-Blackwood, BMI/Lucky Break/Auspitz, ASCAP
 Sin-Drome 1 (cassette single)
 More than 10 years after his top-five R&B smash "What You Won't Do For Love," Caldwell returns with a romantic slow jam, etched with warm and caressing vocals. Radio-worthy cut deserves to be embraced by both urban and AC formats alike. Contact: 818-508-6488.

COUNTRY

► **DAN SEALS** *Water Under The Bridge* (3:06)
 PRODUCER: Kyle Lehning
 WRITERS: J. McMeans, B. Burch
 PUBLISHERS: Carreau/FujiPacific/Ensign, BMI
 Capitol 7-79532 (c/o CEMA) (7-inch single)
 This ballad reconfirms Seals' quality-consistent approach to performing and releasing music. A gentle number with conscientious and well-suited production.

► **SHENANDOAH** *I Got You* (3:46)
 PRODUCERS: Rick Hall, Robert Byrne
 WRITERS: R. Byrne, T. Gentry, G. Fowler
 PUBLISHERS: Fame/Maypop, BMI
 Columbia 34-73672 (c/o Sony) (7-inch promo only)

Super Shenandoah follows up its current mind-teaser, "Ghost In This House," with a more sedate song. Heavily laden with a harsh rock-guitar part.

► **ALAN JACKSON** *I'd Love You All Over Again* (3:10)
 PRODUCERS: Scott Hendricks, Keith Stegall
 WRITER: A. Jackson
 PUBLISHERS: Mattie Ruth Musik/Seventh Son, ASCAP
 Arista AS-2166 (7-inch single)
 A good song, but not as strong a toss as the first four releases from Jackson's gold-status album.

BARBARA MANDRELL *I'll Leave Something Good Behind* (3:38)
 PRODUCERS: Jimmy Bowen, James Stroud
 WRITER: Hillary Kanter
 PUBLISHER: ESP, BMI
 Capitol 7-79473 (c/o CEMA) (7-inch promo only)
 Mandrell's talent is not in question here, but her style seems dated. A warm, tender delivery of a honey-dripping message.

DANCE

► **NEW LIFE** *Got 2 B Free* (5:08)
 PRODUCER: Pete E-P
 WRITERS: A. Smith, J. Phil-Ebosie
 PUBLISHER: not listed
 REMIXER: Pete E-P
 A&M 75021-7501-1 (c/o PGD) (12-inch single)
 Lifted from A&M's current "Jam Harder" compilation, this frenetic, diva-styled Italo-house rave has already won club kudos on import. New mixes should keep the party going for a while longer, while crossover radio action appears imminent.

JUNIOR *Better Part Of Me* (5:39)
 PRODUCERS: Junior Giscombe, The Funky Ginger
 WRITERS: J. Giscombe, S. Law
 PUBLISHER: not listed
 MCA 54011 (12-inch single)
 U.K. vocalist who hit in the '70s with "Mama Used To Say" slams on a percussive, funk-lined hip-hopper that could work up a formidable sweat on the dance floor, though urban radio should pay close attention. Songwriting influence of collaborator Simon Law is most evident.

COLONEL ABRAMS *Bad Timing* (5:05)
 PRODUCER: Larry Blackmon
 WRITERS: C. Abrams, M. Freemon, P. Allen, R. Smith, L. Blackmon
 PUBLISHERS: Horus/Big Life, BMI
 REMIXERS: The "AA" Crew, Larry Blackmon, Billy Allen, Robert Smith
 Horus VR-1252 (c/o Vision) (12-inch single)
 Several years after he enjoyed a multiformat hit with "Trapped," Abrams returns with an appealing, R&B-flavored houser. With a little help from Cameo's Larry Blackmon, Abrams proves that he still has the chops and charm to ignite any song. Contact: 305-893-9191.

NERISSA *Tell Me All Your Secrets* (7:48)
 PRODUCER: Darrell Lawrence
 WRITERS: J. Young, N. Vitello
 PUBLISHER: Adra/Echo Orange, BMI/Hitage/Purple Moon, ASCAP
 REMIXER: David Morales
 Active 3067 (c/o Select) (12-inch single)
 Latin chanteuse writhes and whispers seductively over a caressing, deep-house foundation. Magical mixing hand of Morales is warmly felt, giving the track a sturdy, highly programmable bass line, as well as swirling ambient keyboard fills. Quite nice. Contact: 212-691-1200.

YEN *Adrenalin* (6:06)
 PRODUCER: NY
 WRITERS: Turner, Cook
 PUBLISHERS: Empire/BMG, ASCAP
 MIXER: Rico Conning
 I.R.S. V-13812 (12-inch single)
 U.K. alternative dance act dishes up a frenzied shock treatment dipped in electronic beats and staccato rhythms. Inventive nature should entice audacious club programmers. Contact: 212-334-2170.

★ **NUMARX** *Do It Good* (6:12)
 PRODUCER: The Numarx
 WRITERS: S. Spencer, K. Liles, W. Mallery, N. Harris
 PUBLISHER: B. Mikulski
 MIXER: The Freshline All-Stars
 ZYX 6636 (12-inch single)

Baltimore trio that wrote Milli Vanilli's "Girl You Know It's True" cleverly pumps out a beat-heavy hitter that provocatively intertwines house and rap elements. Don't miss out on this seductive joy ride. Contact: 516-253-0800.

TYREE *Lonely (No More)* (5:12)
 PRODUCER: Tyree Cooper
 WRITERS: Tyree, L. Gray
 PUBLISHER: Popstar, BMI
 D.J. International 808 (12-inch single)
 Sexy house-baked dessert features a sizzling vocal blend and works the body while elevating the mind. Flip for an airy, bleep-filled encore replete with pulsating piano lines. Contact: 312-559-1845.

C.F.M. BAND *Jazz It Up* (7:31)
 PRODUCER: Reynald Deschamps
 WRITER: R. Deschamps
 PUBLISHERS: L&D Ropiak/Reynald, ASCAP, BMI
 Underworld AP150 (12-inch single)
 Visionary dance/jazz marriage dabbles in finger-snapping scatting and eclectic instrumentation that makes for a delightful fantasy excursion. For more fun, flip into the house mix on the B side. Contact: 718-786-8473.

CLEAR TOUCH *Surrender (Your Love)* (4:08)
 PRODUCERS: Nelson Cruz, Tommy Uzso, Mike Lorelo
 WRITERS: A. Solis, J. Sanchez, F. Rodriguez
 PUBLISHERS: Cruzin' Nelson/Clear Touch/Micmac, ASCAP
 Micmac 544 (12-inch single)
 Seductive hip-hop ear candy, coated with a contagious hi-NRG hook, should sweeten urban radio airwaves. Listen to "Surrender Your House" on the flip for an additional fix. Contact: 212-733-7675.

THE LATIN CONNECTION FEATURING ANGEL *Vamos* (timing not listed)
 PRODUCERS: Mitch Braithwaite, Glenn LaRusso
 WRITERS: M. Braithwaite, G. LaRusso, G. Carmichael
 PUBLISHER: G. Golden Cief, ASCAP
 In Groove 007 (12-inch single)
 Synth-etic hi-NRG party favor is a heady mixture of loaded beats and Spanish chanting. Work It! Contact: 201-933-2297.

E-CULTURE *Tribal Confusion* (6:50)
 PRODUCERS: Josh Wink, King Britt
 WRITERS: K. Britt, J. Winkelman
 PUBLISHERS: Strictly Rhythm/Wink, ASCAP
 ADDITIONAL PRODUCTION: Jeff Turzo
 Strictly Rhythm 1223 (12-inch single)
 Atmospheric, African-vibed house instrumental has begun to receive deserved accolades for its percolating and frenetic attitude. More intriguing, however, is the slower, trippy "Unification" on the flip, with its soothing bass line and conga fills. Contact: 212-246-0026.

RICHARD ROGERS *Spread A Little Love* (6:00)
 PRODUCERS: Sherman Burks, Marshall Jefferson
 WRITERS: C. Alexander, S. Burks
 PUBLISHERS: not listed
 ADDITIONAL PRODUCTION: Paul Simpson, Louie Louie, Richie Jones
 Sam 5018 (12-inch single)
 Fab R&B crooner slips into a Chicago-styled house mode with impressive results. Disco-drenched strings and horns render this a formidable contender for peak-hour spinning. Contact: 718-335-2112.

ROCK TRACKS

► **ALICE IN CHAINS** *Man In The Box* (4:27)
 PRODUCER: Dave Jerden
 WRITERS: L. Staley, J. Cantrell
 PUBLISHERS: Jack Lord/Buttnugget, ASCAP
 Columbia CSK-2257 (c/o Sony) (CD promo only)
 Critically acclaimed band courts long-deserved commercial success with a blues-drenched headbanger that blends a radio-friendly melody with disturbing lyrics. Best experienced when cranked up to 10.

► **DRIVIN' N' CRYIN'** *Fly Me Courageous* (no timing listed)
 PRODUCER: Geoff Workman
 WRITERS: K. Kinney, Drivin' n' Cryin'
 PUBLISHERS: Island/Drivin' n' Cryin', BMI
 Island 6647-2 (c/o PGD) (CD single)
 Subtle and cleverly phrased look at current U.S. political woes may fly over some heads given occasionally

distracting emphasis on guitar riffs over lyrics. Regardless, crisply produced cut will likely ignite interest at album rock radio.

360's *Free* (no timing listed)
 PRODUCERS: Sean Slade, Andrew Kipnes
 WRITERS: 360's
 PUBLISHER: Madcap
 Link 100 (c/o Hollywood) (7-inch single)
 Boston-based band concocts an intriguing combination of power pop, alternative guitar noise, and flower-power lyrics, tied together by the throaty growl of front woman Audrey Clark. Contact: 212-924-2929.

BUTTHOLE SURFERS *The Hurdy Gurdy Man* (no timing listed)
 PRODUCER: not listed
 WRITER: Donovan
 PUBLISHERS: Donovan/Peer, BMI
 REMIXER: Jim Melly
 Rough Trade 97-2 (CD promo only)
 Venerable underground punters offer a psychedelically-cum-thrash interpretation of Donovan's '60s nugget. Mind-altering track will score with those who embrace bands like Happy Mondays and the Posies. From the upcoming "Pioughed" (pronounced "pee-owed") album. Contact: 212-777-0100.

RHINO BUCKET *One Night Stand* (4:03)
 PRODUCER: Daniel Rey
 WRITERS: Fields, Dolivo
 PUBLISHER: Amazing Girth, ASCAP
 Reprise 4615 (c/o Warner Bros.) (CD promo only)
 Rebellious quartet from Van Nuys, Calif., offers a scorching, raw rocker that straddles the fence dividing heavy metal and blues-rock.

RAP

N2DEEP *Work That Body* (3:42)
 PRODUCER: Johnny Z.
 WRITERS: M. Braithwaite, G. LaRusso, G. Carmichael
 PUBLISHER: G. Golden Cief, ASCAP
 In Groove 007 (12-inch single)
 Writhing "get the girl" brag attack wraps itself around a wild and moaning hook that's ripe for club exposure. Contact: 707-643-7121.

M.C. SHAN *Time For Us To Defend Ourselves* (4:05)
 PRODUCERS: M.C. Shan, John Ficarotta
 WRITERS: M.C. Shan, J. Ficarotta
 PUBLISHERS: Cold Chillin'/M.C. Shan/WB, ASCAP
 Cold Chillin' 0-21809 (c/o Warner Bros.) (12-inch single)
 Scratchy filibuster spotlights the disenfranchised and condemns the current state of law enforcement procedures.

BEN LIEBRAND *I Wish* (6:15)
 PRODUCER: Ben Liebrand
 WRITER: S. Wonder
 PUBLISHERS: Jobete/Black Bull, ASCAP
 MIXER: David Morales
 WTG 41-73635 (c/o CBS) (12-inch single)
 Stevie Wonder evergreen is transformed into a slammin' hip-hop rap anthem. Postproduction by Morales provides club-viable percussion and bass.

ROMEO BLACK *Same Old Same Old* (5:25)
 PRODUCER: not listed
 WRITER: not listed
 PUBLISHER: Golden Mike, BMI
 Select 5012 (maxicassette single)
 Spicy matter-of-fact tirade demands evolution not revolution and sketches a revealing portrait of urban blight. Contact: 212-691-3375.

PICKS (▶): New releases with the greatest chart potential.
CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.
NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention.
 Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

LIFELINES

BIRTHS

Girl, Olivia Jane, to **Martin Briley** and **Cherie Fonorow**, Nov. 25 in New York. He is a songwriter/producer. She was formerly VP of creative affairs for CBS Music U.S.

Girl, Rebecca Anne, to **Brian** and **Judy Libow Herschorn**, Nov. 29 in New York. She is VP of product development/promotion for Atlantic Records.

Girl, Savanna Faris, to **Steve Quam** and **Julie Daniels**, Dec. 9 in Burlington, Iowa. She is a district manager for Disc Jockey Records.

Boy, Joshua Max, to **Bruce E.** and **Cookie Colfin**, Dec. 13 in New York. He is a partner with Jacobson & Colfin P.C., a New York-based entertainment, video, copyright, and trademark law firm.

MARRIAGES

J.C. Simon to **Cathy Riggs**, Dec. 15 in Las Vegas. He is music director of KFMS there.

DEATHS

Kelly L. Castleberry II, 43, of cardiac arrest, Dec. 10 in Cleveland. Castleberry was international secretary/treasurer of the American Federation of Musicians, a post he held since 1985. He had served AFM in a variety of capacities since 1969. Castleberry was also a musician, and played alto, baritone, and tenor saxophone and clarinet with leading show bands. He is survived by his wife, Sandra; his son, Kelly III; his daughter, Leigh Ann; his grandson, Kelly IV; his parents, Kelly and Lorena; and his brothers, David and Martin.

Elmo Tanner, 86, after a short illness, Dec. 20 in St. Petersburg, Fla. Tanner was a singer and whistler in the Ted Weems Orchestra from 1930-1950.

Margaret E. Rose, 70, after a short illness, Dec. 20 in Nashville. Rose was the wife of late music publisher and Country Music Hall of Fame member Wesley Rose.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036 within eight weeks of the event.



Tennis, Anyone? 1991 T.J. Martell Foundation honoree Charles Koppelman, chairman/CEO of SBK Records Group and EMI Music Publishing, is presented with the commemorative racket from the Foundation's Tennis Evening, which took place Nov. 17 at U.S.T.A. National Tennis Center in Flushing, N.Y. Shown, from left, are Herb Linsky, president of Project 3 Records and chairman of the T.J. Martell Foundation Tennis Evening; Koppelman; and Jess Auerbach, director of production, SBK Records.

SPARKS FLY OVER ALBUM PRICES DOWN UNDER

(Continued from page 1)

investment cutbacks.

The Prices Surveillance Authority, empowered by a minister 11 months ago to investigate prerecorded music, released its report Dec. 18. The government can accept, reject, or ignore the findings, but the PSA reportedly wants its proposals enacted into law as soon as possible. Lobbying on both sides has already begun, although the local music industry virtually shuts down in January—as do other industries—because of the summer heat.

In concluding that record prices in Australia are excessive, the PSA notes that local CD prices during the period of the hearings—held last March, May, and November—were 42% higher than in the U.S. Cassette prices were said to be 69% higher than in Canada, and LP prices 21% higher than in the U.K. Front-line CD titles retail in Australia at an average of \$25.99-\$26.99 Australian (\$20-\$20.75 U.S. at an exchange rate of A\$1.30 to the dollar); cassettes sell for an average of A\$18.99 (\$14.60 U.S.).

PSA chairman Allan Fels says in his report, “The most direct and appropriate way to deal with the problem of high prices and claims of restricted availability is to abolish the

importation provision of the Copyright Act regarding non-pirated recordings.”

Disregarding the relevance of banning parallel imports to the control of illegal merchandise (“The piracy issue is a red herring”), he recommends that import restrictions be scrapped in one year. The report even suggests that Australian retailers secure stock from U.S. wholesalers and sell it in direct competition with locally manufactured releases.

“Reform of this nature,” reads the report, “is necessary to ensure that effective on-going restraint over Australian prices is maintained. Prices of records, tapes and CDs have been consistently much higher than in overseas retail markets for many years. Record company profits have been exceptionally high. A substantial fall in prices would occur if records released on overseas markets could enter this country.”

ARIA has repeatedly maintained that, on a price graph of major Western nations, the Aussie industry falls somewhere in the middle. In recent times, it has pointed out, U.K. prices have overtaken those in Australia.

However, the PSA does not seem to be interested in comparing Australia to Europe; instead, its report devotes considerable space to a comparison with U.S. prices. This emphasis prompts PolyGram managing director Michael Smellie to comment: “Everything is cheaper in America, for heaven's sake. Hasn't the PSA heard of economy of scale?”

ARTIST DEVELOPMENT

Apart from PSA's call for the full introduction of parallel importing, it attacks the industry for what it views as ineffectiveness in developing local talent. Part of the report's summary reads: “The Authority considers that the attempts by international companies to promote the local industry have been disappointing—in fact, local artists have generally been in a disadvantaged position when dealing with record companies and, in most cases, they have obtained little for their labors. We can have lower

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JANUARY

Jan. 8, 1991 **RadioBest Awards**, sponsored by the Twin Cities Radio Broadcasters Assn., Minneapolis Convention Center, Minneapolis. 612-544-8575.

Jan. 9, **Champagne Reception and Tribute Dinner Honoring Dr. Billy Taylor**, presented by the International Assn. of Jazz Educators in partnership with the Univ. of Massachusetts at Amherst, Jazzmobile, and the National Endowment for the Arts, Sheraton Washington Hotel, Washington, D.C. 913-776-8744.

Jan. 10, **International Radio & Television Society Newsmaker Luncheon**, Waldorf-Astoria, New York. 212-867-6650.

Jan. 10-12, **Nashville Music Extravaganza**, various locations, Nashville. 615-327-4308.

Jan. 10-13, **Winter Consumer Electronics Show**,

Las Vegas Convention Center, Las Vegas. 202-457-4980.

Jan. 15, **NARAS Seminar: "Is It Live Or Is It Memorex?"**, Lone Star Roadhouse, New York. 212-245-5440.

Jan. 16, **Rock and Roll Hall of Fame Induction Dinner**, Waldorf-Astoria, New York. 212-484-6427.

Jan. 18-21, **National Assn. of Music Merchants Winter Show**, Anaheim Convention Center, Anaheim, Calif. 800-767-6266.

Jan. 18-20 and 23-27, **Rock In Rio II**, Maracana Stadium, Rio de Janeiro, Brazil. Lea Pentheado, 011-55-21-286-1472.

Jan. 20-24, **MIDEM Convention**, Palais des Festivals, Cannes. 212-689-4220.

Jan. 23, **Women in Entertainment General Membership Meeting**, sponsored by Billboard and Video Software Dealer magazine, Le Mondrian Hotel, West Hollywood, Calif. Lisa DiLallo, 818-715-1980, or Jodie Levitus, 213-859-5313.

Jan. 24-27, **Radio Advertising Bureau Convention**, Opryland Hotel, Nashville. 212-254-4800.

Jan. 25-29, **48th Annual National Religious Broadcasters Convention**, Sheraton Washington Hotel, Washington, D.C. 201-428-5400.

Jan. 28, **18th Annual American Music Awards**, Shrine Auditorium, Los Angeles. 213-655-5960.

Jan. 31, **Miami Rocks, Too! Vol. 3**, the Button South, Hallandale, Fla. 305-939-7541.

Jan. 31-Feb. 3, **Radio y Musica Convention**, Universal City Hilton, Universal City, Calif. Alfredo Alonso, 813-931-1396.

FEBRUARY

Feb. 1-3, **Society for the Preservation of Bluegrass Music of America Awards**, Sheraton Music City, Nashville. 816-665-7172.

Feb. 6-10, **International Radio & Television Society's 19th Annual Faculty/Industry Seminar, "Breaking The Rules: Finding New Frontiers,"** Halloran House Hotel, New York. 212-867-6650.

Feb. 7-10, **Performance Magazine's 11th Annual Summit Conference**, Hyatt Regency Westshore, Tampa, Fla. Shelly Watkins, 817-338-9444.

Feb. 8, **International Radio & Television Society Newsmaker Luncheon**, Waldorf-Astoria, New York. 212-867-6650.

Feb. 12, **NARAS Gala Fundraising Dinner for MUSICARES**, Waldorf-Astoria, New York. Sylvia Weiner, 212-947-0515.

Feb. 14-16, **Gavin Seminar**, Westin St. Francis, San Francisco. 415-495-1990.

Feb. 19-22, **AES Convention**, Palais de Congress, Paris. 212-661-8528.

Feb. 20, **33rd Annual Grammy Awards**, Radio City Music Hall, New York. 212-947-0515.

Feb. 20-21, **Video Software Dealers Assn. Regional Expo**, Orange County Convention Center, Orlando, Fla. Dana Kornbluth, 609-596-8500.

Feb. 28-March 2, **The Record's Music Canada Conference**, Vancouver Hotel, Vancouver, British Columbia. 416-533-9417.

MARCH

March 2, **14th Annual Bay Area Music Awards**, San Francisco Civic Auditorium. John Glodow or Jeff Nead, 415-864-2333.

March 6-9, **Country Radio Seminar**, Opryland Hotel, Nashville. 615-327-4487.

March 7, **NABOB Seventh Annual Communications Awards Dinner**, Sheraton Washington Hotel, Washington, D.C. Ava Sanders, 202-463-8970.

March 12, **1990 Soul Train Awards**, Shrine Auditorium, Los Angeles. 213-858-8232.

March 12-16, **Winter Music Conference**, Marriott Hotel & Marina, Fort Lauderdale, Fla. 305-563-4444.

March 13-14, **VSDA Regional Expo**, Metro Toronto Convention Center, Toronto. Dana Kornbluth, 609-596-8500.

March 20-23, **ITA's 21st Annual Seminar—"Survival In The '90s: Staying In Business During Hard Times,"** Loews Ventana Canyon Resort, Tucson, Ariz. 212-643-0620.

March 20-24, **South By Southwest**, Hyatt Regency, Austin, Texas. 512-477-7979.

March 22-25, **33rd Annual NARM Convention**, Hilton Hotel, San Francisco. 609-596-2221.

NEW CONTENDERS ENTERING THE LABEL ARENA

(Continued from page 10)

those that are completely new and typically headed by such talent-oriented executives as Azoff and Paterno.

Among 1990's more conspicuous winners was DGC, which scored its first No. 1 single with Nelson's "Love & Affection." Of 11 DGC album releases, six reached the Top Pop Albums chart—including Nelson's debut, which peaked at No. 17 and has sold more than a million copies; the "Days Of Thunder" soundtrack, which reached No. 27; the Sundays' album (No. 39); Sonic Youth's "Goo" (No. 96); and sets by Little Caesar (No. 139) and John Doe (No. 193).

Also claiming its first No. 1 record was Charisma, whose "Close To You"

by Maxi Priest hit the top slot on the Hot 100—bringing the label its first gold album, with that artist's "Bonafide." Of the 15 albums Charisma has released to date, four have hit the Top Pop Albums chart: Maxi Priest's "Bonafide," which peaked at No. 47, Gary Moore's "Still Got The Blues" (No. 103), Jellyfish's "Bellybutton" (No. 183), and, through its Cutting Records imprint, 2 In A Room's "Wiggle It" (No. 157). The latter group's single of the same name also reached the No. 1 slot on both the Dance Club Play and Dance 12-Inch Singles Sales charts.

With less conspicuous success—but also with a later start, and a staff

(Continued on page 77)

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE <small>LABEL & NUMBER/DISTRIBUTING LABEL</small>	ARTIST
★ ★ NO. 1 ★ ★					
1	1	1	11	YOU GOTTA LOVE SOMEONE MCA 53953	ELTON JOHN <small>5 weeks at No. 1</small>
2	2	5	11	BECAUSE I LOVE YOU (THE POSTMAN SONG) LMR 2724/RCA	STEVIE B
3	4	3	15	MORE THAN WORDS CAN SAY EMI 50324	ALIAS
4	3	2	15	FROM A DISTANCE ATLANTIC 4-87820	BETTE MIDLER
5	5	4	14	IMPULSIVE SBK 07337	WILSON PHILLIPS
6	6	8	10	NEW YORK MINUTE Geffen 4-19660	DON HENLEY
7	7	6	18	LOVE TAKES TIME Columbia 38-73455	MARIAH CAREY
8	8	12	10	THE FIRST TIME Columbia 38-73502	SURFACE
9	9	10	11	ONE AND ONLY MAN VIRGIN 4-98892	STEVE WINWOOD
10	10	11	12	WHERE DOES MY HEART BEAT NOW EPIC 34-73536	CELINE DION
11	11	7	14	SO CLOSE ARISTA 2085	DARYL HALL JOHN OATES
12	14	15	9	GET HERE Fontana 878 476-4/Mercury	OLETA ADAMS
13	13	13	9	THE SHOOP SHOOP SONG (IT'S IN HIS KISS) Geffen 4-19659	CHER
14	12	9	13	I'M YOUR BABY TONIGHT ARISTA 2108	WHITNEY HOUSTON
15	15	17	11	I COULDN'T HELP MYSELF Elektra 4-64930	SARA HICKMAN
16	16	21	7	I'M NOT IN LOVE EPIC 34-73636	WILL TO POWER
17	18	22	9	CRAZY IN LOVE Reprise LP CUT	KENNY ROGERS
18	17	14	15	BETTER NOT TELL HER ARISTA 2083	CARLY SIMON
19	19	16	16	STRANDED Capitol 44621	HEART
20	20	18	19	RHYTHM OF THE RAIN Full Moon 34-73513/EPIC	DAN FOGELBERG
★ ★ ★ POWER PICK ★ ★ ★					
21	22	39	4	ALL THE MAN THAT I NEED ARISTA 2156	WHITNEY HOUSTON
22	21	26	7	THE WAY YOU DO THE THINGS YOU DO VIRGIN 4-98978	UB40
23	25	25	8	DOES SHE LOVE THAT MAN? A&M 1535	BREATHE
24	23	20	20	I DON'T WANT TO TALK ABOUT IT WARNER BROS. 4-19999	ROD STEWART
25	24	23	33	I DON'T HAVE THE HEART WARNER BROS. 4-19911	JAMES INGRAM
26	26	24	24	SOMETHING HAPPENED ON THE WAY ... ATLANTIC 4-87885	PHIL COLLINS
27	27	27	10	FREEDOM Columbia 38-73559	GEORGE MICHAEL
28	29	33	6	SHOW ME THE WAY A&M 1536	STYX
29	30	29	7	FOR YOU MCA 53935	THE OUTFIELD
30	28	19	13	LOST SOUL RCA 2704	BRUCE HORNSBY & THE RANGE
31	32	34	5	CASTLE OF DREAMS Capitol 44641	DAVE KOZ
32	31	28	19	CLOSE TO YOU CHARISMA 4-98951	MAXI PRIEST
33	33	30	20	SAY A PRAYER A&M 1519	BREATHE
34	35	35	5	REAL REAL GONE Mercury LP CUT	VAN MORRISON
35	34	31	21	UNCHAINED MELODY VERVE 871 862-7/POLYDOR	THE RIGHTEOUS BROTHERS
36	36	32	28	OH GIRL Columbia 38-73377	PAUL YOUNG
37	37	41	4	WHEN WAS THE LAST TIME THE MUSIC ... WARNER BROS. 4-19783	JAMES INGRAM
38	38	42	4	BECAUSE IT'S CHRISTMAS ARISTA LP CUT	BARRY MANILOW
39	39	—	2	SWEAR TO YOUR HEART HOLLYWOOD LP CUT/ELEKTRA	RUSSELL HITCHCOCK
40	42	45	4	ALWAYS COME BACK TO YOU ATLANTIC 4-87776	NATASHA'S BROTHER
41	41	—	2	FAIRY TALES ELEKTRA 4-64910	ANITA BAKER
42	40	40	4	TIME OF THE SEASON CHARISMA 4-98890	BRENT BOURGEOIS
43	44	—	2	WICKED GAME Reprise 4-19704	CHRIS ISAAK
44	43	37	5	MAKE IT WITH YOU ELEKTRA 4-64916	TEDDY PENDERGRASS
45	45	46	8	HANG IN LONG ENOUGH ATLANTIC 4-87800	PHIL COLLINS
46	46	48	29	KING OF WISHLFUL THINKING EMI 50307	GO WEST
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
47	NEW ▶	1	1	LOVE WILL NEVER DO (WITHOUT YOU) A&M 1538	JANET JACKSON
48	49	44	29	RELEASE ME SBK 05342	WILSON PHILLIPS
49	NEW ▶	1	1	ANYTHING IS POSSIBLE ATLANTIC 4-87793	DEBBIE GIBSON
50	48	36	8	ME-U-BLUE MCA 53945	GLENN MEDEIROS (FEAT. THE STYLISTICS)

Records with the greatest airplay gains this week. ♦ Videoclip availability. © 1991, Billboard/BPI Communications, Inc.

RECORDING STUDIOS FEEL BUDGET PINCH

(Continued from page 1)

cut down on studio time by putting more effort into rehearsal and preparation, note several A&R executives. "Less money is being spent in the studio even if the budget is the same," says Jayne Grodd, VP of A&R administration for EMI.

Grodd estimates that 30%-40% of the artists recording in 1990 worked on preproduction and basic tracks in a private studio owned by a producer or performer. "It's obviously more convenient; [artists and producers] have more control over what goes on; they can work as long as they want. A lot of times they just have to do overdubs and mix [in a traditional studio] and then it's done."

Artists are also becoming much wiser about their budgets, cutting out extraneous expenditures, sources note, and producers, artists, and A&R executives are keeping a closer eye on the use of outboard gear, tape, and rental equipment.

Josh Deutsch, East Coast director of A&R for Capitol, notes that artists are more aware now that the money being spent on their recording project is their money. "The artists I work with watch every penny, and I watch their money like a hawk for them; that might contribute to keeping costs down," he says. "Also, it's a recession out there and that's influencing their desire to spend money." "I think the economy has definitely affected the budget world," con-

cludes Janice Rothman, studio manager with Electric Lady Studios in New York. "I don't think labels are willing to invest as much in an album."

GROWTH OF ALL-IN DEALS

The growth of all-in deals, in which producers are given a flat amount to complete a recording project—and often take their fee out of that budget—has also resulted in a new cost-consciousness. In 1989, all-in deals accounted for approximately 30% of all recording projects; in 1990, they represented about 50%, according to several A&R executives and studio owners. In more traditional budgeting, studios and engineers receive purchase orders and bill the record company directly for work done on a project.

A&R executives have mixed opinions about all-in deals, which give producers and artists more control over a project. Until recently, record-company purchase orders were the most common form of budgeting.

"All-ins are less work for our session people," says Roy Ayers III, black music A&R session administrator/coordinator with Warner Bros. "We really got into the all-ins; we can stick to the budget better. We can't track the cost knowing exactly where every penny is going, but as long as we get our product, we're happy." Others prefer using the traditional

purchase order because they feel it keeps the label and the A&R executive more actively involved in all aspects of a recording project.

Although A&R executives do not agree on whether or not recording budgets are really declining overall, they agree that a close watch is being kept on costs.

"I think it's a shakeout," says Margot Core, director of A&R with PolyGram. "A lot of budgets were inappropriately high. Great records can be economically made."

Michael Caplan, VP of A&R with Epic, says that, for him, recording budgets have not changed. "I try and do things as economically as possible, try to spend more time in preproduction and in the rehearsal studio to make sure we're not wasting time in the studio," he says.

TRICKY SITUATION

This cost-saving trend has placed many traditional recording studios—already operating in a highly competitive environment—in an even more delicate predicament. Although budgets have not risen, "everything else goes up," says Barbara Moutenot, studio manager with New York's Skyline Studios. "Equipment costs more, rents are higher. There's obviously some sort of differential there that has to be accounted for."

Although home recording equipment has declined in price, the essential professional studio gear has remained costly, with a top-of-the-line recording console priced upward of \$500,000. Similarly, digital multitrack and two-track tape machines run in the \$150,000-\$200,000 range, and analog multitracks cost \$30,000-\$50,000 or more. Despite the need to frequently update their equipment, most studio owners note that the rates they charge have hardly increased in the last 10-15 years.

Simon Andrews, owner of New York's Right Track Recording, acknowledges that some artists now spend less time in professional studios, thanks to home facilities. But he adds, "A home studio cannot match the professional extent of a studio where you have a full-time maintenance staff keeping the studio running."

Shorewood Profit Dips In Qtr. Packaging Firm Cites Fewer Albums

BY DON JEFFREY

NEW YORK—Shorewood Packaging Corp., a manufacturer of paperboard packaging for recorded music and home video, reports that second-quarter net profit fell 30% from the previous year to \$3.57 million.

Revenues for the period that ended Oct. 27 decreased 5.2% from the comparable quarter to \$35.8 million.

The New York-based company attributes the declines to "current economic conditions" and, more specifically, "continued lack of new releases by major recording artists." Murray Frischer, chief financial officer, adds that home video revenues are also down from the previous year.

For the first six months of this fiscal year, net profit decreased 30% to \$6.26 million on a nearly 2% drop in revenues to \$69.1 million.

Despite the fall in profits and revenues, Shorewood's selling, general, and administrative costs went up 15.6% in the second quarter from the previous year to \$4.49 million. Frischer says SG&A is up because of higher costs for labor, medical insurance, and fuel.

Operating earnings (before interest and taxes) fell 28.3% to \$5.93 million in the second fiscal period.

On the bright side, the company reports that gross margins "substantially improved" from the first to the second quarter and attributes that to "increased operating and production

efficiencies." The gross profit margin rose from 26.4% in the first quarter to 29.1% in the second quarter.

But, in 1989's second quarter, the profit margin was 32.2%. Frischer says increased costs of labor and raw materials and a "difficult economic environment" reduced the margin from the previous year.

During the second quarter, the company acquired Toronto Carton Ltd., a manufacturer of packaging for general consumer products, for \$2.5 million. Frischer says that none

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 26 REPORTERS	SILVER ADDS 51 REPORTERS	BRONZE/ SECONDARY ADDS 171 REPORTERS	TOTAL ADDS 248 REPORTERS	TOTAL ON
ALL THE MAN THAT I NEED WHITNEY HOUSTON ARISTA	0	2	1	3	186
ONE MORE TRY TIMMY T. QUALITY	0	0	3	3	46
SOMEDAY MARIAH CAREY COLUMBIA	0	0	3	3	24
I SAW RED WARRANT COLUMBIA	0	0	2	2	134
HEAT OF THE MOMENT AFTER 7 VIRGIN	0	1	1	2	105
HERE COMES THE HAMMER M.C. HAMMER CAPITOL	0	0	2	2	61
SPEND MY LIFE SLAUGHTER CHRYSALIS	0	0	2	2	44
RESCUE ME MADONNA SIRE	1	0	1	2	3
WHERE DOES MY HEART ... CELINE DION EPIC	0	0	1	1	173
GONNA MAKE YOU SWEAT C&C MUSIC FACTORY COLUMBIA	0	0	1	1	165

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.

TO OUR READERS

Michael Ellis is on vacation. His column will return next week.

LED ZEPPELIN, CCR SCORE BIG IN DECEMBER CERTIFICATIONS

(Continued from page 9)

tinum albums. The band's 1974 debut set topped the 4-million mark.

Five CCR albums were certified multiplatinum, led by "Cosmo's Factory," which topped the 4-million sales mark, and "Green River," which stands at 3 million. In addition, CCR amassed seven platinum albums, five platinum singles, and six gold singles.

In current sales activity, Janet Jackson's "Rhythm Nation 1814" topped the 5-million sales mark, which equals the achievement of her 1986 breakthrough album, "Control."

Bell Biv DeVoe's debut album, "Poison," topped the 3-million mark. New Edition has yet to land even a double-platinum album.

Heart landed its third straight double-platinum album with "Brigade." The group also achieved the feat with its two previous Capitol releases, "Heart" and "Bad Animals."

Bette Midler landed a platinum album ("Some People's Lives") and a gold single ("From A Distance"), equaling her 1989 comeback feat.

Candyman's "Knockin' Boots" became the year's 15th platinum single. Here is the complete list of December certifications.

MULTIPLATINUM ALBUMS

Led Zeppelin, "Led Zeppelin IV," Swan Song/Atlantic, 10 million.
M.C. Hammer, "Please Hammer Don't Hurt

"Em," Capitol, 8 million.

Vanilla Ice, "To The Extreme," SBK, 6 million and 5 million.

Janet Jackson, "Rhythm Nation 1814," A&M, 5 million.

Led Zeppelin, "Led Zeppelin II," Swan Song/Atlantic, 5 million.

Led Zeppelin, "Houses Of The Holy," Swan Song/Atlantic, 5 million.

Led Zeppelin, "In Through The Out Door," Swan Song/Atlantic, 5 million.

Bad Company, "Swan Song/Atlantic, 4 million.

CCR (Creedence Clearwater Revival), "Cosmo's Factory," Fantasy, 4 million.

Phil Collins, "Face Value," Atlantic, 4 million.

Led Zeppelin, "Led Zeppelin I," Swan Song/Atlantic, 4 million.

Led Zeppelin, "Physical Graffiti," Swan Song/Atlantic, 4 million.

Bell Biv DeVoe, "Poison," MCA, 3 million.

CCR, "Green River," Fantasy, 3 million.

Bad Company, "Straight Shooter," Swan Song/Atlantic, 2 million.

Bad Company, "Desolation Angels," Swan Song/Atlantic, 2 million.

CCR, "Bayou Country," Fantasy, 2 million.

CCR, "Willie & The Poor Boys," Fantasy, 2 million.

CCR, "Chronicle," Fantasy, 2 million.

Heart, "Brigade," Capitol, 2 million.

Led Zeppelin, "Led Zeppelin III," Swan Song/Atlantic, 2 million.

Led Zeppelin, "Presence," Swan Song/Atlantic, 2 million.

PLATINUM ALBUMS

Led Zeppelin boxed set, Atlantic, its 11th.

Kiss, "Lick It Up," Mercury/PolyGram, its 10th.

Led Zeppelin, "Physical Graffiti," Swan Song/Atlantic, its 10th.

Led Zeppelin, "Houses Of The Holy," Swan Song/Atlantic, its ninth.

CCR, "Creedence Gold," Fantasy, its eighth.

Led Zeppelin, "Led Zeppelin IV," Swan Song/Atlantic, its eighth.

CCR, "Pendulum," Fantasy, its seventh.

Led Zeppelin, "Led Zeppelin III," Swan Song/Atlantic, its seventh.

CCR, "Cosmo's Factory," Fantasy, its sixth.

Led Zeppelin, "Led Zeppelin II," Swan Song/Atlantic, its sixth.

Bad Company, "Straight Shooter," Swan Song/Atlantic, its fifth.

CCR, "Willy & The Poor Boys," Fantasy, its fifth.

Led Zeppelin, "Led Zeppelin I," Swan Song/Atlantic, its fifth.

Bad Company, "Swan Song/Atlantic, its fourth.

CCR, "Green River," Fantasy, its fourth.

Bette Midler, "Some People's Lives," Atlantic, her fourth.

CCR, "Bayou Country," Fantasy, its third.

Robert Plant, "Pictures At Eleven," Swan Song/Atlantic, his third.

CCR, "Creedence Clearwater Revival," Fantasy, its second.

GOLD ALBUMS

Barry Manilow, "Because It's Christmas," Arista, his 15th.

AC/DC, "74 Jailbreak," Atlantic, its 14th.

George Strait, "Merry Christmas Strait To You," MCA, his 13th.

Led Zeppelin boxed set, Atlantic, its 11th.

Pat Benatar, "Best Shots," Chrysalis, her ninth.

Bad Company, "Holy Water," Atco, its eighth.

Phil Collins, "Serious Hits... Live!," Atlantic, his fifth.

Ratt, "Detonator," Atlantic, its fifth.

Steve Winwood, "Refugees Of The Heart," Virgin, his fifth.

The Cure, "Mixed Up," Elektra, its fourth.

George Jones, "Still The Same Ole Me," Epic/Nashville, his third.

Debbie Gibson, "Anything Is Possible," Atlantic, her third.

Pebbles, "Always," MCA, her second.

Candyman, "Ain't No Shame In My Game," Epic, his first.

Deee-Lite, "World Clique," Elektra, its first.

Twin Peaks soundtrack, Warner Bros.

PLATINUM SINGLES

CCR, "Lookin' Out My Back Door," Fantasy, its fifth.

CCR, "Who'll Stop The Rain," Fantasy, its fourth.

CCR, "Down On The Corner," Fantasy, its third.

CCR, "Lodi," Fantasy, its second.

CCR, "Proud Mary," Fantasy, its first.

Candyman, "Knockin' Boots," Epic, his first.

GOLD SINGLES

CCR, "Sweet Hitch-Hiker," Fantasy, its 13th.

CCR, "Run Through The Jungle," Fantasy, its 12th.

CCR, "Who'll Stop The Rain," Fantasy, its 11th.

CCR, "Commotion," Fantasy, its 10th.

CCR, "Lodi," Fantasy, its ninth.

CCR, "Suzy Q," Fantasy, its eighth.

Bette Midler, "From A Distance," Atlantic, her third.

Kansas, "Carry On Wayward Son," Epic/Associated, its second.

Bad Company, "Rock 'N' Roll Fantasy," Swan Song/Atlantic, its first.

C&C Music Factory, "Gonna Make You Sweat (Everybody Dance Now)," Columbia, its first.

D.N.A. featuring Suzanne Vega, "Tom's Diner," A&M, her first.

INXS, "Suicide Blonde," Atlantic, its first.

Soho, "Hippy Chick," Atco, its first.

Stevie B, "Because I Love You," LMR/RCA, his first.

2 In A Room, "Wiggle It," Charisma, its first.

PAUL GREIN

BLOCKBUSTERS HAVE BANNER YEAR IN 1990 CERTS

(Continued from page 9)

top-selling R&B releases were Janet Jackson's "Rhythm Nation 1814" and BBD's "Poison." Both sold 3 million copies in 1990. Jackson's album sold an additional 2 million in 1989.

Aerosmith's "Pump" was the top metal or hard rock album, with 1990 sales of 3 million copies. It sold an additional million when it was released in 1989.

Three other albums sold 3 million copies last year: New Kids On The Block's "Step By Step," Phil Collins' "... But Seriously," and Michael Bolton's "Soul Provider."

R&B was the only major category to hold its strength last year. Ten albums by black artists—other than rap acts—went platinum last year, the same number as in 1989. By contrast, the number of metal or hard rock albums to go platinum dropped from 12 to eight. The number of country albums to reach the plateau dipped from seven to five.

(These figures and all others in this story include only albums or singles that were certified within two years of their release. This is done to better reflect current sales activity and to minimize the effect of belated certification of back catalog.)

Warner Bros. was the year's top

combined label, with eight platinum albums. This total includes releases on Sire, Duck/Reprise, Geffen, Qwest, and Slash. Atlantic and Columbia were next with seven platinum albums each, followed by Capitol with six. Three combined labels had four platinum albums each: Epic/Associated, SBK, and MCA.

By point of distribution, WEA led with 19 platinum albums. CEMA was second with 15, followed by CBS (11), MCA (five), BMG (four), and PolyGram (two). Two independent labels—Tommy Boy and Walt Disney—landed platinum albums during the year.

Garth Brooks was the only artist to land two platinum albums during the year. The Capitol artist rang the bell in October with both "Garth Brooks" and "No Fences." The latter album topped the 2 million plateau in November.

Three movie-related albums topped the 2 million sales mark last year: the "Pretty Woman" soundtrack, Jon Bon Jovi's "Blaze Of Glory/Young Guns II," and Madonna's "I'm Breathless," featuring songs "from and inspired by" the heavily hyped "Dick Tracy." All three albums spawned No. 1 pop hits.

Five other albums sold 2 million copies in 1990: "New Kids On The Block" (which sold an additional 1 million in 1989), Heart's "Brigade," "Mariah Carey," Poison's "Flesh And Blood," and Sinéad O'Connor's "I Do Not Want What I Haven't Got."

Madonna's "Vogue" was the year's top-selling single, with U.S. sales of 2 million copies. It is only the third single to be certified multiplatinum—following "We Are The World" and Tone Loc's "Wild Thing."

A total of 15 singles were certified platinum last year, signifying sales of 1 million copies each. This represents a slight drop from 1989, when 17 singles made the grade. Rap accounted for seven of last year's 15 platinum singles. Contributing to the total: hits by Biz Markie, Digital Underground, Salt-N-Pepa, Snap, Vanilla Ice, Candyman, and Young M.C.

All but four of the year's platinum singles reached the top 20 on the Hot R&B Singles chart. The four that managed to sell 1 million copies without significant R&B support: Sinéad O'Connor's "Nothing Compares 2 U," New Kids On The Block's "Step By Step," Jon Bon Jovi's "Blaze Of Glory," and Biz Markie's "Just A Friend."

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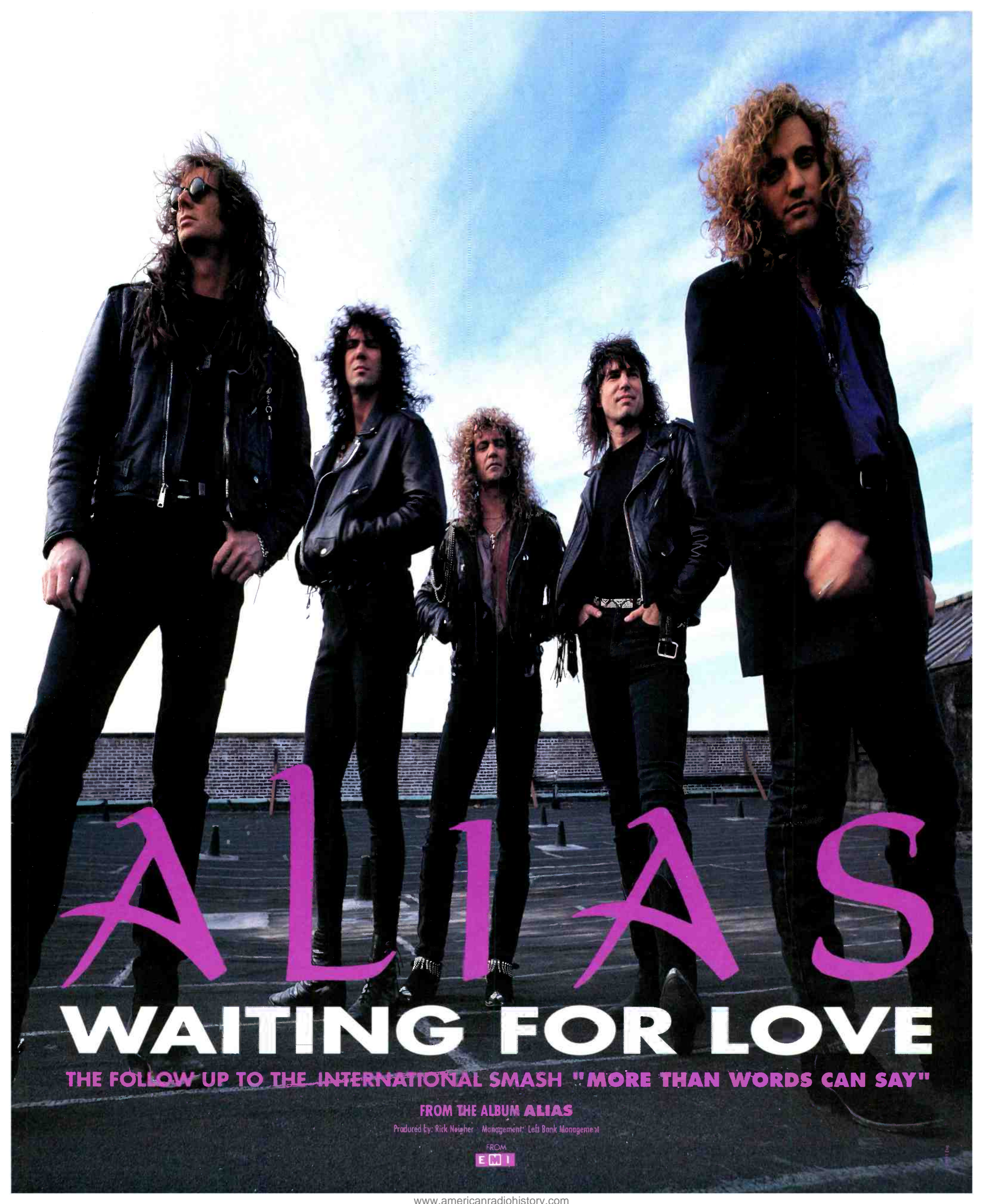
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WAITING FOR LOVE

THE FOLLOW UP TO THE INTERNATIONAL SMASH "MORE THAN WORDS CAN SAY"

FROM THE ALBUM ALIAS

Produced by: Rick Nozler Management: Left Bank Management



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	17	VANILLA ICE ▲ ⁶ SBK 95325* (9.98)	TO THE EXTREME 10 weeks at No. 1
2	2	2	45	M.C. HAMMER ▲ ⁸ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
3	3	3	7	MADONNA SIRE 26440/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION
4	5	5	29	MARIAH CAREY ▲ ² COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
5	4	4	8	WHITNEY HOUSTON ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT
6	6	7	14	BETTE MIDLER ▲ ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES
7	10	42	4	THE SIMPSONS GEFEN 24308 (9.98)	THE SIMPSONS SING THE BLUES
8	8	8	40	WILSON PHILLIPS ▲ ³ SBK 93745 (9.98)	WILSON PHILLIPS
9	7	6	11	PAUL SIMON WARNER BROS. 26098 (9.98)	RHYTHM OF THE SAINTS
10	9	9	15	AC/DC ▲ ATCO 91413 (9.98)	THE RAZORS EDGE
11	11	10	16	GEORGE MICHAEL ▲ COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1
12	12	12	8	PHIL COLLINS ● ATLANTIC 82157 (14.98)	SERIOUS HITS... LIVE!
13	13	14	25	POISON ▲ ² ENIGMA 91813/CAPITOL (9.98)	FLESH AND BLOOD
14	16	24	67	JANET JACKSON ▲ ⁵ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
15	14	13	11	ZZ TOP WARNER BROS. 26265 (9.98)	RECYCLER
16	20	16	41	BELL BIV DEVOE ▲ ³ MCA 6387 (10.98)	POISON
17	15	11	9	TRAVELING WILBURYS WILBURY 26324/WARNER BROS. (10.98)	VOL. 3
18	22	25	43	THE BLACK CROWES ● DEF AMERICAN 24278 /GEFFEN (9.98)	SHAKE YOUR MONEY MAKER
19	17	15	14	GARTH BROOKS ▲ ² CAPITOL 93866* (9.98)	NO FENCES
20	18	18	8	CLINT BLACK RCA 2372* (9.98)	PUT YOURSELF IN MY SHOES
21	19	30	6	NEW KIDS ON THE BLOCK COLUMBIA 46959* (9.98 EQ)	NO MORE GAMES/REMIX ALBUM
22	21	26	10	LED ZEPPELIN ▲ ATLANTIC 82144 (54.98)	LED ZEPPELIN
23	24	17	16	WARRANT ▲ COLUMBIA 45487 (9.98 EQ)	CHERRY PIE
24	23	22	7	GUY UPTOWN 10115/MCA (9.98)	THE FUTURE
25	25	27	41	SOUNDTRACK ▲ ² EMI 93492 (10.98)	PRETTY WOMAN
26	34	36	42	DAMN YANKEES ● WARNER BROS. 26159 (9.98)	DAMN YANKEES
27	30	29	15	INXS ▲ ATLANTIC 82140 (9.98)	X
28	26	21	6	RALPH TRESVANT MCA 10116 (9.98)	RALPH TRESVANT
29	33	37	26	NELSON ● DGC 24290/GEFFEN (9.98)	AFTER THE RAIN
30	27	20	14	VAUGHAN BROTHERS ▲ ASSOCIATED 46225/EPIC (9.98 EQ)	FAMILY STYLE
31	31	23	9	THE CURE ● ELEKTRA 60978 (9.98)	MIXED UP
32	32	31	21	JON BON JOVI ▲ ² MERCURY 8464734 (10.98 EQ)	BLAZE OF GLORY/YOUNG GUNS II
33	28	19	6	CINDERELLA MERCURY 848 018 (9.98 EQ)	HEARTBREAK STATION
34	39	39	7	TESLA GEFEN 24311 (9.98)	FIVE MAN ACOUSTICAL JAM
35	29	33	20	YANNI PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION
36	42	57	26	HARRY CONNICK, JR. ● COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE
37	35	35	30	NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA 45129 (10.98 EQ)	STEP BY STEP
38	41	32	18	DEEE-LITE ● ELEKTRA 60957 (9.98)	WORLD CLIQUE
39	38	41	9	VARIOUS ARTISTS CHRYSALIS 21799* (10.98)	RED HOT & BLUE
40	36	28	8	STEVE WINWOOD ● VIRGIN 91405 (9.98)	REFUGEES OF THE HEART
41	44	43	12	CANDYMAN ● EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME
42	37	56	7	JULIO IGLESIAS COLUMBIA 46857 (9.98 EQ)	STARRY NIGHT
43	53	50	48	SLAUGHTER ▲ CHRYSALIS 21702* (9.98)	STICK IT TO YA
44	40	34	8	PAUL MCCARTNEY CAPITOL 94778 (24.98)	TRIPPING THE LIVE FANTASTIC
45	45	51	15	CARRERAS - DOMINGO - PAVAROTTI ● LONDON 430433*/POLYDOR (9.98 EQ)	IN CONCERT
46	56	45	15	L.L. COOL J ● DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
47	51	48	78	MICHAEL BOLTON ▲ ³ COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER
48	46	38	8	SCORPIONS MERCURY 846 908 (9.98 EQ)	CRAZY WORLD
49	49	55	53	UB40 ● VIRGIN 91324 (9.98)	LABOUR OF LOVE II
50	55	52	34	TONY! TONI! TONE! ● WING 841 902/POLYDOR (8.98 EQ)	THE REVIVAL
51	43	40	7	BARRY MANILOW ● ARISTA 8644 (9.98)	BECAUSE IT'S CHRISTMAS
52	52	53	20	TRIXTER MECHANIC 6389/MCA (9.98)	TRIXTER
53	50	44	17	QUEENSRYCHE EMI 92806 (9.98)	EMPIRE
54	94	—	2	ICE CUBE PRIORITY 7230 (6.98)	KILL AT WILL

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
55	54	47	9	EDIE BRICKELL & NEW BOHEMIANS GEFEN 24304 (9.98)	GHOST OF A DOG
56	63	75	16	RANDY TRAVIS ● WARNER BROS. 26310* (9.98)	HEROES & FRIENDS
57	62	64	41	DEPECHE MODE ▲ SIRE 26081/REPRISE (9.98)	VIOLATOR
58	61	58	20	SOUNDTRACK ▲ VARESE SARABANDE 5276*/MCA (9.98)	GHOST
59	60	49	16	TOO SHORT ● JIVE 1348/RCA (9.98)	SHORT DOG'S IN THE HOUSE
60	68	66	19	JANE'S ADDICTION ● WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL
61	57	46	7	DEBBIE GIBSON ● ATLANTIC 82167* (10.98)	ANYTHING IS POSSIBLE
62	70	67	29	KEITH SWEAT ▲ VENTURE 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
63	64	70	26	STEVIE B LMR 2307/RCA (9.98)	LOVE & EMOTION
64	73	85	36	GARTH BROOKS ▲ CAPITOL 90897 (8.98)	GARTH BROOKS
65	74	71	26	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
66	75	84	37	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
67	77	65	16	PEBBLES ● MCA 10025 (9.98)	ALWAYS
68	84	97	59	PHIL COLLINS ▲ ³ ATLANTIC 82050 (9.98)	... BUT SERIOUSLY
69	78	133	4	PETER GABRIEL GEFEN 24326* (9.98)	SHAKING THE TREE - 16 GOLDEN GREATS
70	69	62	23	WINGER ● ATLANTIC 82103 (9.98)	IN THE HEART OF THE YOUNG
71	67	59	11	AL B. SURE! WARNER BROS. 26005 (9.98)	PRIVATE TIMES... AND THE WHOLE 9!
72	65	74	39	HEART ▲ ² CAPITOL 91820 (9.98)	BRIGADE
73	66	61	16	SOUNDTRACK ● WARNER BROS. 26316* (9.98)	TWIN PEAKS
74	72	73	8	VAN MORRISON MERCURY 847 100 (9.98 EQ)	ENLIGHTENMENT
75	89	83	47	FAITH NO MORE ▲ SLASH 25878/REPRISE (9.98)	THE REAL THING
76	82	80	8	K.T. OSLIN RCA 2365* (9.98)	LOVE IN A SMALLTOWN
77	83	86	17	REBA MCENTIRE ● MCA 10016 (9.98)	RUMOR HAS IT
78	80	81	24	MAXI PRIEST CHARISMA 91384 (9.98)	BONAFIDE
79	48	54	27	NEW KIDS ON THE BLOCK ▲ ² COLUMBIA 45280* (8.98 EQ)	MERRY MERRY CHRISTMAS
80	71	69	14	CARLY SIMON ARISTA 8650 (9.98)	HAVE YOU SEEN ME LATELY?
81	76	68	8	FREDDIE JACKSON CAPITOL 92217 (9.98)	DO ME AGAIN
82	93	100	79	DON HENLEY ▲ ² GEFEN 24217 (9.98)	THE END OF THE INNOCENCE
83	95	103	69	MOTLEY CRUE ▲ ³ ELEKTRA 60829 (9.98)	DR. FEELGOOD
84	86	94	8	ELTON JOHN MCA 10110* (39.99)	TO BE CONTINUED...
85	85	78	13	MEGADETH CAPITOL 91935 (9.98)	RUST IN PEACE
86	102	77	7	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 777* (9.98)	FRESH AIRE 7
87	91	102	14	ROBERT JOHNSON COLUMBIA 46222 (11.98 EQ)	THE COMPLETE RECORDINGS
88	79	63	12	DARYL HALL JOHN OATES ARISTA 8614 (9.98)	CHANGE OF SEASON
89	99	88	7	ROBERT PALMER EMI 93935* (9.98)	DON'T EXPLAIN
90	96	99	8	THE OUTFIELD MCA 10111 (9.98)	DIAMOND DAYS
91	92	92	14	INDIGO GIRLS EPIC 46820 (9.98 EQ)	NOMADS INDIANS SAINTS
92	81	82	6	RUN-D.M.C. PROFILE 1401 (9.98)	BACK FROM HELL
93	90	79	15	JUDAS PRIEST COLUMBIA 46891 (9.98 EQ)	PAINKILLER
94	47	60	23	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1988 (9.98)	A FRESH AIRE CHRISTMAS
95	107	122	84	CLINT BLACK ▲ ² RCA 9668 (8.98)	KILLIN' TIME
96	121	120	68	AEROSMITH ▲ ⁴ GEFEN 24254 (9.98)	PUMP
97	103	171	4	SOUNDTRACK ELEKTRA NONESUCH 79256* (9.98)	THE CIVIL WAR
98	112	127	63	BILLY JOEL ▲ ³ COLUMBIA 44366 (9.98 EQ)	STORM FRONT
99	88	87	9	JIMMY BUFFETT MCA 10022* (9.98)	FEEDING FRENZY
100	98	125	5	FRANK SINATRA REPRISE 26340* (59.98)	THE REPRISE COLLECTION
101	100	98	21	URBAN DANCE SQUAD ARISTA 8640 (9.98)	MENTAL FLOSS FOR THE GLOBE
102	97	104	25	ERIC JOHNSON CAPITOL 90517 (9.98)	AH VIA MUSICOM
103	58	76	30	VARIOUS ARTISTS ▲ ² A&M 3911 (9.98)	A VERY SPECIAL CHRISTMAS
104	106	110	29	BAD COMPANY ● ATCO 91371 (9.98)	HOLY WATER
105	111	101	23	BLACK BOX RCA 2221 (9.98)	DREAMLAND
106	126	111	18	LIVING COLOUR ● EPIC 46202 (9.98 EQ)	TIME'S UP
107	87	109	125	NEW KIDS ON THE BLOCK ▲ ⁸ COLUMBIA 40985 (9.98 EQ)	HANGIN' TOUGH
108	114	112	42	ALAN JACKSON ● ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
109	105	89	9	PET SHOP BOYS EMI 94310* (9.98)	BEHAVIOR

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

Billboard® Top Pop Albums™ continued

FOR WEEK ENDING JANUARY 12, 1991

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
110	136	159	41	SINEAD O'CONNOR ▲ ² ENSIGN 21759/CHRYSALIS (9.98)	I DO NOT WANT WHAT I HAVEN'T GOT
111	110	91	9	BIG DADDY KANE COLD CHILLIN' 26303/REPRISE (9.98)	TASTE OF CHOCOLATE
112	120	198	4	SOUNDTRACK ASSOCIATED 46982*/EPIC (9.98 EQ)	DANCES WITH WOLVES
113	59	72	28	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1984 (9.98)	MANNHEIM STEAMROLLER CHRISTMAS
114	108	93	10	LYNCH MOB ELEKTRA 60954* (9.98)	WICKED SENSATION
115	109	106	175	GEORGE WINSTON ▲ WINDHAM HILL 1025/A&M (9.98)	DECEMBER
116	113	117	33	GEORGE STRAIT ● MCA 6415 (9.98)	LIVIN' IT UP
117	118	116	25	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME
118	104	105	76	NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA 40475 (6.98 EQ)	NEW KIDS ON THE BLOCK
119	115	107	57	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (9.98 EQ)	PICKIN' ON NASHVILLE
120	125	128	8	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP
121	116	96	8	MORRISSEY SIRE 26221*/REPRISE (9.98)	BONA DRAG
122	127	130	7	FATHER M.C. UPTOWN 1006/MCA (9.98)	FATHER'S DAY
123	117	121	10	THE CHARLATANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98)	SOME FRIENDLY
124	122	124	27	GARY MOORE CHARISMA 91369* (9.98)	STILL GOT THE BLUES
125	119	126	10	DEEP PURPLE RCA 2421 (9.98)	SLAVES AND MASTERS
126	132	142	6	FRANK SINATRA CAPITOL 94777 (59.98)	THE CAPITOL YEARS
127	147	113	32	CONCRETE BLONDE I.R.S. 82037*/MCA (9.98)	BLOODLETTING
128	123	114	9	DWIGHT YOAKAM REPRISE 26344* (9.98)	IF THERE WAS A WAY
129	128	119	71	THE RIGHTEOUS BROTHERS ● VERVE 823 662*/POLYDOR (6.98 EQ)	THE RIGHTEOUS BROTHERS GREATEST HITS
130	146	118	35	BILLY IDOL ▲ CHRYSALIS 21735 (9.98)	CHARMED LIFE
131	135	162	45	ORIGINAL LONDON CAST POLYDOR 8315631 (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS
132	129	115	13	THE SOUP DRAGONS BIG LIFE 842 985/MERCURY (8.98 EQ)	LOVEGOD
133	140	138	10	KING'S X MEGAFORCE 82145*/ATLANTIC (9.98)	FAITH HOPE LOVE BY KING'S X
134	166	153	8	SLAUGHTER CHRYSALIS 21816* (6.98)	STICK IT LIVE
135	144	172	130	PAULA ABDUL ▲ ⁷ VIRGIN 90943 (9.98)	FOREVER YOUR GIRL
136	139	143	19	ANTHRAX MEGAFORCE 846480/ISLAND (9.98)	PERSISTENCE OF TIME
137	NEW ►	1	SOUNDTRACK GEFEN 24310 (10.98)	MERMAIDS	
138	137	129	11	CHET ATKINS & MARK KNOPFLER COLUMBIA 45307* (8.98 EQ)	NECK & NECK
139	134	136	5	JEFFREY OSBORNE ARISTA 8620 (9.98)	ONLY HUMAN
140	101	90	7	VARIOUS ARTISTS WINDHAM HILL 1098* (9.98)	A WINTER'S SOLSTICE III
141	133	132	6	LOOSE ENDS MCA 10044 (9.98)	LOOK HOW LONG
142	124	140	104	SOUNDTRACK ▲ ² ATLANTIC 81933 (9.98)	BEACHES
143	141	163	5	PAUL MCCARTNEY CAPITOL 95379* (10.98)	TRIPPING THE LIVE FANTASTIC HIGHLIGHTS
144	149	164	58	KENNY G ▲ ARISTA 13-8613 (13.98)	LIVE
145	161	123	20	N.W.A. RUTHLESS 7224/PRIORITY (6.98)	100 MILES AND RUNNIN'
146	145	151	84	BOB MARLEY AND THE WAILERS ▲ ² TUFF GONG 422-846-210/ISLAND (9.98 EQ)	LEGEND
147	131	95	13	IRON MAIDEN ● EPIC 46905 (9.98 EQ)	NO PRAYER FOR THE DYING
148	138	108	15	THE ROBERT CRAY BAND FEATURING THE MEMPHIS HORNS MERCURY 846 652 (9.98 EQ)	MIDNIGHT STROLL
149	172	183	61	BILLY JOEL ▲ ² COLUMBIA 40121 (11.98 EQ)	GREATEST HITS VOL. I & II
150	183	—	12	CHRIS ISAAK REPRISE 25837 (9.98)	HEART SHAPED WORLD
151	173	—	62	HARRY CONNICK, JR. ● COLUMBIA 45319 (9.98 EQ)	MUSIC FROM "WHEN HARRY MET SALLY ..."
152	RE-ENTRY	10	THE JUDDS CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	
153	142	139	12	STYX A&M 5327 (8.98)	EDGE OF THE CENTURY
154	174	157	4	2 IN A ROOM CUTTING 91594* (9.98)	WIGGLE IT
155	156	149	17	STEELHEART MCA 6368 (9.98)	STEELHEART

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)*	TITLE
156	RE-ENTRY	35	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING	
157	176	176	31	SNAP ● ARISTA 8536 (9.98)	WORLD POWER
158	NEW ►	1	C&C MUSIC FACTORY COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT	
159	162	152	152	ORIGINAL LONDON CAST ▲ POLYDOR 831 273 (17.98 EQ)	PHANTOM OF THE OPERA
160	171	165	92	BONNIE RAITT ▲ ² CAPITOL 91268 (8.98)	NICK OF TIME
161	150	135	19	PRINCE ● PAISLEY PARK 27493/WARNER BROS. (12.98)	GRAFFITI BRIDGE
162	157	147	25	IGGY POP VIRGIN 91381 (9.98)	BRICK BY BRICK
163	154	160	5	CATHY DENNIS POLYDOR 847 267 (9.98 EQ)	MOVE TO THIS
164	160	161	9	EVERY MOTHER'S NIGHTMARE ARISTA 8633 (9.98)	EVERY MOTHER'S NIGHTMARE
165	RE-ENTRY	33	VAN MORRISON ● MERCURY 841 970 1 (9.98 EQ)	THE BEST OF VAN MORRISON	
166	148	131	7	LEVERT ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE
167	155	148	17	KATHY MATTEA MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
168	153	146	19	DINO ISLAND 846481 (9.98)	SWINGIN'
169	130	145	34	PAULA ABDUL ▲ VIRGIN 91362 (9.98)	SHUT UP AND DANCE
170	158	150	7	SISTERS OF MERCY ELEKTRA 61017* (9.98)	VISION THING
171	143	137	15	THE PARTY HOLLYWOOD 60980*/ELEKTRA (9.98)	THE PARTY
172	179	166	65	AFTER 7 ▲ VIRGIN 91061 (9.98)	AFTER 7
173	163	158	11	JASMINE GUY WARNER BROS. 26021 (9.98)	JASMINE GUY
174	151	144	20	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS
175	152	134	15	COCTEAU TWINS 4 A.D. 93669/CAPITOL (9.98)	HEAVEN OR LAS VEGAS
176	165	141	16	NEIL YOUNG & CRAZY HORSE REPRISE 26315 (9.98)	RAGGED GLORY
177	182	—	14	OLETA ADAMS FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
178	164	154	8	BOBBY MCFERRIN EMI 92048* (10.98)	MEDICINE MUSIC
179	192	194	17	RUSH MERCURY 838 936* (19.98 EQ)	CHRONICLES
180	178	169	12	SLAYER DEF AMERICAN 24307/GEFFEN (9.98)	SEASONS IN THE ABYSS
181	RE-ENTRY	121	AC/DC ▲ ¹⁰ ATLANTIC 16018 (6.98)	BACK IN BLACK	
182	167	155	8	SOHO ATCO 91585 (9.98)	GODDESS
183	184	184	4	VARIOUS ARTISTS A&M 5339* (8.98)	JAM HARDER
184	177	—	12	VARIOUS ARTISTS NARADA 63095*/MCA (9.98)	THE NARADA WILDERNESS COLLECTION
185	175	168	11	MARY-CHAPIN CARPENTER COLUMBIA 46102* (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK
186	170	—	2	OTTMAR LIEBERT HIGHER OCTAVE 7030* (9.98)	POETS & ANGELS
187	180	193	17	BREATHE A&M 5320 (8.98)	PEACE OF MIND
188	169	156	11	DAVID CASSIDY ENIGMA 7-73554* (9.98)	DAVID CASSIDY
189	181	177	15	ALIAS EMI 93908* (9.98)	ALIAS
190	185	185	9	JELLYFISH CHARISMA 91400* (9.98)	BELLY BUTTON
191	186	170	11	INFORMATION SOCIETY TOMMY BOY 26258/REPRISE (9.98)	HACK
192	190	190	31	THE JEFF HEALEY BAND ● ARISTA 8632 (9.98)	HELL TO PAY
193	NEW ►	1	SOUNDTRACK COLUMBIA 47078 (10.98)	GODFATHER III	
194	188	197	10	THE CONNELLS TVT 2580 (8.98)	ONE SIMPLE WORD
195	194	180	16	TAKE 6 REPRISE 25892 (9.98)	SO MUCH 2 SAY
196	193	—	2	JIMI HENDRIX REPRISE 26435* (39.98)	LIFELINES: THE JIMI HENDRIX STORY
197	199	179	77	THE 2 LIVE CREW ▲ LUKE 107 (9.98)	AS NASTY AS THEY WANNA BE
198	196	174	22	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT
199	189	187	10	HINDU LOVE GODS GIANT 24406/REPRISE (9.98)	HINDU LOVE GODS
200	187	178	11	HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)

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VID STORES ARE MERRY OVER POST-CHRISTMAS RENTALS, SELL-THROUGH

(Continued from page 4)

nomenal "Batman," contributed to a successful fourth quarter. "This year," he says, "there were 39 new programs that aired in the fall schedule and there have not been great releases in the quarter." In addition, he says, the weather this season has been unusually temperate in the Northeast, Palmer's market, keeping potential renters outdoors, away from stores.

Despite Palmer's mediocre showing for the quarter, Balner says he is encouraged by the moderate growth he has seen since October. "I'm satisfied," he says, "for the first time in three months."

At 60-store Tower Records/Tower

Video, based in West Sacramento, Calif., VP of video purchasing and distribution John Thrasher says that, for the final 10 days of the year, Tower Video posted a 12% overall increase with respect to the same period last year, while the comp-store figure was 7%. For the fourth quarter, Thrasher says, because October and November were such weak months, his chain logged increases of 7% overall and 3% in comp stores.

The chain's top four sellers this season were "Pretty Woman," "Total Recall," Disney's "Peter Pan," and "Teenage Mutant Ninja Turtles: The Movie," he says, noting that Tower derives 75% of its total video reve-

nues from sell-through product.

Another factor favoring both rental and sell-through in the closing days of the year has been the translation of box-office success to retail sales. For example, "The Godfather III," which opened in theaters on Christmas day, spurred sales of the "Godfather Epic" video package.

Terrel Frey, senior buyer at 80-store, Los Angeles-based Music Plus, reports that "The Godfather Epic," despite its \$99.95 price point, has vaulted to No. 10 on the chain's sell-through chart, while the original "Godfather" and its sequel paced the rental action during the year's final week. In fact, the "Godfather" tapes surpassed such strong renters as "RoboCop," "Men At Work," and "Dick Tracy."

NO NEW RELEASES

Beth Beard, sell-through buyer at 208-store, Springfield, Va.-based Erol's, says, "Considering that there were no new releases, it was a strong week in sell-through." She reports heavy action on such top sellers as "Pretty Woman," "Peter Pan," and "Teenage Mutant Ninja Turtles: The Movie," as well as a surge in sales of exercise tapes.

Noting that 1989's "Batman" was an unusual phenomenon, Beard says, "It's hard to compare last year to this year. 'Batman' just doesn't make it apples to apples." Nevertheless, she says, "sales were still good this quarter."

At Camelot Music, a 280-store combo chain based in North Canton, Ohio, video buyer Mike Dungan says,

"Music video led the charge" in sell-through, particularly titles by Madonna, M.C. Hammer, and Vanilla Ice. Also, says Dungan, such titles as "Pretty Woman" and Paramount's \$14.95 items, "Grease" and "Top Gun," posted "big numbers chain-wide."

Dungan reports an increase in laserdisc sales with respect to last year, the top three laser titles being "Total Recall," "Peter Pan," and "The Hunt For Red October."

On a comparative-store basis, says Dungan, Camelot's sell-through business for the week between the holidays is "easily up a couple of percentage points, which we're extremely satisfied with." Comparative-store estimates take into account outlets open at least one year.

For the fourth quarter, Dungan estimates that this year "was just as strong as the last couple. Hit business was a little soft, with the exception of 'Pretty Woman,'" which he says outperformed last year's "Batman."

GOOD OL' BAD WEATHER

In the Southeast and Deep South, wet and cold weather proved beneficial for the 90-store Video Express chain, headquartered in Birmingham, Ala. District manager Jerry Donaldson says, "Beginning Christmas and almost up to New Year's Eve, it was either raining or drizzling. We were up 20%," he says of the comparative-store gross performance figure for the chain, which derives 98% of its revenue from rentals. "Without the rain, I estimate we would have been up no

better than 10%," Donaldson says.

Likewise, Leonard Silver, president of 15-unit, Buffalo, N.Y.-based Record Theatre, says, "Video sell-through was up 20% for December" on a comp-store basis.

The closing week of 1990 provided a great boost to Waldenbooks, the 1,100-store, Stamford, Conn.-based bookstore chain that also stocks sell-through video. "More titles sold at a better percentage than a year ago," says Bryan Curtis, a buyer.

Although hard figures have not yet come in, Curtis notes that more titles this year sold beyond the initial buy, forcing reorders. He mentions "The Little Mermaid" and both of GoodTimes Home Video's "Babysitters Club" titles as especially strong sellers. "The Godfather Epic" also performed well, he notes, as did "The Civil War," which was offered on a one-time purchase basis.

Similarly, Ted Engen, president of the 850-store Video Buyer's Group, says "the last 10 days [of the year] helped considerably" in terms of fourth-quarter results, which he acknowledges are bleak.

According to Engen, VBG projected that fourth-quarter sell-through business would be up 30% on a comp-store basis versus a year ago, but it rose by only 10%. "And that's inflated because so many of our members were not that much into sell-through last year," he notes.

Rental income was down 20% from the prior-year period, Engen says. "The two areas hit hardest, for whatever reasons, are Missouri and Kansas."

HOLIDAY SALES SURGE FOR RETAILERS

(Continued from page 4)

Wee Three Records. "In a lot of our stores, we had snow on Thursday and Friday, but performance was still strong," he says. "Overall, we were very pleased with holiday sales, not just at the end but throughout the month."

Unlike other chains, which could concentrate fully on holiday sales, Wee Three spent December trying to digest its acquisition of 49 stores from Cinnaminson, N.J.-based Wall To Wall Music & Video. "We were pleased with the speed with which we restocked them to get them back to their potential," Bamford says.

On the West Coast, Mary Ann Levitt, president of 33-unit, Sausalito, Calif.-based Record Shop, says, "Post-Christmas turned out to be very good for us—better than pre-Christmas—in terms of percentage increase." Comparable-store sales for December were "up a little" over last year, she adds.

Meanwhile, Bruce Jesse, VP of advertising and sales promotion at Torrance, Calif.-based Warehouse Entertainment, says sales at the 284-unit chain rebounded nicely after a slow start for the holiday selling season. While declining to give specifics, Jesse says that same-store figures

are up over last year.

"It was a late Christmas for us," he explains, "but it came in very strong, starting Thursday the 20th, and it continued very strong immediately after Christmas. Our post-Christmas sales were very strong relative to last year." Jesse adds that heavy metal and rap titles sold better after Christmas than before, presumably because kids were buying for themselves then.

Spec's Music & Video, the 58-unit, Miami-based chain, is another company that attributes a strong December to a late sales surge. Sales for the week after Christmas were "very good—it helped make the month a little bit better," says chief financial officer and VP Peter Blei. He estimates that the percentage increase over the same period the previous year on a same-store basis was in the "hefty double-digit" range.

Jim Roe, newly appointed major-label buyer for the 138-unit, Owensboro, Ky.-based Disc Jockey chain, says figures aren't in yet for the last week of December but that the rest of the month showed "some pretty good increases" over the same time the previous year. He estimates the jump to have been around 10%.

Prism Reports Big Losses Firm Blames Poor B-Movie Sales

NEW YORK—Prism Entertainment Corp., drawing lower sales than expected from releases of B movies on home video in the third quarter, reports a big loss and a 21% decline in total revenues.

For the three months that ended Oct. 31, Prism booked a net loss of \$582,000 on revenues of \$3.62 million, compared with net income of \$394,000 in the year-earlier period.

In the quarter, the company says, home video sales of the theatrical release "Any Man's Death" failed to reach \$250,000. The year before, revenues from two releases, "Bye Bye Baby" and "My Mom's A Werewolf," topped \$2.2 million.

But, according to chief financial officer Earl Rosenstein, prospects look better for the current, fourth quarter. He says revenues in November and December alone are nearly 70% of the previous year's three-month results. Current videos that "performed very well" are "The Gamble" and "The Willies," neither of which was in theatrical release.

For the nine months that ended Oct. 31, Los Angeles-based Prism re-

ports a net loss of \$117,000 and a 5.4% increase in revenues to \$11.3 million. In the same period the year before, Prism had a net profit of \$870,000.

During the current quarter, Prism canceled its five-year distribution agreement with Paramount Home Video, which was handling sales and marketing for Prism (Billboard, Jan. 5).

Prism states that sales increases for the nine months ended Oct. 31 were "not sufficient to cover the additional distribution expenses associated with the Paramount agreement."

But Rosenstein says the Paramount pact was not ended because of higher costs. "We had a very good relationship, but we felt it would be better to do it on our own. They were gracious and agreed with us."

In 1990, Prism released more than 24 B titles on home video, according to Rosenstein.

Prism's stock, which trades on the American Stock Exchange, closed at \$2 a share on the final trading day of 1990. Its price during the year ranged from \$1.375 to \$4.

DON JEFFREY

SUCCESS LIKELY TO BREED RENTAL TITLES ABOVE \$90

(Continued from page 1)

expect to see several titles hit that mark this year. Moreover, Buena Vista Home Video's "Dick Tracy" and a few other titles have carried a \$93 list, and observers believe price points in the \$93-\$95 area will be far more commonplace as variable pricing expands.

In fact, analysts predict that if Paramount opts not to offer a sell-through price on "Ghost"—an expected March release—it could very well be the next title at the \$99 mark. Paramount says it has not firmed plans on the title yet.

Says one studio executive, "I do think [the success of 'Hunt' and 'Tracy'] signals that for very strong titles, the market can bear higher prices. So from that perspective, it's not unreasonable to assume that you will see higher prices on the stronger titles."

Says Dave Mount, chairman of LIVE Home Video, "I think you will see more high-profile titles coming out at higher price points. Price elasticity being what it is, you will see some slightly higher price points in 1991. I'm not sure about 1992."

"There is a saturation point for titles that dealers can afford to bring in at a high price," he adds. "I still think it's around 400,000 on a net basis for the U.S. As the marketplace expands, that number becomes a little bit of a moving target. But I don't think things are open-ended."

As the price levels of top-drawer A titles move upward, less appealing rental product will remain at its current average level of \$79.95, say some observers. J.D. Mandelker, head of Sight & Sound Distributors in St. Louis, contends that "\$89.95

hardly exists now as a price point. Basically, I think you'll see \$79.95 and then various price points in the low-to mid-90s. \$89.95 is only there for people who don't have the titles to go up with but don't want to lower their prices to \$79.95."

Mandelker also believes all the suppliers will eventually dispense with list pricing, at least on frontline rental product. "List prices really don't mean much in a rental market anyway," he says. During the past year, studios have been steadily moving toward open-list pricing, Orion Home Video being the most recent example (Billboard, Jan. 5).

As list disappears, the opportunities for variable pricing increase. "I think you will begin to see differentiated prices based on the value of a title in the market," says one studio executive. "It gets a little complicated to have all those different prices, but lots of businesses do it on a regular basis, so there's nothing inherently impossible about it. It may seem unusual for the video industry, but that's only because we've traditionally held to certain fixed [pricing] tiers. I think you'll see the industry moving away from that. That's easier to do when you have no list prices."

DROPPING PRICES

Does "variable pricing" mean studios, in general, would be willing to consider dropping the price for lesser A product during 1991, not to mention B and C product?

"That's a problem we are wrestling with," says another studio executive. "Dealers don't seem to buy less if we price high and they don't seem to buy more if we price low, particularly on

B and C product. It's really sort of a Twilight Zone for [the studios]. While we're willing to go to more variable pricing, we need to see some response from the retailers.

"That's one reason we and other studios are going to more direct selling. It allows you to make your case directly to the retailer for why you are doing whatever it is you're doing on a particular title."

Says Richard Cohen, executive VP, Buena Vista Home Video Worldwide, "The power resides in the buyers, not the sellers. If the product is strong enough and the marketing and sales support components are strong enough, the buyers ought to buy. If not, then the buyers ought not to buy."

"Price is only one component," he adds, "It's a distortion to focus exclusively on price as happened on 'Red October.' It's not the central issue."

"What 'Dick Tracy' demonstrates is that we don't know what the limits are for a great title. Those limits are set by how creative, how aggressive, and how imaginative people can be in taking full advantage of a full range of video-rental and -sale opportunities. When we have been creative and innovative with a program which addresses such issues as the greatness of the title, the support and the profitability for everyone involved, there's been a fabulous response. That's what the 'Dick Tracy' experience says to the marketplace."

Cohen also believes the "Tracy" experience should help to shatter notions of so-called A title "formula buying" on the part of many retailers. Like other suppliers, Cohen believes that retailers should re-evaluate their approach to buying A titles.

EVERYBODY'S DOING THE 'BARTMAN'

(Continued from page 4)

looking at one-day [order] figures of 100,000."

"The Simpsons Sing The Blues" is racking up these extraordinary numbers without the benefit of a commercially available single for "Do The Bartman." "We decided very early on to make only the album available," Smith says.

He continues, "What we realized—is that people were going to be pinched for money this year. A \$7.99 cassette became the biggest item on any kid's Christmas list."

Geffen serviced a pro CD of "Do The Bartman" to radio Nov. 26-27; the CD featured six different mixes of the song ("so it could be played in every format," Smith explains) and came packaged with a cartoon "flip book" of Bart Simpson doing the Bartman dance step.

The song got more than 100 top 40 adds the first week, according to Smith, who notes that a variety of formats were playing other tracks from the album.

"AOR was playing 'Born Under A

Bad Sign,' which features B.B. King on guitar," Smith says. "We had stations as diverse as KCRW [Los Angeles, a National Public Radio outlet] playing it."

VIDEO PHENOMENON

The "Do The Bartman" video, completed at an animation studio in Hungary and rushed into the country Dec. 5, premiered on the Fox Broadcasting Co. Dec. 6, immediately following the regular "Simpsons" broadcast. The video premiere drew a 16.1 rating and a 25% share of viewers watching commercial TV that evening (the regular broadcast drew a 14.9 rating).

The MTV debut of "Do The Bartman" came a half-hour after the Fox premiere, following an MTV News segment on the making of the album. The clip garnered ratings 70% higher than normal for the 9 p.m. Thursday time slot on the music-video channel.

"With the numbers that Fox gets on 'The Simpsons,' we started off with a huge bang," says Peter Baron, Geffen's director of video promotion

and production. "Fox was reaching far more people than MTV could, but then to follow it up with MTV was really impactful."

MTV, which teased the video's debut several times daily for more than a week in advance of its airing, has placed the video in heavy rotation, which Baron says has been a tremendous boost: "Considering that it's getting played at least five or six times a day in significant times, it's had to have a major influence on retail and radio."

MTV had an exclusive on the clip, which barred other video outlets from airing it for varying amounts of time. However, NBC's "Saturday Morning Videos" aired it Jan. 5. Twenty-four-hour-a-day outlets, such as Video Jukebox Network, are barred from playing the clip for six months.

"I don't think it hurt to give MTV the exclusive because they're playing it to the hilt," says Baron.

Smith says the Simpsons album was also the subject of "a big early press campaign" initiated by Geffen

publicity and the independent PR firm of Pickwick, Maslansky & Koenigsberg. "The very week the album came on sale, we had coverage in USA Today and other major outlets," Smith says.

"The Simpsons Sing The Blues" was heavily advertised in pre-Christmas Sunday circulars. In-store merchandising for the album included custom Bart Simpson dumps and posters.

"If there was one record that a mall store would want to be merchandising at Christmas, it was 'The Simpsons,'" Smith says.

"The Simpsons Sing The Blues" was the No. 4 album at the 21-unit Chicago-based Flip Side chain last week. According to buyer Kevin Adams, the album is selling mostly on cassette and is appealing to a younger crowd.

The album is also "one of the hottest sellers" at the 15-unit, Buffalo, N.Y.-based Record Theatre chain, according to VP David Colson.

"On [store reports] I have seen so far, it is in the chain's top five," says Colson, who also notes that the album is a big cassette seller with strong R&B sales, indicative of a diverse consumer base.

Bruce Jesse, VP of advertising and sales promotions for 284-unit, Torrance, Calif.-based Wherehouse Entertainment, says that "The Simpsons Sing The Blues" was the No. 2 cassette seller and the No. 17 CD title last week.

The 111-unit, Pittsburgh-based National Record Mart; Record Shop, the 33-unit chain based in Sausalito, Calif.; and Spec's Music & Video, the 58-unit chain based in Miami, also report the title among their top sellers.

NEW CONTENDERS ENTERING THE LABEL ARENA

(Continued from page 68)

that is still being formed—Giant Records saw just one of its 1990 releases hit the Top Pop Albums chart. That album, the self-titled debut by the Hindu Love Gods, peaked at No. 168; a track from it, a version of Prince's "Raspberry Beret," also reached the No. 27 slot on the Modern Rock Tracks chart. Likewise seeing alternative success was "Onion Skin" by Boom Crash Opera, which peaked at No. 8 on the same chart.

Making the smallest splash in 1990 was yet another nonspinoff label, Hollywood Records—which, at the same time, released the fewest albums. Of the five albums the label has released since August, only the eponymous debut by the Party has hit the Top Pop Albums chart, peaking at No. 137. Of those five albums, however, two—Roseanne Barr's and the "Three Men & A Little Lady" soundtrack—were not released until December.

All four labels have significant growth plans for 1991.

Within the first few months of the

year, DGC will release debut albums by an assortment of artists including the Throbs, Kane Roberts, King Of Kings, Apollo Smile, Tyketto, I Love You, Galactic Cowboys, the Nymphs, and Candy Skins.

Similarly, Charisma will bow new releases by the Knack, Coro (through Cutting Records), Southgang, the Golden Palominos, Nia Peebles, and .38 Special. Additionally, the label will add a new blues imprint, Point Blank Records, which will feature such well-known blues artists as Albert Collins and the Kinsey Report.

At Giant, label owner Azoff says the bulk of 1990's releases were mostly developmental projects—"other than Boom Crash Opera," he says, "which Warner did go for at top 40, before I had any staff, and didn't get." Because of that early lack of full staffing, says Azoff, Giant devoted its energies to projects that did not require full top 40 promotion. "We realized that we couldn't depend on Warner, with their load, to carry that ball for us." Thus, he says, early re-

leases by such acts as Too Much Joy, 9 Ways To Sunday, the Beautiful, and Terrell were worked at either alternative or album rock radio.

With a field staff now in place, says Azoff, Giant is "ready to go" and will now be working tracks by Tara Kemp, as well as Boom Crash Opera and Valentine. Due in March from Giant is the soundtrack to "New Jack City," an album featuring new urban signings Full Swing, Essence, and Color Me Badd.

Expected to be emerging from Hollywood Records in 1991 are new releases by rockers Havana Black, the Ministers, the Poorboys, Scream, T-Ride, Pleasure Thieves, and Vanity Kills; rap acts Organized Confusion and Lifers' Group; funk-rockers Circle Of Soul; and pop/R&B artist Brent Hutchins. Also due Feb. 5 is "Innuendo," a new album from Queen, whose back catalog Hollywood also acquired in 1990.

Assistance in preparing this story was provided by Chris Morris.

AMERICAN MUSIC AWARDS NOMINATIONS

(Continued from page 10)

favorite female vocalist in both pop and soul. She faces Jackson, Madonna, Paula Abdul, and Sinéad O'Connor in the pop contest, and squares off against Jackson, Regina Belle, Miki Howard, and Lisa Stansfield in the soul sweepstakes. Carey is also a finalist for favorite new pop artist, where she faces Wilson Phillips and Ice.

Michael Bolton is the third nominee for favorite male pop artist. Keith Sweat rounds out the field of favorite male soul artist nominees.

Aerosmith, Motley Crüe, and Poison are the nominees for favorite heavy metal artist and album. Aerosmith appears to have the edge because it is also nominated for favorite pop/rock group, along with Bell Biv DeVoe and New Kids On The Block.

Alabama is shooting for its ninth consecutive award as favorite country group, though sentiment may help swing the award to perennial bridesmaids the Judds. Naomi Judd

recently announced that she was retiring from concerts due to health reasons. Shenandoah is the third nominee in this category.

Randy Travis, who swept the country awards the last three years—winning for favorite male artist, album, and single—isn't nominated in any category this year. George Strait, who routinely lost to Travis the last few years and who has yet to win an American Music Award, is nominated in all three categories. Clint Black is also nominated in the male and album categories. Garth Brooks is nominated in the male and single divisions. Reba McEntire rounds out the list of favorite-album candidates; the Judds complete the list of favorite-country-single nominees.

McEntire will vie for her fourth consecutive award as favorite female country vocalist against challengers Patty Loveless, Kathy Mattea, Lorrie Morgan, and K.T. Oslin.

Facing "U Can't Touch This" in the

favorite-soul-single category are Tony! Toni! Toné's "Feels Good" and Sweat's "Merry Go Round."

Competing with Bell Biv DeVoe for favorite soul group: After 7 and Tony! Toni! Toné! Facing BBD in the favorite-new-soul-artist category: Stansfield and Johnny Gill. BBD's competition for favorite new dance artist: En Vogue and Michelle (who is also nominated for favorite dance artist).

Public Enemy's "Fear Of A Black Planet" is the third nominee for favorite rap album. Too Short rounds out the field of favorite-rap-artist nominees.

Facing Ice in the favorite-new-rap-artist finals are Candyman and Digital Underground.

Nominated for favorite new heavy metal artist: Bruce Dickinson, Don Dokken, and Slaughter. Vying for favorite new country artist: Alan Jackson, Kentucky Headhunters, and Travis Tritt.

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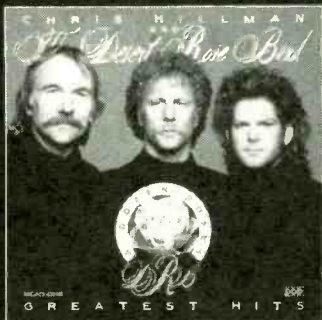
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FALL ARBS SHOW TOP 40 AT CROSSROADS

(Continued from page 4)

[KLSX] and the Pirate format."

KABC dropped from third to fifth (4.9-4.3), but the decline cannot be attributed to the recent departure of longtime morning co-host Bob Arthur. The new Ken [Minyard] & [Roger] Barkley morning show was up (5.5-5.8). L.A.'s other morning mainstay, Rick Dees, was down 5.4-5.2, as were KOST's Mark Wallengren & Kim Amidon (5.3-4.4), and Pirate's Scott Shannon (2.9-2.4).

In other L.A. highlights, Spanish-language KLVE shot up 2.8-3.7, while rival KWKW dropped 3.6-3.3. Urban KKBT, which topped the fall Birch survey, continued its climb in Arbitron, up 3.0-3.5, while its urban competitors continued to feel the heat, among them KDAY (1.3-7), KACE (1.2-1.2), and KJLH (1.1-9).

In New York, WRKS' urban rival, WBSL, was up 3.7-4.0. AC WLTW held steady at 5.1, but moved from third to second place overall, swapping places with oldies WCBS-FM (5.1-5.0). Easy WPAT-FM rebounded significantly (3.6-4.8), capturing fourth place, with Z100 rounding out the top five.

The most dramatic change in New York was album WNEW-FM's drop from 4.1-3.2, due in part to a 3.9-2.8 decline in Dave Herman's morning show. Station manager Ted Utz calls it a fluke. "We know the station performs better than the latest book," he says. WNEW, however, did manage to top suburban Monmouth-Ocean, N.J. (KLOS also topped suburban Orange County, Calif.)

Capturing some of WNEW's falling morning numbers was classic rock WXRK (K-Rock) morning man Howard Stern (5.5-6.6). Stern's gain helped K-Rock beat WNEW with a 3.5.

Stern now has the second-highest-rated morning show in the city behind N/T WINS with a 7.7. Stern's 21.7 share of men 18-34 also helped the station to capture the No. 1 position in that demo (9.1-10.4).

N/T WABC PD John Mainelli marked his return to the station with a significant jump from 2.6-3.4. Mainelli attributes a 2.7-3.8 boost in morn-

ings to the growing acceptance of the Jay Diamond and Joy Behar morning and midday shows.

Other significant morning numbers included N/T WCBS-AM (6.1-5.6), WRKS (4.2-4.7), and sports station WFAN's Don Imus (3.3-3.8), even as WFAN was down 3.1-2.7.

In Long Island, N.Y., where WNEW-FM now simulcasts with WWHB, the station was up 3.6-4.0, while WXRK was up 3.7-4.3. AC WALK once again ruled the Island, moving up 6.6-7.2. Also, album WBAB-FM dropped 5.2-4.5. Top 40 WBLI was down 4.9-4.4. And adult

standards WHLI dipped 3.9-2.2.

Elsewhere in San Diego, N/T KSDO was third, up 5.4-6.6., while album KGB (4.9-6.0), new soft AC KJQY (5.2-6.0), and modern rock XETRA (91X) (5.1-5.7) were all up. Bright AC KFMB-FM (B100) was hit hard by KJQY, falling 6.6-4.8.

In Riverside/San Bernardino, Calif., another top 40 mainstay, suburban KGGI, was off 8.8-7.5, giving the market lead to year-old country station KFRG (6.2-7.6)—and that was before two of KFRG's rivals ditched the format last month.

Celebs Fete Rights Activists Partake In Reebok Awards Ceremony

BY GREG REIBMAN

BOSTON—Peter Gabriel, Bonnie Raitt, Jackson Browne, Lou Reed, Johnny Clegg, Joan Baez, and Carly Simon were among the participants here last month at an emotional, star-studded ceremony honoring human-rights activists from around the world.

Reebok International Ltd., which sponsored the Reebok Human Rights Awards, earned high praise from several participants who admitted that they were originally suspicious of the corporation's motives.

"At first, we were uncomfortable with the idea of a corporate sponsor," Gabriel said in his keynote remarks. "But Reebok has made a significant contribution to the struggle for human rights which I respect completely." Reebok originally aligned itself with human-rights issues in 1988 when it contributed \$10 million to underwrite the Amnesty International Human Rights Now! world concert tour, which Gabriel helped organize.

Following the tour, Gabriel and fellow Amnesty participant Sting

were invited by Reebok to sit on a newly formed awards foundation that will annually honor young people who have significantly raised human-rights awareness. Other board members include former President Jimmy Carter and Reebok chairman Paul Fireman.

At the Dec. 13 ceremony at the Boston Park Plaza Hotel, each artist presented an award to a different activist who, in turn, detailed his or her triumphs and struggles. Recipients included an Iraqi Kurd, a Cuban political reformer, a Palestinian human-rights activist, and three Americans who work with the poor.

"What happened today strikes a strong blow to the belief that young people don't care," Baez said. "I didn't expect to have so many emotions before lunchtime."

In addition to the artists, honorees, and a large press corps, the crowd included several hundred high school- and college-age invitees.

Reebok's human-rights activities represent a commitment in excess of \$2 million a year, Fireman reported.



is the store's current best-selling classical line.

ASCAP-DEEMS TAYLOR AWARDS for outstanding print and media coverage of music in 1989 were presented Dec. 10 by ASCAP president **Morton Gould** in New York. Among the winners were **Michael Fink** for "Inside the Music Business: Music In Contemporary Life" (Schirmer Books); **Wes Smith** for "The Pied Pipers Of Rock'n'Roll: Radio Deeja's Of The '50s & '60s" (Longstreet Press); **Jeffrey J. Brabes** and **Todd W. Brabec** of The Score, The Hollywood Reporter, and The 1989 Entertainment, Publishing & The Arts Handbook; **Tom Moon**, **Stephen Davis**, and the late **Charles Mingus** for Mingus interviews that appeared in Musician magazine; and **Gary Graff** of the Detroit Free Press, who is also a Billboard correspondent. The ASCAP-Deems Taylor Awards are given in honor of Deems Taylor, the composer, music critic, and editor who served as ASCAP's president from 1942 to 1948.

RENEWED INTEREST: The **British Phonographic Industry** has formally reacquired an interest in the U.K. official chart. The BPI, which used to have exclusive control of the chart, is now a partner in **Chart Information Network**, the company set up by trade paper **Music Week**. The magazine's parent, **Link House**, engineered control of the charts after the BPI terminated longstanding contracts for production of the listings at the start of 1990.

(Continued from page 81)

HAVING PRODUCED cuts on **Debbie Gibson's** current Atlantic album, **Lamont Dozier** has now signed directly to the label as an artist, with an album likely this spring. Thus, Dozier's recording career comes full circle: His first pre-Motown single (as a member of the **Romeos**) was distributed by Atlantic.

IT'S JUST A MATTER OF TIME, if not days, until **Andy Allen** takes the reins as GM for **Island**. Word is he's even scouting for his replacement as promo chief at the label.

GUITAR LIFTS: **Gibson Guitar** recently shipped acoustic guitars in camouflage cases to U.S. troops in the Persian Gulf. Gibson also has produced a poster featuring **Charlie Daniels** for distribution to U.S. bases.

THE PR TEAM: The **PolyGram Label Group** publicity section, with the addition of **Tracy Mann Hill**, **Gloria Boyce**, **Nancy Sullivan**, and **Beverly Paige**, is now fully staffed under **Dennis Fine**. . . **Barbara Shelley**—one of a handful of executives who were retained following a drastic series of layoffs at **Chameleon Records** (Billboard, Dec. 22)—has left her job as VP of media and artist relations at Chameleon for a new post as VP of publicity at **Rhino Records**. She started her new job at the Santa Monica, Calif.-based label Jan. 2.

Expert Warns Artists Of Pitfalls On Road To Royalty Collection

■ BY CRAIG ROSEN

LOS ANGELES—Artists and managers can take several preventive steps to help protect themselves from unfair accounting by record companies, a veteran entertainment industry auditor said at a Century City Bar Assn. meeting here Dec. 13.

The seminar, titled "Record Industry Accountability: An Auditor's Examination Of Accounting Traps For The Unwary Artist—Pitfalls And Preventive Tips," featured keynote speaker Peggy Moizel, a senior manager with Deloitte & Touche's Entertainment Industry Group/Investigative Services Division, and was held at Yamato's Restaurant at the Century Plaza Hotel.

Before introducing keynoter Moizel, Robert Thorne, a Loeb & Loeb partner and chairman of the Century City Bar Assn. Entertainment Law Section, noted that there are three sides to recording agreements: "The record company's side, the artist's side, and the truth."

Moizel was a little less diplomatic as she spoke about several ways in which labels cut into artists' royalties, from promotional costs to retail discount programs.

According to Moizel, most artists and managers are under the impression that the record company covers indie promotion costs, but that's not always the case. "Some labels are charging 50% to 100% to the artist," she says. "You have to be real careful." Some la-

bels are spending up to \$60,000 on promotional costs per release, she said, so managers should make sure that any charges to the artist are preapproved.

Moizel said that the term "pack-

'Some labels are charging 50%-100% of indie promotion costs to the artist'

aging deduction" is inappropriate, because labels take up to \$3-\$4 per unit out of the base price for calculating artists' royalties, although the actual packaging cost on CDs is about \$1.50. "Throw out the

term 'packaging deductions' and just say 'deductions,'" she said. "I don't know if we can change that now, but maybe in the future."

Labels also use "free-good deductions" and discount programs to reduce artist royalties, Moizel said.

Sometimes, she pointed out, labels deduct discounts they offer to distributors or retailers from the price on which they calculate artist royalties. These discount programs are often long-running and can range up to 10%. According to Moizel, one major artist only received a full royalty rate on the first 10,000 copies sold. The remainder of the album sales were offered on a discount that reduced the artist's royalties.

"What you can do in an agree-

ment is limit discounts," she said. "That can help. Also limit the time period of the discounts. Try six weeks. I don't think that is unreasonable"

Moizel also warned that often labels don't share advances from domestic licensing fees with artists and overestimate the amount of returns on product. "A lot of times [deductions for] reserves are excessive," she said. "Go in and monitor them. . . Don't be afraid to call up the VP of business affairs and say, 'What's going on?'"

With vinyl production by major labels on the decline in the U.S., some labels are importing vinyl albums from Europe. According to Moizel, artists "will probably get less than they would have if it were manufactured and sold here."

Moizel also recommended that artists have language in their contracts that considers the possible introduction of new technology, so they will be protected and have a solid basis for future audits.

Moizel suggested that label accounts for major artists be audited every two years "as a matter of course." She reports that sometimes artists are turned away because they have such small sales that it is not cost-effective; but when she does go in and perform an audit, she says, she "always gets them [the artist] something."

RADIO CAMPAIGN

(Continued from page 5)

dio did not want to be changed," she adds. "What we have been able to do is point out what listeners want, what artists want, and what record companies want."

In 1989, the National Assn. of Recording Merchandisers sponsored petitions at retail outlets requesting that DJs identify songs on the air. Executive VP Pam Horowitz has mixed feelings about the campaign. "We were encouraged by the response and turnout by NARM members," she says. "But we were discouraged by the response from radio stations. We're not satisfied with the level of back-announcing at radio stations."

In a subsequent interview, Greene revealed that his frustration with radio goes beyond the back-announcing problem. "It is a much larger issue. I'm very upset with radio; it's probably the biggest problem we have now in the music industry. There isn't a place for any new forms of music. . . . When you look at that in conjunction with the failure to identify artists, you are really looking at the nonchalant, who-cares attitude of radio people."

According to Greene, NARAS plans to focus on problems in radio in the second quarter of 1991.

Among the label leaders that were present at the early December meetings were CBS' Tommy Mottola, Atlantic's Ahmet Ertegun, MCA's Al Teller, PolyGram's Rick Dobbis, Virgin's Jeff Ayeroff, and Island's Mike Bone.

According to Greene, back-announcing was one of about 15 different items discussed at the meetings—including educational programs, the new alternative and rap categories, digital audiotape, and NARAS' international expansion.

DCC IS HOT TOPIC FOR WINTER CES

(Continued from page 5)

Ken Furst, director of marketing for Denon, which completed a nationwide rollout at the end of 1990, notes DAT is probably not going to be a home standard. "I don't think there's a huge market for DAT," he says. "I think DAT is kind of a specialty product. I would like to be proven wrong, but I don't really feel that."

Several factors continue to limit DAT's growth. Pricing is still considered high; component parts are sometimes scarce, slowing mass production of the units; dissatisfaction remains among music publishing organizations about the format's copy protection system; only a limited number of prerecorded software titles are available in the format; and the prospect of future technologies, particularly DCC, could stand in the way of its mass market potential.

INTERACTIVE CD

On the interactive CD front,

Commodore will debut its CDTV interactive compact disc system, which is expected to begin shipping in February. The technology is designed to play audio CDs and CD+G as well as new software titles being developed.

With a suggested list price of less than \$1,000, the unit is expected to compete with the forthcoming CD-I technology now in the works at Philips. Slated for introduction this fall at approximately \$1,000 suggested retail, CD-I prototypes are expected at the summer CES in June.

Philips is working to organize a consortium of CD-I manufacturers in the first quarter of 1991, says Jerry Calabrese, VP of interactive media systems with Philips.

According to Gail Wellington, director of special projects with Commodore, 25 CDTV software titles will be presented at CES, in addition to existing CD+G releases, and the company expects to

have 100 titles shipping by June in the \$25-\$100 price range.

"From a music standpoint, CD+G is a significant aspect of CDTV," says Wellington. "In addition, we will have several other music- and entertainment-oriented products."

One such title is Music Maker, developed by a company called Music Sales, which will have 17 CD-quality songs that the user can musically accompany on various programmed instruments via remote.

MOBILE AUDIO SYSTEMS

In other areas, a new, more sophisticated generation of mobile audio systems is expected to take a bow, with several manufacturers introducing new autosound products. This year's show will have 22% more space devoted to mobile electronics exhibits than did last winter's CES.

The seminars and workshops

will include an industry outlook from Richard Kraft, president and COO of Matsushita Electric Industrial Corp. of America, and Frank Myers, CEO of Wells-Gardner Corp. and vice chairman of EIA. In addition, Robert Carver, chairman of the board of Carver Corp., will present an audio outlook.

Other topics include "Digital Technology: The Washington Outlook;" "HDTV: What Will Congress Want," which will be lead by EIA/CEG's executive director of government affairs, David Poisson; and "Understanding The New Audio Products," a panel headed by Len Feldman, president of Electronic Laboratories, Great Neck, N.Y.

Feldman's panel is expected to include a representative from Philips who will discuss DCC, as well as a representative from the National Assn. of Broadcasters who will provide an update on Digital Audio Broadcasting.

TOP TENORS REACH BEYOND TRADITIONAL MARKET

(Continued from page 5)

VP and GM of PolyGram Classics and Jazz. "In a matter of weeks, PolyGram and London Records have enjoyed both financial payback and the reward of reaching a large, new group of music consumers."

London VP Lynne Hoffman-Engel says the album is showing "astounding classical-to-popular crossover appeal. The recording is being seen as a collector's item by many people of diverse backgrounds, ages, and musical tastes, from opera lovers to fans of rock."

Weyner adds, "With worldwide sales of more than 3 1/2 million, 'Carreras-Domingo-Pavarotti In Concert' serves as a calling card to expand the influence of classical music to a much broader audience of consumers."

In Europe, album sales benefited from the tie-in of the historic performance with the World Cup soccer games and a multinational broadcast of the concert. The aria "Nessun Dorma" was used as theme music for the World Cup and, as a result, hit the top of the U.K. pop chart.

"It's been tremendous in other markets," says Deborah Morgan, VP of marketing and sales for PolyGram Classics and Jazz. "But we faced a completely different situation. Everybody else had a national television broadcast, which we did not have. Everywhere else, the World Cup was a major factor. We were beginning with basically none of that in this market."

Nevertheless, once the performance of top tenors took place, "it became a heavy overdrive effort right away," says Morgan. "Obviously, given this combination of artists, we knew we had a project to run with." From that point, she says, the goal was to make the wider public aware of the project.

PolyGram mailed some 5,000 teaser postcards heralding the album's arrival, sending them not only to retail accounts and buyers but to key people throughout the

music industry.

"In our mind, this was really an industry event," says Morgan, "and the more buzz we got started in the marketplace, the better. This was really a record that justified this buzz."

Prior to the in-store date, retailers also received a four-minute sales video culled from raw video footage of the concert, along with

'This record really justified the buzz'

a sales kit including an information sheet, color photos of the artists, and the album artwork.

Once the album reached the market, says Morgan, "Our whole thrust with this project was to break out of the traditional classical marketplace, outside all the preconceived notions of what you could do with a classical record."

PolyGram prepared a CD sampler of "Nessun Dorma" and the medley including "Maria," "Tonight," and other familiar selections for consideration by AC radio. (However, it did not reach the Billboard Hot Adult Contempo-

rary Chart.)

The marketing campaign included transit advertising, print ad placement in such nonconventional outlets as Vanity Fair and Premiere, and TV spots that also broke the mold. "The average consumer is used to hearing classical music on television [as advertising background music], so they're not intimidated," says Morgan. "But we wanted to go beyond portraying classical music in its standard concert format and put it into somebody's living room. We hoped we would involve the nontraditional consumer" of classical music. Television-spot placement ranged from "CBS This Morning" to the Arts & Entertainment network and even VH-1, with more spots planned through the early weeks of this year.

"I think you will see a continued thrust at a very similar level to what we've been doing," says Morgan, "with a concentration on non-traditional forms of advertising for classical music. This has been a project which, from day one, has been a tremendous group effort and it has afforded us some opportunities to widen the classical audience. It's been a lot of fun."

Billboard has back issues to donate to an archive or educational program. Call Trudi Miller at 212-536-5029

NEWSMAKERS



Cheap Visitors. Charisma recording group Jellyfish, on tour to support its debut album, "Bellybutton," is visited backstage by members of Cheap Trick. Pictured, from left, are Chris Manning, Jellyfish; Tom Peterson, Cheap Trick; Roger Manning and Jason Faulkner, Jellyfish; and Robin Zander, Cheap Trick.



Platinum "Revival." Benson VP of sales Allan Hardin, left, and president Jerry Park, right, congratulate recording artist Carman on his "Revival In The Land" video, which was certified platinum, and his album, "Carman Live... Radically Saved!," which was certified gold.



With A Little Help From His Friends. Recording artist Vinx, left, relaxes in the studio during the recording of his upcoming album, "Rooms In My Father's House," to be released in March on Sting's Pangaia label. The album features guest performers Hertie Hancock, Branford Marsalis, Taj Mahal, and Sting (who also produced the album). Shown, from left, are Vinx, Hancock, and Sting.



Jingle Bell Rock. Chrysalis executives celebrate with Mark Slaughter of recording group Slaughter at the Chrysalis Christmas party in Los Angeles, which featured a rock'n'roll Santa on a motorcycle. Among the estimated 1,000 guests were members of Was (Not Was), Trent Dean, Gang Starr, and Slaughter. Shown, from left, are Chrysalis chairman Chris Wright, who flew in from London; Slaughter; Chrysalis president John Sykes; and Chrysalis vice chairman Joe Kiener, who flew in from New York.



The Finnish Connection. PolyGram executives sign an exclusive three-year contract with PolyGram's licensee in Finland, Fazer Music Inc./Finnlevy, part of the Fazer Music Group. Shown in front row, from left, are Eric Stenros, deputy managing director, Fazer Music Inc./Finnlevy; Bruce Mackenzie, senior VP of regional operations, PolyGram Group; and John Westo, managing director, Fazer Music Group. Shown in back row, from left, are Alexander Naoum, regional director, PolyGram Group; Alain Prgent, director of international licensees, PolyGram Group; and Carrollanne Vaas, corporate legal adviser, PolyGram Group.



Together Again. Jazz artist Miles Davis, right, reunites with his longtime friend, Shirley Horn, at a recording session for her upcoming Verve/PolyGram album, "You Won't Forget Me." Davis and Horn routinely worked opposite each other in the early '60s at New York's Village Vanguard. The album also features guest artists Wynton Marsalis, Branford Marsalis, Buck Hill, and Toots Thielemans.



They Give Music A Good Name. Lisa K. Schmidt, ASCAP's Eastern regional executive director of membership, congratulates ASCAP members Jon Bon Jovi and Richie Sambora of recording group Bon Jovi, the first U.S. act to receive the Nordoff-Robbins Silver Clef Award. The Nordoff-Robbins Foundation uses music therapy to treat children suffering from emotional disorders. Shown, from left, are Sambora, Schmidt, and Bon Jovi.



Stardust Memories. New York Mayor David Dinkins, right, congratulates Tin Pan Alley lyricist Mitchell Parish on his new songbook of nostalgia classics, "Stardust: Music From The Broadway Show." Parish wrote the lyrics to all of the songs in the book, which include classics by Duke Ellington, Hoagy Carmichael, Cab Calloway, and Glenn Miller.



Put Another Nickel In. Country artists Kenny Rogers, left, and Travis Tritt, right, chat with Nancy Schwalb of Schwalb Entertainment Consultants at the 1990 Amusement & Music Operators Assn. Jukebox Awards. The awards, held in October at the Hyatt Regency in New Orleans, honored artists whose music is selected most often among jukebox consumers throughout the country.

INSIDE TRACK



Edited by Irv Lichtman

WHAT ALLAN SAID: It was red faces all around at **Blockbuster Entertainment** after a Dec. 26 Wall Street Journal article quoted VP **Allan Caplan** saying the chain would make available to direct marketers a list of its customers' preferences in movies, prompting criticism from privacy advocates and civil-liberties groups. In a Jan. 2 Journal article, however, Blockbuster vice chairman **Scott Beck** is quoted as saying Caplan "mis-spoke," and that the chain will not sell its list. "What [Caplan] said didn't play at home," a company spokesman tells *Track*, adding that Caplan "is not an authorized company spokesman." The computerized database will be used only for internal purposes, says the spokesman, and for value-added offers to customers, such as discounts on Blockbuster cruises and concerts at the firm's amphitheaters in Phoenix, Charlotte, N.C., and other sites currently under review.

WHAT VIEWERS SAW: The first generic TV ad promoting home video ran Dec. 28, during the broadcast of the college-football Blockbuster Bowl, sponsored by Blockbuster Video. The spot, produced by the **Video Software Dealers Assn.**, used the tag line "Home video gives you the best seat in the house," and closed with the line "Take it home on home video." It included clips from nearly two dozen program suppliers and ran during the game's second half. Air time for the 30-second spot was donated by Blockbuster. Preliminary ratings for the broadcast were not available at press time.

DEAL DONE: **Matsushita Electric Industrial Co.** has completed its \$6.59 billion acquisition of **MCA Inc.**, owner of **MCA Records**, **Geffen Records**, **MCA Home Video**, and **Universal Pictures**, following the FCC's approval of the sale to MCA shareholders of the MCA-owned television station **WWOR** in Secaucus, N. J. (Foreign companies are prohibited from owning more than 20% of an American TV station.) The new holding company for **WWOR**, whose stock has begun trading on the New York Stock Exchange, is **Pinelands Inc.** Despite the FCC's OK, parties in the federal government and some stockholders are still voicing objections to the biggest takeover of a U.S. company by a Japanese corporation. Interior Secretary **Manuel Lujan Jr.** threatened to cancel a Matsushita contract to provide food, lodging, and other services in Yosemite National Park (MCA had held the contract) because he was upset over a plan to sell the Yosemite holdings without his approval. And a lawsuit

is still pending in U.S. District Court, charging that MCA Chairman **Lew Wasserman's** payout from the acquisition is unfair to other shareholders.

RAY CAVIANO, a 20-year music-industry veteran, has left **Marvin Schlachter's** hot **MicMac** label as national director of promotion and marketing to join New York-based **Cardiac Records**, the indie label distributed through **Virgin Records**, as national director of special projects. Working with label president **Cathy Jacobson** and A&R chief **Bob Ghossen**, Caviano's first major project is likely to be "Do You Wanna Dance" by **Brother Makes 3**. Other Cardiac acts include **Ulo Rowe**, **Ed Terry**, and **Queen Mother Rage**.

DISC TRONICS, the CD manufacturer, will beef up its sales staff to follow up its recent move to a new national sales staff office at 3800 Barham Blvd. in Los Angeles, report the firm's **Carl Roberts** and **Mort Weiner**. Disc Tronics also operates out of Australia and the U.K.

COOKING UP CONTROVERSY: **Glenn A. Baker**, **Billboard's** chief correspondent in Australia, has authored a new pop-rock book, "External Combustion," (**Horowitz Grahame**, Australia, about \$30), an anthology of writings from his 20-year career as a journalist and music business historian. Baker, three-time winner of the BBC's "Rock Brain Of The Universe" title, covers such controversial topics as banned records, political rock, and pop plagiarism, and his book also includes in-depth interviews with **Bob Dylan**, **Mick Jagger**, and **Paul Simon**, among others. Illustrations are by Baker's longtime photographer partner **Bob King**.

HAROLD IN TEXAS: **Harold Guilfoil**, the longtime chief album buyer for the Disc Jockey chain, has taken a post with **Geffen Records** in Dallas.

HIGH ACHIEVERS: **Marian Anderson**, **Bob Dylan**, **John Lennon** (posthumously), and **Kitty Wells** will receive special merit Lifetime Achievement Awards this year from **NARAS**, the recording academy. The awards, to be presented during the 33rd annual Grammy Awards telecast Feb. 20, recognize contributions of outstanding artistic and creative significance to the recording industry. In addition, record label founders and producers **Milt Gabler**, **Berry Gordy**, and **Sam Phillips** will receive the academy's prestigious Trustees Award, which goes to individuals who have made nonperforming contributions of a broader scope than can be recognized within the framework of the annual Grammy Awards.

THE FIRST 20 of the **Moss Music Group's** "Vox Boxes" classical compilations are off to a strong start, says **Ira Moss**, pointing to their particular success at the **Tower** outlet in lower Manhattan, where the budget line

(Continued on page 78)

CEMA, WEA Put Squeeze On Singles Returns Judicious Buying, Efficient Management Goal Of Edicts

BY ED CHRISTMAN

NEW YORK—Trying to encourage retailers to further tighten inventory controls, **CEMA** and **WEA** have amended return incentive/disincentive policies for various singles formats by increasing return penalties and buying discounts. Both company policies came into effect Jan. 2.

At **CEMA**, the cassette-singles returns charge and purchase discount have been doubled to 20% and 5%, respectively. The change yields the same break-even point of 25% that applied to the previous penalty and credit numbers.

The break-even point is the returns percentage at which the incentive and disincentive cancel each other out.

Meanwhile, **WEA** president **Henry Droz** says his company has tripled the impact of the returns credit and penalty charge for cassette singles. For retailers, the company increased

its credit for each cassette single bought to 3%, while upping the penalty for each tape single returned to 15%.

Wholesalers are charged the same returns penalty as retailers. But for each single bought, they enjoy a greater credit. Under the new policy, that credit was tripled to 3.75%. In both instances, the **WEA** break-even points of 20% for retailers and 25% for wholesalers are maintained by the changes.

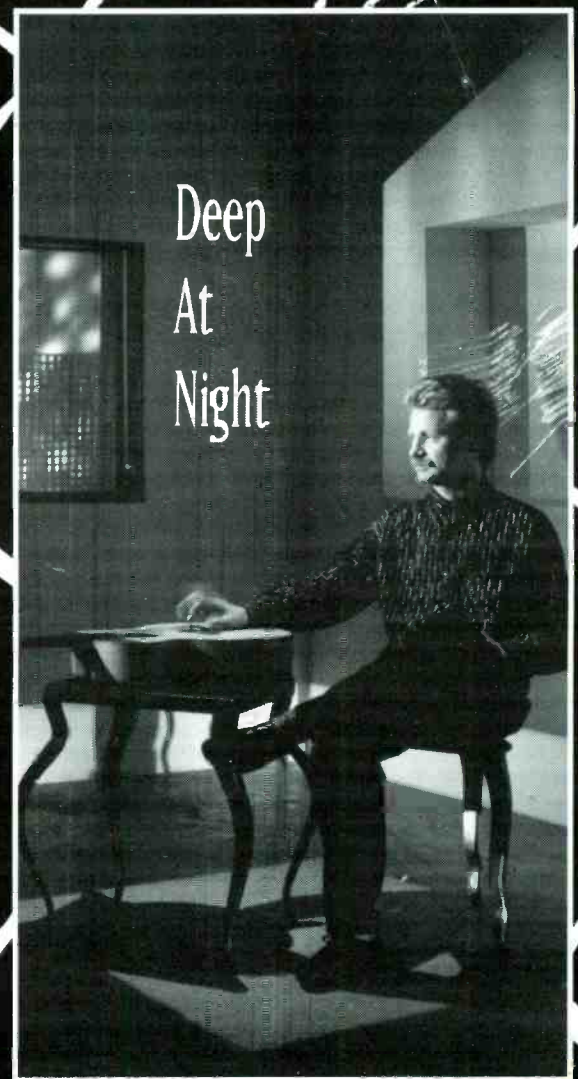
Droz says **WEA** has been experiencing increasing returns from accounts over the last six months. "The policy changes are meant to reward those that are managing inventory well to a greater extent and those that are not will be hit with an excessive returns charge," he says. "The accounts already making money under the incentive/disincentive policy will make more. It is a further incentive to encourage our customers to buy judiciously and manage their inventory more efficiently."

In addition to cassette-single policy changes, **WEA** announced that, effective April 29, it will be selling oldies 7-inch singles on a no-return basis at a price of 82 cents a unit. Also, for all maxi-single formats, **WEA** increased returns credits for retailers to 2% and for wholesalers to 2.5%, while charging both a 10% penalty for returns. The break-even points are 20% and 25%, respectively, for retailers and wholesalers.

Merchandisers say that developing acts may be hurt by the new policy. One buyer with a major chain says he is likely to pass or order lightly on acts that he is unfamiliar with unless labels offer special deals.

"Smokie" **Smokler**, singles buyer at **Win Records** and **Video** in **Elmhurst, N.Y.**, says, "I will watch my buying a little more carefully." Before the changes, he might have "taken some of this and some of that," he says. "Now, I will just buy what I need. I won't step out if I don't have any reason to."

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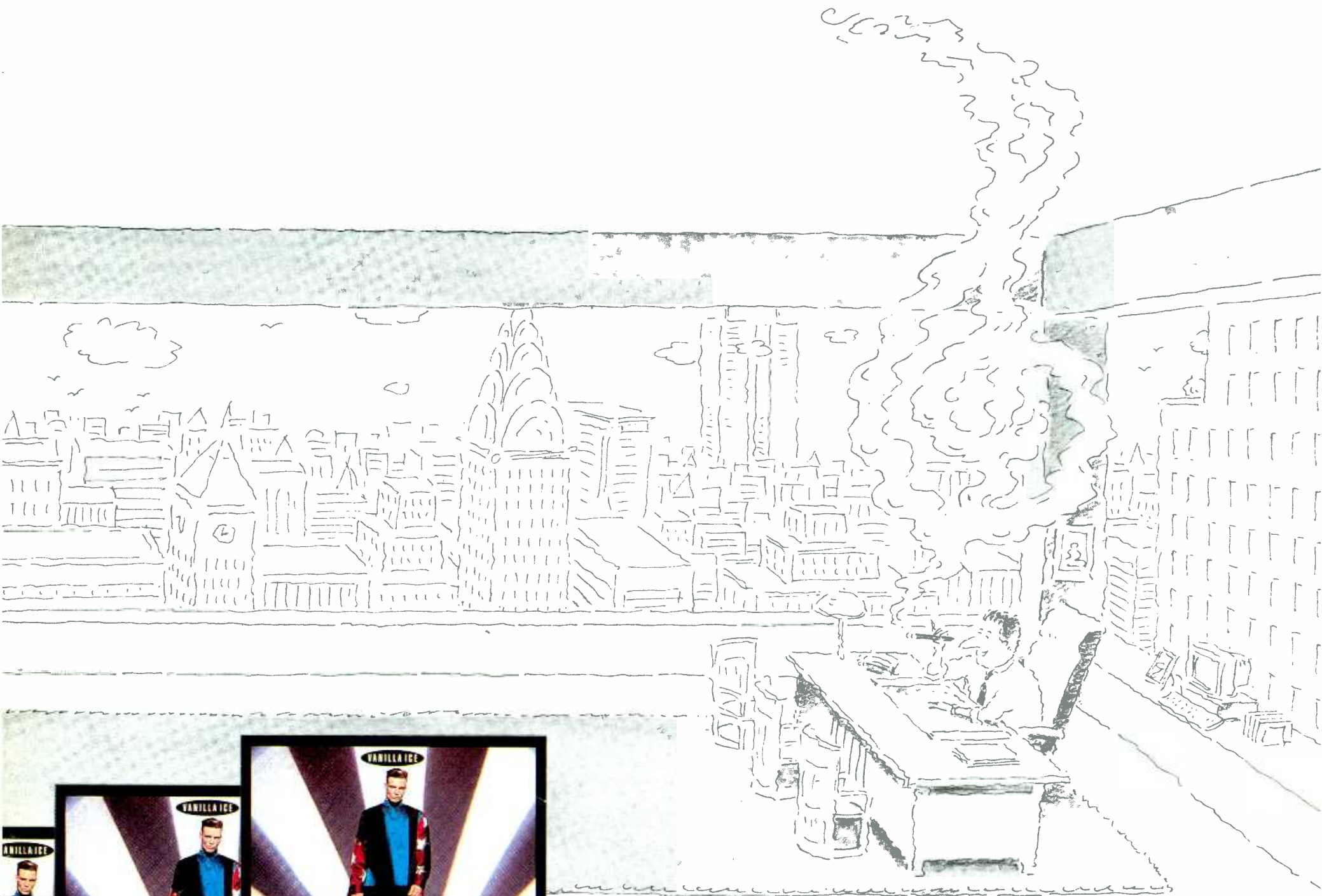


in Qu...

Special thanks
Gregg Harrison
and
Peter Lopez



“Charles, as far as I’m concerned, you can give them ‘ICE’ in the winter!”



Scudell



WHEW!

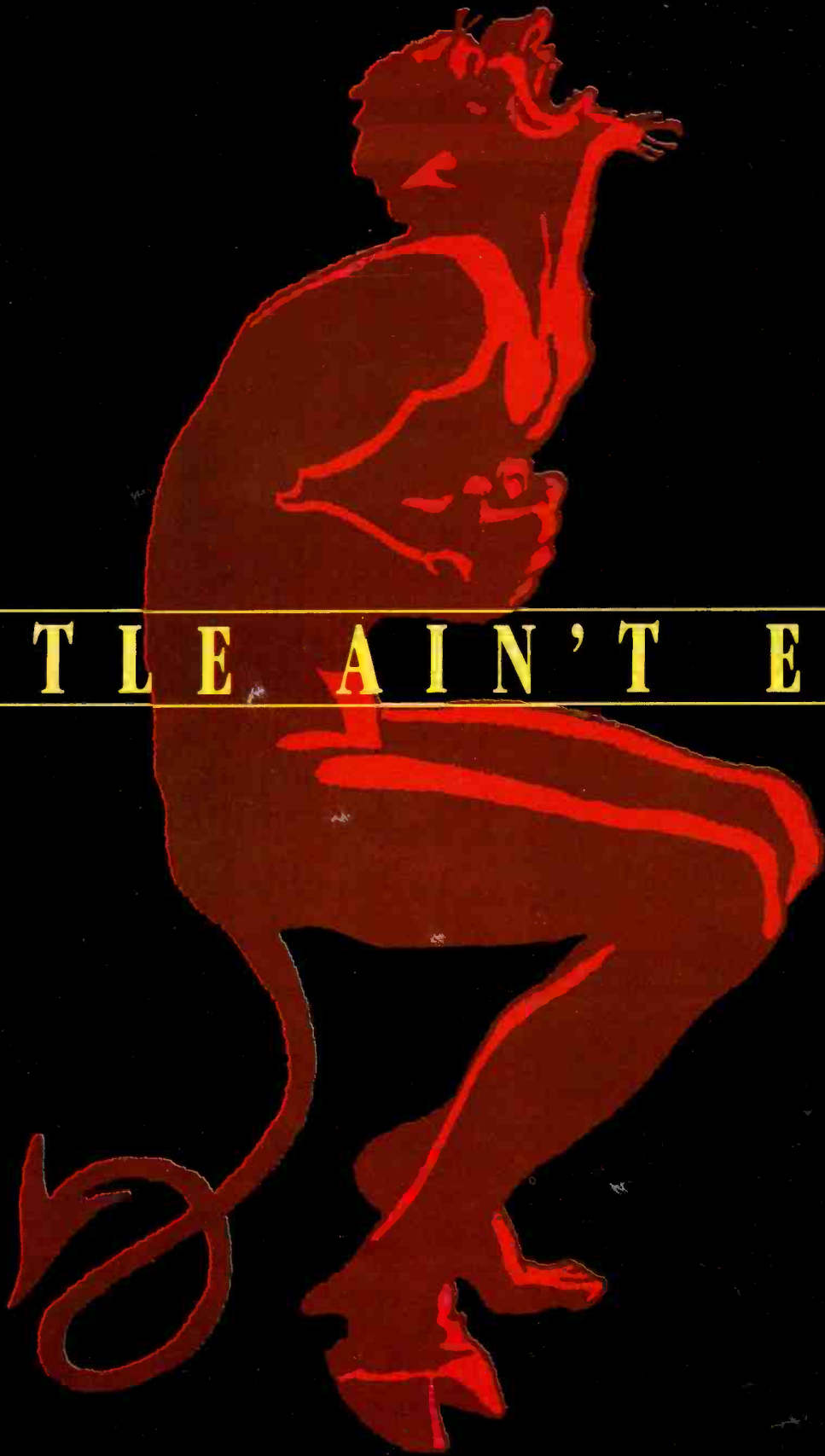
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